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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Two Women" (Powers).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

"MISS ROBINSON CRUSOE"
2 reels, Tuesday, Oct. 8

"FOR THE MIKADO"
1 reel, Friday, Oct. 18

October Features

OF

"PUT YOURSELF IN HIS PLACE"
2 reels, Tuesday, Oct. 29

The Thanhouser Three-a-Week

begin with the two reel adventure-story and scenic-gem entitled

"Miss Robinson Crusoe"

(Tuesday, Oct. 8)

followed by the one reel Japanese production made timely by the demise of Japan's ruler "FOR THE MIKADO"

Friday, Oct. 18)

and closing with the splendid two reel adaptation of Charles Reade's novel "PUT YOURSELF IN HIS PLACE"

(Tuesday Oct. 29)

THE NEXT RELEASES

(Sunday, Oct. 6)

"A Six-Cylinder Elopement"

A boy, a girl and a "red-devil" are speeding features of this mile-a-minute comedy

(Tuesday, Oct. 8)

"Miss Robinson Crusoe"

The wonderful adventures of a pretty girl shipwrecked in the tropics. Gorgeous tropical scenery and settings. Your exchange has a ONE and THREE SHEET. Issued in two reels with (last half of last reel) the novelty

"Specimens from N. Y. Zoological Park"

No Friday release on the 11th because of two-reeler of preceding Tuesday

Scene from "A SIX-CYLINDER ELOPEMENT"

Thanhouser Co. New Rochelle, N.Y.

COMING

"Forest Rose"

a realistic filmatization of EMERSON BENNETT'S thrilling story of pioneer days in the West

COMING

"The Star of Bethlehem"

"The Woman in White"

the best known of all WILKIE COLLINS' novels.

FIVE-A-WEEK ESSANAY

ESSANAY'S BIG SCOOP!

"Terrible Teddy!"

THIS WEEK! **THIS WEEK!**

Released Tuesday, Oct. 1st.

"Ghosts"

An extraordinary and unusual dramatic study, wonderfully unique and magnificently portrayed. Staged with infinite skill and unquestionably one of the month's greatest feature productions.

Released Wednesday, Oct. 2nd.

"Well Matched"

A sparkling comedy constructed about a plot that is the last word in real humor and frivolity. A genuine funny one! See your favorite laugh-creators in screaming roles!

Released Thursday, Oct. 3rd.

"The Redemption of Slivers"

A forceful dramatic story, true to nature and grippingly portrayed. The regeneration of a common thug under the sweet influence of a simple country lass. Magnetic in its appeal to the finer senses.

Released Friday, Oct. 4th.

"Terrible Teddy"

HERE IT IS! A BREEZY COMEDY ABOUNDING IN RIP-ROARINGLY FUNNY ESCAPADES, AND PROVING THAT "TEDDY MOOSE" IS ALL THAT HE IS CRACKED UP TO BE! DON'T FAIL TO FEATURE THIS ON YOUR LAUGHING BILL!

Released Saturday, Oct. 5th.

"Love on Tough Luck Ranch"

A humorous Western comedy production concerning the trials and tribulations of a young couple who elope, and the annoyances that beset them before the knot is finally tied. Augustus Carney, famous for his "Alkali" Ike character-creation, featured in a corking comic role! Produced in the heart of the West by G. M. Anderson.

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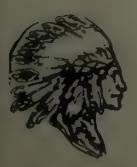

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A revenge sinister in the days of the first Napoleon—Over precipitous prison walls to liberty nine years deferred—On the wave-tossed raft, death by bullet above, death by water below—Coals of fire heaped upon the head of the arch enemy saved from the flames of his burning home.

Zigoto to the Rescue

Release Date Thursday, October 3

Cinematographic smiles which will rescue laughs imprisoned in the most serious countenances

Sat., Oct. 5, Zigoto Drives a Locomotive, and Harvesting Wheat in the Northwest
Tues., Oct. 8, Love's Test
Thurs., Oct. 10, The Tie Eternal
Sat., Oct. 12, The Cotton Industry, and Special
Tues., Oct. 15, Beethoven
Thurs., Oct. 17, The Legend of Cagliostro

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ITEM No. 2--Hereafter the world-famous Ambrosio film will be one of the Universal's regular Wednesday releases!

ITEM No. 3--Hereafter Miss Pearl White, formerly with Pathe, will appear in Universal (Crystal) films!

ITEM No. 4--Our next tremendous 101-Bison feature will be "When Uncle Sam Was Young." See next page for details.

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ARAB INF

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Demand That Uni

Here's the List for the

IMP

"THE CRUEL STEPMOTHER."
Monday, September 30th.

One of those simple, tender love-of-mother themes. It will please the children, charm the mothers and delight the fathers.

"A COUNTRY GIRL."
Thursday, October 3rd.

It's a Dream of a picture and it has a "dream" in it that is soothingly beautiful. Elaborately staged. Brilliantly directed.

"HE HAD BUT FIFTY CENTS."
On the same reel:
"A DAY IN AN INFANT ASYLUM."
Saturday, October 5th.

Once you've set your "peepers" on it you'll feel the smiles slipping and the chuckles gurgling in spite of yourself. On the same reel—"Little Tots at Study and at Play." Really delightful.

101 BISON 101

"A WESTERN EPISODE."
Tuesday, October 1st.

Dash, vim and vigor. That sums it up. A thrilling plot, exciting scenes and a wild dash through the mountains after the culprit make it a real Western sizzler for excitement.

"WHEN UNCLE SAM WAS YOUNG."
Two Reels Saturday, October 5th. Two Reels

Have you ever felt the delightful sensation of turning them away. Here's a chance to become inoculated with the S.R.O. fever. The immensity of the production beggars description. A marvelously spectacular Revolutionary War pictorial masterpiece.

CHAMPION

"HER WHOLE DUTY."
Monday, September 30th.

From opulence and fortune to the dregs of poverty and misery. A romance that appeals most strongly to those of the workaday world and will lose none of its charms for the exclusive patronage.

MILANO

"AN ALPINE TRAGEDY."
Saturday, October 5th.

Thrilling, tense situations in every foot of it. Staged amid the awesome splendor of the Swiss Alps. It is the height of excellence of excitement. An enchantingly irresistible story.

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IAN AMY

Real Lions Attack The Heroine. The whole reel is a masterpiece and it will literally coin money for every exhibitor who shows it. The Universal got IT FOR YOU. RELEASE DATE LATER.

versal Program

Week of SEPT. 30th.

NESTOR

"THE OLD PROSPECTOR."
Monday, September 30th.
Vivid story of life in a mining camp. Intensely emotional. Staged with realistic splendor.

"THE BOOMERANG."
Wednesday, October 2nd.
Alive with sparkling comedy. How a stingy ranchman was made the ludicrous victim of his own practical joke. Its a howl of laughter.

"HEARTS AND SKIRTS."
Friday, October 4th.
Flickers of joy. That's what you're goin' to "dub" this mirth provoker as it is clicked off. Good story. Brilliant comedy.

POWERS

"EARLY'S AWAKENING."
Wednesday, October 2nd.
This child comedy-drama will impress your patrons as vividly as Early's dream impressed the lesson of the equality of God's children upon her mind. An exceptionally cleverly acted, finely staged "kid's" release. It'll make a big hit.

"TWO WOMEN."
Friday, October 4th.
There's a sort of hypnotic influence that pervades this highly dramatic offering. The kind of picture that will delight the toilers and give food for thought for the "spoilers."

REX

"BOB'S DECEPTION."
Thursday, October 3rd.
Pulling power. That's it. Something about it that just touches the right spot. One of those lovable stories that please and entertain. Strikingly produced, handsomely dressed.

"THE WINNINGS OF SILAS PEGG."
Sunday, October 6th.
You'll smile, then you'll giggle a bit, but before the reel is finished you'll be laughing like a school boy. A tittering-ly funny comedy.

GEM

"THE CONVICT'S RETURN."
Tuesday, October 1st.
The straight and narrow path led both men to fortune. Yours will be a more direct road to fortune if you book this film before your competitors realize its value as an attraction.

CRYSTAL

"THE GIRL IN THE NEXT ROOM."
On the same reel: "THE MAN FROM THE NORTH POLE."
Sunday, October 6th.
A split-comedy of the very kind that you've been yelling to your exchange for. Here it is. But don't forget to keep on yelling and give your patrons a chance to yell with you. Every one of them a sure-fire laugh-getting hit.

ECLAIR

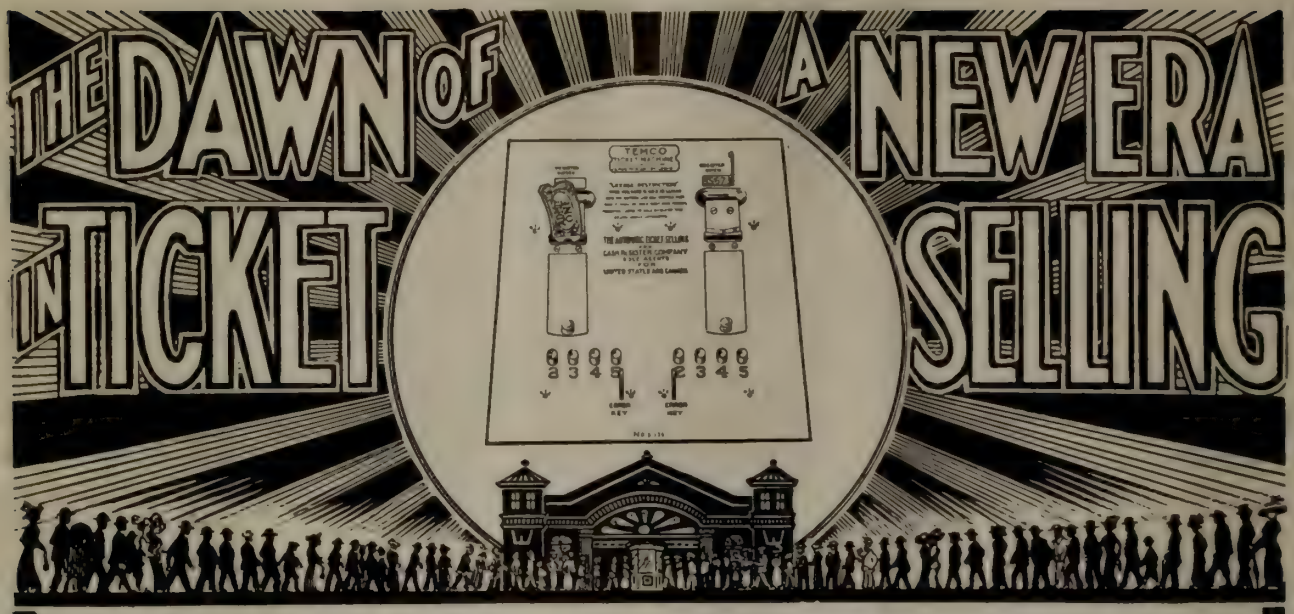
"THE OLD DOCTOR'S HUMANITY."
Tuesday, October 1st.
A top notcher for emotionalism. A picture that will live forever. Superior cast, superb staging and producing.

"THE LUCKY LOSER."
Thursday, October 3rd.
The humor of this rollicking comedy will spread amongst your audience like wildfire. A sure cure for the blues. Produced in tip-top style.

"A LOCK OF HAIR."
Sunday, October 6th.
Many a day's receipts have been doubled by a picture. Here's one that will bring them back a second time with a few of the neighbors. A military drama that the crowds will enthuse about.

VICTOR

"TANGLED RELATIONS."
Friday, October 4th.
There's no excuse for a poor show when you can demand such a sterling money-getter. This is the best story written around Florence Lawrence since she's been posing for the camera. Most brilliantly enacted and staged.



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The dramatic story of a form of patriotism that quelled great strike riots. The story of a rich man's son and a steel worker's daughter. Gripping and powerful. About 1,000 feet.

Oct. 8th.

A MOTORCYCLE ADVENTURE

The thrilling experience of a city man and his new motorcycle upon the occasion of his visit to his sweetheart in the country. The most daring motorcycle ride ever shown in pictures is witnessed in this subject. About 1,000 feet.

Oct. 9th.

WHEN EDITH PLAYED JUDGE AND JURY

A strong, virile, western story told in the western way. A tale that depicts the love of an eastern girl for a squawman of the west and her awakening to the social ostracism thus brought about. About 1,000 feet.

THE INVINCIBLE PROGRAM.

Oct. 10th.

EUCHERED

Another fascinating story of the Internal revenue cutter service and a particularly elusive band of Pacific Coast smugglers. About 1,000 ft. An excellent feature.

Oct. 11th.

AN INTERNATIONAL ROMANCE

One of the quaintest and most picturesque pictures of the entire season. The auditor is transplanted to far off Germany, where, amid typical surroundings he or she watches, with true understanding, the courtship of Lena and her two lovers. About 1,000 ft.

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THURSDAY, OCTOBER 10th

"A CHOICE BY ACCIDENT"

A comedy-drama properly balanced, at times uproariously funny, then tremendously dramatic.

SUNDAY, OCTOBER 13th

"THE WHITE BONNET"

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Monday, October 7, 1912
Jack of Diamonds

Monday, October 14, 1912
THE PROMISE

Wednesday, October 9, 1912
A Sister's Devotion

Wednesday, October 16, 1912
The Border Detective

Thursday, October 10, 1912
Reformation of Sierra Smith

Thursday, October 17, 1912
The New Cowpuncher

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This is one of those popular and inimitable Billy Quirk comedies. Billy is in love with a musician's daughter. The musician, however, is set on it that only a lover of harmony may be his accepted son-in-law. Billy gets a scheme to fool the old man by means of canned music and a Paderewski wig.

A FOOL AND HIS MONEY

(The New Title for Darktown Aristocrats)

RELEASED FRIDAY, OCTOBER 11th

James Russell, the Cakewalk King, is featured in this attraction. The story is a satiric comedy dealing with the pretentions of colored folks. The way they try to ape and imitate their white brothers forms the basis of the story. A negro laborer suddenly gets in possession of a lot of money and then goes the pace.

THE GOLD BRICK

RELEASED WEDNESDAY, OCTOBER 16th

Solax Company

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Release for Friday, October 4, 1912

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Length 983 feet

An Excellent Drama

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CINES URBAN ECLIPSE

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Cines, Saturday, October 12th, 1912.

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The thrilling adventures of a brave detective. A powerful story well acted—splendid photography.

Eclipse, Wednesday, Oct. 9th, 1912.

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A story laid in the days of ancient Rome.

THROUGH DERBYSHIRE DALES

(Scenic.)

Cines, Tuesday, Oct. 8th, 1912.

THE WONDER POWDERS

Comedy

ARTISTIC GLASS WORK

(Industrial)

A GLIMPSE OF SICILY

Travelogue

Advance Synopses Free. Write to

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166 North State St. CHICAGO

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LUBIN FILMS

Released Tuesday, Oct. 1st, 1912. Length 1063 ft.

The AMATEUR ICEMAN

James Westcott's son Roy and John Baxter's daughter Betty, both fairly rich, determine to work. The girl dons a house maid's suit and the boy drives his father's ice wagon. They fall in love, but the parents cannot approve of such incongruous attachments, until they are caught and explanations being made the match is admitted to be admirable.

Released Thurs., Oct. 3rd, 1912. Length about 1,000 ft.

THE PHYSICIAN OF SILVER GULCH

A dramatic story of the Gold Fields. Dr. Jones is summoned by the Sheriff of Silver Basin to attend his sick child. The Sheriff then has to go to guard a big pay roll of gold at the bank. The Doctor being hard pressed for money attemps to rob the bank and the Sheriff, not knowing him fires upon him, wounding him in the hand. Again the Doctor is called to wait upon the child and he saves the child's life. The Sheriff recognizes his man, but the mother of the child pleads for mercy and the Doctor is permitted to escape.

Released Friday, Oct. 4th, 1912. Length 600 ft.

COLLECTION DAY

Julius Shutz and his wife live happily, but business is bad and creditors are clamoring. When the landlord comes, the wife is in bed sick; when the grocery man comes, Shutz plays the same game. The newsboy comes for his money and is promptly thrown out. He tells the others and Shutz is hauled into court. There the sympathetic judge recognizes Mrs. Shutz as an old schoolmate and there is nothing doing.

Released Friday, Oct. 4th, 1912. Length 400 ft.

SPOONY SAM

Spoony Sam and Sis Perkins think that they love each other well enough to get married. Sam buys the ring and hires a clergyman, but at the last moment he gets cold feet and skips with the ring. Another sweetheart is on hand and in order that the guests may not be disappointed, Sis grabs the forlorn hope and marries Cy Hawkins.

Released Saturday, Oct. 5th, 1912. Length about 1,000 ft

HIS LIFE

"The man" leaves mother, sweetheart and home to seek fortune in the big city. He promises not to forget his dear ones. He becomes prosperous and lapses into a life of recklessness. Wine and women become his passion. A little incident brings mother to his mind. He quits an orgy and rushes to the old home where mother and sweetheart meet him with open arms.

Released Monday, Oct. 7th, 1912. Length about 1,000 ft.

THE LAST ROSE OF SUMMER

A fearful and wonderful story picture in which two rival lovers wrestle for the possession of a white rose, on the top of a cliff overhanging the sea, with which each hope to win the favor of a pretty fisher maid of the cove. The one grasping the flower is throwa over the cliff, but is caught on a ledge and finally rescued by the little maid, who gives him her promise.

NOTE: The Lubin Pictures which have heretofore been released on Wednesday, will on and after September 24th be released on Tuesday.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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MODEL NEW STUDIOS, 20th and Indiana Avenues, Philadelphia, Pa.
Berlin, 35 Friedrich Str.

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Commands the Army of Exhibitors to demand that their Exchange surrender to them all

C. G. P. C.
FILMS

EVERY WEEK

In addition to being the acme of perfection these pictures give you

VARIETY

which is the spice of your exhibition.

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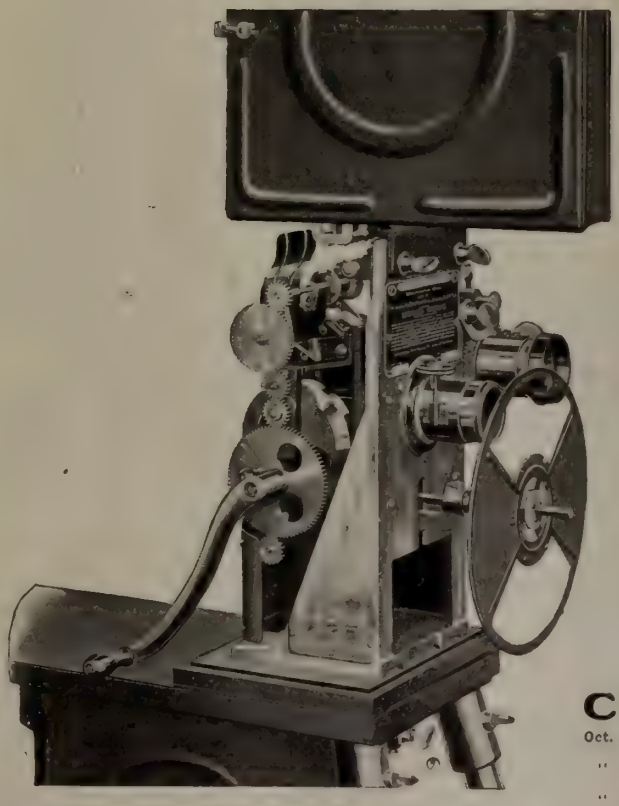

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Don't let the crowd go past YOUR show to the one around the corner. Throw out the cheap machine that gives the flickering, eye-tiring pictures —that's always breaking down; you've given it a chance and found that it won't hold the people.

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Price, with Rheostat, 110 volt, 24-40 amperes, - - - $225.00

Price, with 110 volt, 60 Cycle Transformer, - - - $245.00

Special Features

The only machine with hardened steel shafts running in hardened bearings throughout.

Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House, with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1¼ inches in diameter. A very substantial stand.

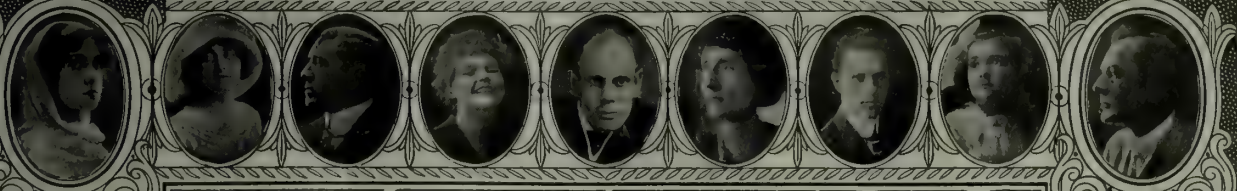
CURRENT EDISON FILMS

Oct. 1—"The Girl from the Country," by Bannister Merwin. 1,000 feet. Dramatic.
" 2—"Olympic Games, Pittsburgh Y. M. C. A." 200 feet. Descriptive.
" 2—"The Green-eyed Monster," by Wm. L. Graylord. 700 feet. Comedy.
" 4—"Cashmere," the Chief Health Resort of India. 1,000 feet. Descriptive.
" 5—"The Usurer's Grip," by Theodore Huntington. Produced in co-operation with the Russell Sage Foundation, Division of Remedial Loans. 1,000 feet. Dramatic.
" 7—"A Curable Disease," a story of the Union Printers' Home, Colorado Springs, Colo. 1,000 feet. Dramatic.
" 8—"Under False Colors," by Bannister Merwin. 1,000 feet. Dramatic.
" 9—"Uncle Mun and the Minister," by Fred Nankivel, the originator of "Uncle Mun." 1,000 feet. Comedy.
" 11—"The Charge of the Light Brigade." 1,025 feet. Dramatic.
" 12—"A Fresh Air Romance." 1,000 feet. Dramatic.
" 14—"Outwitting the Professor," by C. R. Cox. 1,000 feet. Comedy.
" 15—"Glimpses of Bermuda." 350 feet. Scenic.
" 15—"The Widow's Second Marriage." 650 feet. Comedy.

Thomas A. Edison INCORPORATED

239 Lakeside Ave., Orange, N. J.

VITAGRAPH
LIFE PORTRAYALS



"HER CHOICE" — *Monday, September 30th*

A very nice distinction. Two pretty girls. A wealthy aunt shows good judgment in selecting one for her heiress.

"THE ADVENTURE OF THE SMELLING SALTS" — *Tuesday, October 1st*

Lambert Chase, the detective, with his keen penetration, scents a crime. Follows the clue across the sea and catches the criminal with the goods. Great work.

"BACHELOR BUTTONS"
"DIANA'S LEGACY" } Two funny ones together — *Wednesday, October 2n*

Bunny is the bachelor and makes us burst our buttons laughing. Miss Finch as Diana bequeaths us plenty of fun with her baby elephant.

"SHE CRIED" — *Thursday, October 3rd*

Her cry is a winner. Puts her in soft with a hard-hearted boss, and a life-partnership.

"HER SPOILED BOY" — *Friday, October 4th*

Mother love and indulgence make her boy selfish and wayward. He repents his ingratitude and repays his mother for her kindness.

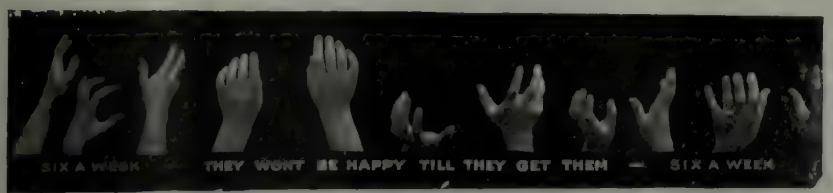
"THE RED BARRIER" — *Saturday, October 5th*

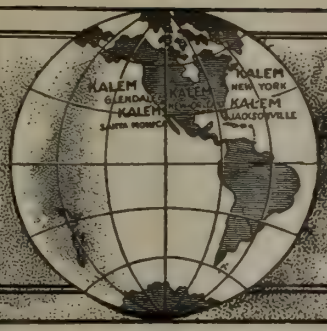
In a duel, a Russian Count is killed. His haunting presence is a barrier between the love of the man who killed him and the Count's wife.

NEXT WEEK, SIX A WEEK

"NOTHING TO WEAR"—Something to see. MONDAY, OCTOBER 7th.
"THE GODMOTHER"—A little faker. TUESDAY OCTOBER 8th.
"WHEN PERSISTENCY AND OBSTINACY MEET"—Great combination. WEDNESDAY, OCTOBER 9th.
"AS FATE WOULD HAVE IT"—Ever thus. THURSDAY, OCTOBER 10th.
"HER FATHER'S HAT"
"MAMMOTH LIFE-SAVERS"—Comedies as is. FRIDAY, OCTOBER 11th.
"WHEN CALIFORNIA WAS YOUNG"—Days of old. SATURDAY, OCTOBER 12th.

SPECIAL THREE-REEL FEATURE, "AS YOU LIKE IT," RELEASED THROUGH THE GENERAL FILM COMPANY, MONDAY, OCTOBER 7th.





KALEM
235-239 W. 23rd ST.
NEW YORK

The Combination of the Safe

A Story of Misplaced Confidence

Smith Weston, a diamond importer, makes a confidant and friend of his private secretary, Atland Harrison. Harrison steals the combination of the Special Safe. While memorizing the combination Harrison is heard by Weston's pet parrot. Harrison robs the Special Safe. The parrot repeating the combination furnishes the clue that causes Harrison's exposure and arrest.

ONE AND THREE SHEET 4 COLOR POSTERS

Released Monday, October 14th.

Paying the Board Bill

Genuine Comedy.

Three impecunious artists owe their landlady $15 for room rent. To raise the money they sell a picture for the exact amount of their debt. On the way home they meet three pretty girls and the $15 is soon spent in a good dinner. That night they are detected by their landlady making their "getaway" via the fire escape. The police are called in and the boys are arrested. On the way to the station the girls learn of their plight, and come to their rescue by paying the amount necessary to return them to the good graces of their landlady.

(On the same reel)

Central Park, New York

A visit to the grandest natural park in America.
Released Wednesday, Oct. 16th.

The Plot That Failed

Jack, a young inventor, completes the model of a new machine and offers it for sale to Craig, a rich manufacturer. Craig at once sees the value of the invention but offers Jack a small price, which is promptly refused. Craig induces Jean, an adventuress, to locate the model in Jack's house and report to him. When Jean tells Craig she has seen the model, the rich manufacturer promises to marry her if she will steal it and bring it to him. The plotting of the two conspirators is overheard by Jack's sweetheart, Bertha. Jean fails and Craig is forced to pay $25,000 for the invention.

Released Friday, Oct. 18th.

Rival Engineers

Thorn and Fletcher, engineers, are rivals for the new engine. Fletcher wins the prize, causing Thorn to vow vengeance that culminates in a sensational collision between two engines.

Released Saturday, Oct. 19th

One and three sheet 4 color posters for this feature

KALEM

FOUR A WEEK

KALEM

9778

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J. P. Chalmers, Founder.

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Facts and Comments

WHICH is the most effective way for the exhibitor to make his personality count for his own personal advantage as well as for the general benefit of the motion pictures? A well-known exhibitor, who operates a chain of motion picture houses in one of the big Eastern states had a ready answer to this question. He said that the best way for an exhibitor to show to the public what he can do is in the choosing of his own programs. For the present the exhibitor can do much in the intelligent supervision of the music, the providing of extra attractions, the maintenance of order, the personnel of his help, the matter of projection, the cleaning and ventilating of his house and a scrupulous observance of all laws and ordinances. His power and influence in the community would however be ever so much greater, were he to have a free hand in the choice of his programs. He could then consult his own judgment and the needs and tastes of his audiences much better.

*

It is true that to some extent he may even now exercise his own discretion. It is also true that within the last year or two some of the manufacturers, but by no means all, have sought to put themselves in the position of the exhibitor and to supply him with films that will bring him money and prestige. We refer with sincere pleasure to the efforts of one manufacturer who has provided the exhibitors with films illustrating the efforts for social betterment. We recall no period in the history of our country when the public conscience was more keenly awake than now to the needs and claims of the unfortunate and the weak and the neglected. These pictures have everywhere raised the motion picture in public esteem. Other film productions of the same nature give the public correct and wholesome views of such mighty subjects as prison reform, the injustice and corroding influences of the social evil, the reclaiming for better lives of men and women whom the world and the newspapers complacently describe as outcasts. Another picture of the same kind demonstrating the effects of the loan shark system is projected. We can see great possibilities in these pictures for the intelligent exhibitor. Nothing better could be chosen. Such topics interest every human being. They enter into the lives of hundreds of thousands among the audiences who go to witness moving pictures. When they express the highest aspirations of enlightened modern thought and suggest a just and humane solution they not only emphasize the power of the motion picture for good, but they make the electric theater much more than a mere show house or circus, or dime museum. In the handling of such pictures the exhibitor has a splendid chance of putting original ideas into practice and making his theater a rendezvous for the best people in the community. It appears that these exceptionally meritorious films were all made in coöperation with societies and institutes devoted to various phases of social betterment.

Wise beyond the wisdom of his average competitor is the manufacturer who on occasions forgets the dreadful routine and solicits the coöperation of outside bodies and thus provides something new, something original, something which throbs with life and is gladly and readily understood by the great masses of the people. We cannot repeat often enough that monotony is the most deadly foe of the further progress and popularity of the moving picture. Five or six years ago two theaters out of every three were of small seating capacity, often hastily altered from stores and generally besieged by hordes of unwashed boys, who clamored for the "Wild West" and the cowboys. Then the seating capacity scarcely averaged more than three hundred and anything would do for a quick five-cent thrill. We all know that these things have changed. It is painful to note that the supply of these "nickel-thrills" far exceeds the present demand.

* * *

IT IS curious to note the distinctly opposite views and positions taken by churches and clergymen in their treatment of the motion picture. One faction, modern, liberal and discriminating, gladly recognizes the usefulness of the cinematograph. Men and women of this faction spend little time in bemoaning the occasional bad picture and never lash themselves into a moral frenzy howling for the police and demanding draconic laws. Instead of this they at once cast about for means of turning the picture to the advantage of the church. Instead of impeding the wheels of progress they try to turn them in the right direction. The other kind inveigh against the picture and cry out in alarm against its use in church or school. One clergyman recently said that the appeal of the church is "to the heroic and noble in men and women." Does the reverend gentleman imagine that no other agency in modern civilization but the church is making this appeal and making it in all earnestness and sincerity? We surely are not blind to the present faults and shortcomings of the picture but we could name at this moment scores of pictures that make this very appeal and, we think, a bit more effectively than the average Sunday sermon. A few years hence we will all be wondering why the churches have been so slow to take advantage of the motion picture.

*

A Catholic priest made some pointed remarks on this subject, when he recently gave up several days of his time in order to get enough pictures of a suitable character for the amusement of the children in his parochial school. This particular clergyman had much fault to find with the programs offered to the public by an exhibitor, who had his theater in the immediate neighborhood of the church. Instead of thundering "against the *horrid* moving picture," this eminently practical pastor put himself in communication with a film exchange and started a theater of his own. "The children," he said, "are bound to see the pictures. I think the good ones are just what children ought to see and I like nothing better than a funny picture. I am now providing that kind of pictures for them and I know there can never be anything in the films, which will offend or shock them. I do not want to compete with the man around the corner and the minute I have the assurance that his pictures will be what they ought to be I am going to stop mine and tell the children to go to his." What this priest is now doing in a small and experimental way will soon be done in a large and comprehensive way by all the churches.

Photoscenes of Travel.

By Louis Reeves Harrison

IF Americans are not the greatest travelers in the world, they run a close second to the English in a leadership that distances all other nations. Orient or Occident, North Pole or South Pole, Englishmen and Americans will be found traversing the highways and waterways, the byways and out-of-the-ways, pegging away up unscaled mountain heights, delving into long-buried ruins, always alive to what is new, interesting or of value from artistic, mercantile or educational points of view. If there is anything yet to be discovered they will never be satisfied until they know all about it.

Most of us are stay-at-homes from necessity rather than desire; the restless wanderlust pervades the whole nation; that is what brought men here; that is what sent them west; that is what spreads them out like overlapping waves of a coming flood upon territory adjoining our own. The cravings of a progressive spirit and the restlessness of nervous vigor keeps our men pushing onward, and they overcome resistance by superiority of intelligence rather than crushing force of numbers, bringing into action the knowledge gained in world-wide exploration.

Some of us must keep house. We who do are merely units of no particular individual importance in an enormous social and political organization, and our daily journeys are down to business and home again, with occasional relief in surrounding territory. But the longing to range seizes us powerfully at times and is never wholly absent. We hunger to see other parts of the earth, possibly from keen curiosity, probably for the purpose of making discoveries in general as to what is going on in lives and conditions remote from our own.

Admitting that our own country is the best to be born in, brought up in, educated in, work in, live in and die in, I prefer pictures of travel in Europe as a pure source of delight when they are properly taken, and we can not gain too much knowledge of the many interesting varieties of people who are gradually merging with our own population. Their history, their industries, their arts, their monuments, their customs, their sports, their comedies and their tragedies give charm and variety to screen presentations and offer a live stimulus to thought.

I will modify that statement. All that I have said in praise of travel pictures relates to what they *should* do. Those I have seen are far from satisfactory, most of them being as primitive as the earliest examples of the photo-drama. They look as though they had been taken by a camera man who had about the same interest in touring Europe we would expect to be evinced by the chauffeur of a motor car "doing the continent." Each of them is there to attend to a machine requiring some skill to run and keep in repair, and the sum of their interest is what they get for the job.

There *may* be camera men who know all about the composition of a picture, of balance and transition, of light and shade, of breadth and detail, but such men are rarely seen turning a handle or snapping a kodak, and composition is to the picture what a plot is to a play. It is the brains of all photography that seeks to become allied with art. I have met amateurs who could do better than the average professional photographer because their interest was heart-born, not commercialized. They were able to produce exquisite effects at small cost of time and effort because they *felt* pictures.

Not only are most of the Photoscenes of European Travel lacking in that artistic skill which is bound to please the audience, but there is comparatively little judgment exercised in selecting what is most enjoyable, with a little concomitant instruction added. There are a few exceptions. I remember a fascinating Gaumont release, affording a comprehensive view of Chateau Pierrefond because it was taken from an air-ship, but we were told nothing of the history of the huge castle built by the Duke of Orleans in 1390 and given no glimpse of its interesting interiors.

There was plenty of room on the film to tell us all about the glorious structure restored by Napoleon III, with a glance at its extremely picturesque court and a moment in its Florid Chapel. Its value would have then been enhanced a hundred fold as a means of culture. By the same method we should have a view of what is of mediæval interest or Renaissance importance at Carcassonne and its fifty-four towers, at Tarascon, at Bourges, at Tours, where Charles Martel defeated the Saracen invaders in one of the world's decisive battles.

There are hundreds of living historical and legendary objects crying for camera attention at Falaise of the Norman Conquerer, at fascinating Blois, with its royal palace of wondrous beauty and extent, at Orleans, where Caesar's forces were imperiled before Christ was born and Joan of Arc saved France from the English. There is a wealth of architectural delight and instruction at Rouen, Amiens, Chartres, Rheims and Poitiers, with amazing revelations of Roman remains in all their grandeur and tragedy at the old towns of Arles, Nimes, Orange and Valence.

The audiences watching from in front should never be kept in ignorance of the true meaning of what is thrown on the screen. If subtitling of the highest skill fails to take them beyond languid interest in the presentation, the imagination must be subsidized by some such tribute as a glowing scene or two from acute historical moments. At least, they must be given enough stimulus and encouragement in what is shown to inspire a keen quest for the remainder. If the inanimate objects and explanations do not suffice, inject the animate.

A weakness in all photoscenes of travel is that of taking the pictures in the full glare of day. This might be necessary where it was a matter of importance to clearly exhibit the expression of a human face at a critical moment of dramatic tension, but there is an indefinable charm in the softened mystery of old historic structures, and the vaporous quality of twilight effects powerfully stirs the imagination. We have already seen some startling sunsets in the moving pictures. Use the light of that hour to fasten an immortal scene to the imagination of the spectator.

It is compulsory now and then to force the studio lights upon a single character or object to give it prominence through the relief it exhibits. That is possible in studio interiors, but the use of half lights in an exterior can be wonderfully true to nature when no one point of the picture is given prominence. People in the audience must be made to feel that they are actually present when travel photoscenes are shown—they are on the ground and partaking of the pleasure of an actual traveler, enjoying the innumerable sources of human interest it contains.

"The form that it finds, is the fabric you wrought
"On the loom of the mind, with the fibre of thought."

"The Usurer's Grip" (Edison)

Reviewed by Louis Reeves Harrison

A CONCEPTION of the highest order, pregnant with consequence and intrinsic meaning, a social phenomenon of deep interest presented in a way that will reach human hearts by the million, is this new Edison photodrama. It is one of the tendrils now reaching out from a vast accumulation of wealth to better the lot of those who seem to struggle hard all their lives, bare and flavorless lives, for mere existence, though they doubtless form so many necessary threads in the universal plan.

The pity we all feel for men and women of scant opportunity, who are not responsible for their ancestry and environment, yet who appear to carry all the burden of hardship, is impotent as a sentiment because the problem of labor and its reward is so overwhelming to the individual of limited resources. However hateful to us is the injustice of present social conditions, however sickening the wrongs imposed upon those who deserve the best the world can afford, we can not do better than extend a feeble hand now and then to those within reach, with a sense of shame that comparative poverty permits us to do so little, and a deeper sense of shame for those who use inherited millions for the degradation of themselves and their fellow-beings.

What can we do? The average wife and mother has her mission clearly indicated at home. The average husband and father realizes the danger of sharing what he has earned for the maintenance of himself and family with outsiders whose condition stands as a perpetual menace to his own little group. To whom but those of vast wealth can we look to exercise a salutary influence upon malignant forces operating in our social body that its organization may be lifted a step higher towards eventual enlightenment of the whole human race?

Very few of us looked to Russell Sage for active and abundant helpfulness to those in sore need. He was skilled in financial operations and had the power of judging what were the best means of attaining his ends, but this implied a marvelous ability to look carefully forward and grasp the consequences of present situations, an ability he proved in the wisest act of his life, that of selecting an intelligent and sympathetic woman, his own wife, to dispose of his vast accumulations with combined good will and good sense.

Sage in name and sagacious in action, the great financier laid the foundation of a noble beneficence named for him and formulated by Mrs. Sage and her advisors. A branch of the Russell Sage Foundation is The Division

Scene from "The Usurer's Grip" (Edison).

of Remedial Loans, an organization engaged in the removal of an evil which has destroyed working men by tens of thousands as well as the happiness of women and children and the growth of pure home life in our midst.

Every inch a man is the working employe who tries to maintain a normal standard of living for himself and family on a pitiful wage that affords bare necessities, giving the best of his years and strength to labor that adds to the value of his part of the world, always hoping and sustained by faith in his eventual advancement to reasonable compensation for honest effort, but operating on too slender a margin for unexpected contingencies. Accident to himself, illness in his family, a lull in production, enforced idleness from other causes find him unprepared, and he sinks down in despair or falls into the hands of a "Loan Shark."

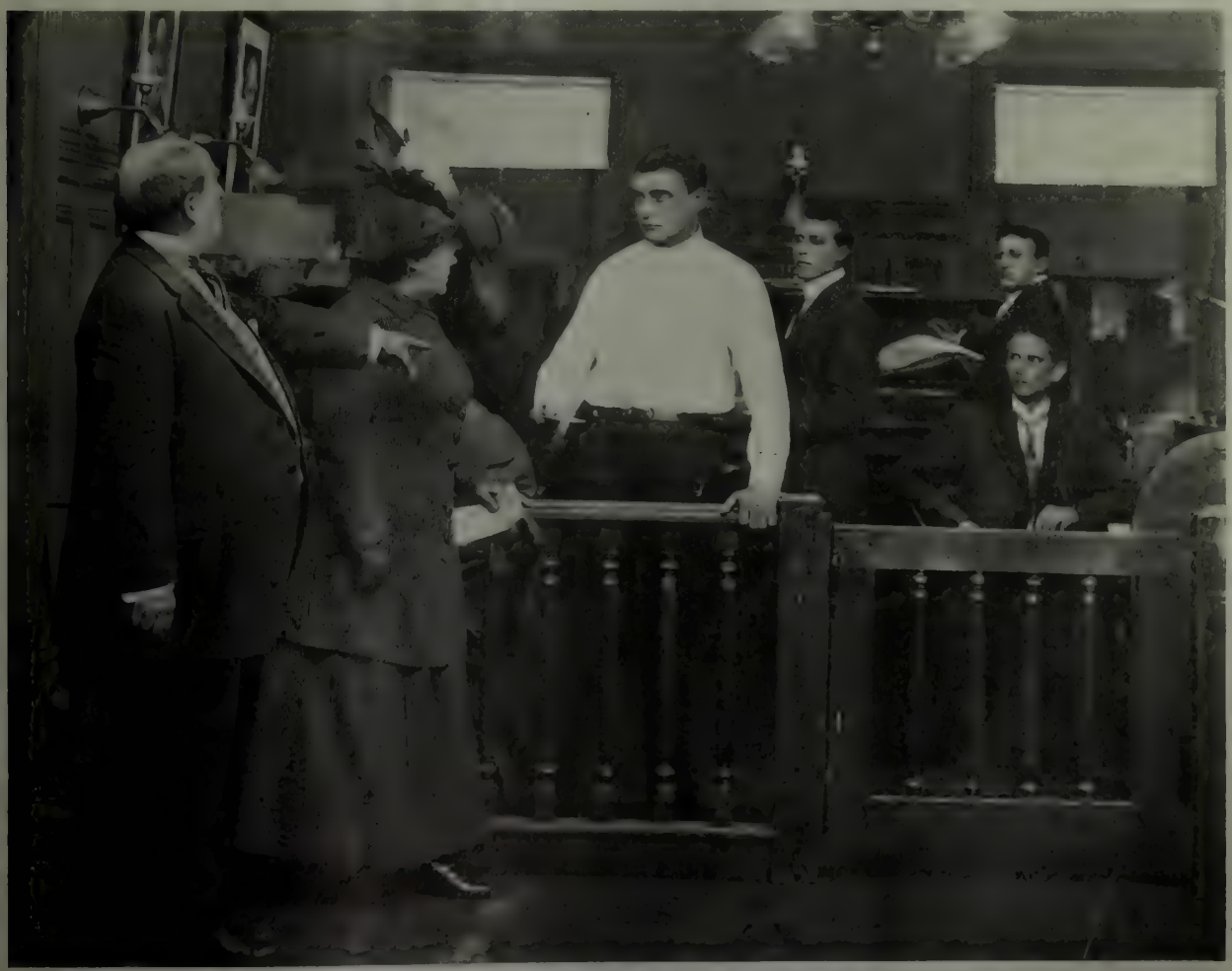
The "Loan Shark" does a business of legalized blackmail under a pretense of lending money without security. New York State, to its everlasting disgrace, has protected this cancerous individual by permitting a percentage of an employe's salary to be attached in the event of judgment awarded, and a crooked lobby supported by money lenders at Washington, has attempted to secure the passage of a bill permitting extortions. Nearly every court in the land is a legally constituted collection agency, its tremendous power directed against the finest property any community can possess, the man who labors honestly for small wage in the direct interest and for the betterment of that community.

The "Loan Shark" is a sort of national institution of ours, a malignant growth on *our* body, for he is not any such factor in other civilized countries, and his elimination is not probable by inactive public sentiment when opposed by organized political decadents, as rotten their way as those who adventure a little money for purposes of outrageous extortion, but The Sage Foundation is organizing savings and loan associations which place borrowers upon their honor without attaching their wages and will drive at the root of the evil that lies in pernicious legislation, and they have the combined power of wealth and brains to accomplish their exalted purposes.

The Edison production is released in coöperation with the Remedial Loan Division of the Russell Sage Foundation and should prove an effective publicity feature in addition to the interest that will be aroused by its artistic merits alone. With such a theme—the noblest element in dramatic construction even though it may not be a full measure of value—the photodrama has its educational usefulness assured, and as it gives us the interweaving culmination of two destinies it fulfills the best ideals of what is dramatic. It deals with the vicissitudes of hope and fear, presents its characters as those of flesh and blood, and kindles a sympathetic flame in its moments of suspense because we know that we are looking into the warm and throbbing hearts of men and women like ourselves. The play itself is of masterly quality and has met with responsive handling by the producer.

THE STORY

Young Jenks is a clerk maintaining a small family including a frail wife and sick child. A vital question



Scene from "The Usurer's Grip" (Edison).

arises, that of the child's preservation at a time when both parents have exhausted their financial resources. They decide to borrow for the sake of the little one entrusted to their care, and fall into the hands of a "Loan Shark" through an advertisement Jenks finds in one of the daily papers.

Like most people in desperate straits for money, they are in a weak position to investigate or negotiate. They are lured by an attractive notice to the effect that quick loans at 6% per annum will be made on furniture without publicity and accept the terms offered without close scrutiny of the documents they are called upon to sign. These completely cover as security all the little attributes of home collected with economy and careful selective taste during years of married life.

Scene from "The Usurer's Grip" (Edison).

All the little self-denials and loving gifts to each other are included in the comprehensive mortgage, and the sum of twenty-five dollars is advanced by the "Loan Shark" on this collateral in addition to a wage assignment and notes for monthly payments aggregating double the principal. When at last the priceless cash is delivered into the hands of the anxious father, and he and his wife have complied with the unreasonable demands made upon them, the Shark seizes twenty per cent. of the amount to cover expenses of drawing up the papers.

Nourishment and medical attention are now provided for their child, and its life is spared. The father returns to his work, and the pictures of his home life show the fearful exactions the mother puts upon herself to help meet payments when they are due. Here is a life of mental, physical and moral starvation in order that the greed of the Shark and the majesty of the law that values inanimate property above the human being may be satisfied. Every penny saved costs a tear. The smallest error or accident now means degradation. They are as much enslaved as the lowest beings on earth.

The marvel is that a man and woman struggling under such unrelenting misery and humiliation preserve their moral balance. The Loan Shark provides one of the strongest incentives to crime in exhibiting the success of crooked dealings and the futility of honest endeavor. From his point of view and that of the average grafter they are mere "boobs," while he "is wise to the game." Both husband and wife remain true to their highest ideals, through persecutions of an outrageous nature in his office and within the sanctity of her home.

The "Bawler Out" visits the husband's place of business and not only humiliates him before the other employes but is so insistent upon getting Shylock's pound of flesh that the unfortunate clerk is dismissed for running into debt. He is shadowed when he searches for a new position until he secures employment, and the new office marked for further indignities. Such methods are so destructive of honorable ambition that they are as distinctly felonious as any threat for purposes of extorting money—they constitute a vile form of malicious mischief.

Where the wife is engaged in her divine mission of guiding the footsteps of a little human creature the "Loan Shark" goes to extremes that can only be indicated with delicacy. It is a case of unequal conflict between an unsuspicious woman and a con man long trained in obtaining money under false pretenses. Obtaining her signature to written instruments with deliberate intent to swindle constitutes a felony in all cases but his, and that is one of many reasons why the great mass of people are coming to regard our whole system of laws as farcical if not a supporter of crime against the individual.

The scenes revealed in the Edison film are not in the least exaggerated. The difficulty is to present a clear view of crooked methods employed and their demoralizing results in a drama whose first object is to enlist the interest of a mixed audience numbering many millions. Far from being exaggerated, the story told is absolutely true in every detail pictured and merely shows one of a thousand similar instances.

The "Bawler Out" follows the clerk into his second place of employment but encounters a New Man, an employer enlightened enough to understand Christ's doc-

Scene from "The Usurer's Grip" (Edison).

trine of self-respect in the broad sense that accords respect to the honorable employe who is struggling to make his wage equal his necessities. Interest and suspense has been held up to this moment of relief so well that curiosity is now aroused as to how the ends of justice may be attained where criminal action is impossible and civil procedure of small value in the end.

The New Man understands that any soldier may return from his campaign to find himself and family in debt and be none the less brave and valuable to his country on that account—those are the fortunes of the incessant industrial war. He cheers the clerk by saying that there is a clear way out of his difficulties along which no further humiliation nor anxiety will be encountered. He may borrow according to his vital needs without mortgaging his little household accumulations, without assigning his salary and without giving other security than his honesty of intention.

The New Man leads his clerk to where one of his steady and straight purposes would not even be questioned nor subjected to secret investigation, the saving and loan department of the Russell Sage Foundation. There he does not have to pay 10% a month for the trifling sum he needs, nor $5.00 for papers, nor $2.00 for recording and acknowledgments before a notary. The exposition of Saving and Loan Association methods at this period of the photo-drama is of high general interest while it at the same time affords publicity to a noble and sensible enterprise of philanthropic design.

The Manager of the Association gives the New Man and his clerk a note to the District Attorney, and they proceed to the latter's office while the "Loan Shark" is carrying out his final act of contemptible oppression. Our farcical code enables any money-lending crook to issue execution against a wage earner and have the Sheriff's office operate as a collection agency to satisfy the debt. This may be regarded as a slight improvement on the methods of those good old days when an insolvent person could be sold into slavery, but it amounts to the same thing with an added incentive to crime.

The District Attorney accompanies the young man who is being hounded into a hopeless condition of mean ambition and doubtful progress to his home and finds the "Loan Shark" at work removing furniture, catching him in the act of removing the bed on which the little child is lying. A dramatic scene follows with recovery of the furniture and all money obtained under false pretenses, the only unsatisfactory part of it being that the degenerate money lender is not put away where he can do no more harm.

The play is admirably constructed, deeply interesting, broadly humanizing, exhibits a deplorable condition existing in our midst, offers a cheering and hopeful remedy and unveils the antiquated support given by our code of laws to those engaged in bleeding our working men and women to exhaustion. Best of all, the play helps us to understand what we owe to one another.

"God, what a world, if men in street and mart
"Felt the same kinship of the human heart
"Which makes them, in the face of flame and flood,
"Rise to the meaning of true brotherhood."

CAST OF CHARACTERS.

Thomas Jenks.....Walter Edwin.
His Wife.....Gertrude McCoy.
Their Little Girl.....Edna May Weick.
The "Bawler-out".....Louise Sydmeth.
The Enlightened Employer.....Robert Brower.
The Loan Shark.....
Porters and employes from the loan office.

CHICAGO LETTER

By JAS. S. McQUADE

LINCOLN BEACHEY, aeroplane comedian and demon of the air, at the recent international meeting in Chicago, played so many antics in his biplane on Sunday, September 22nd, when he assumed the role of Mlle. Lavaseur, that Miss Kathlyn Williams, Stan. H. Twist and a whole bunch of other Selig celebrities were either immersed in Lake Michigan or had all their plans turned topsy turvy. As a Tribune reporter cleverly puts it:

"Mam'selle flew. She flew in becoming feminine distress. She flew high and low and wiggle-waggle. She flew with such startling effect that the police report cases of watchers toppling out of automobiles in the paddocks; also of seven persons who tumbled out of a launch off Van Buren Street when Beachey, as 'Mam'selle Clarice,' made a dive at them; also the case of a hydroaeroplanist who, with a passenger, gyrated upside down in water."

It is with the hydroaeroplanist and his passenger that we have to do, and again we let the Tribune scribe wield his fluent pen in describing the accident and the expose:

"Just five minutes before the launch tipped, Beckwith Havens, with a moving picture actor as a passenger in his hydroaeroplane, turned upside down in the water between the officials' stand and the government pier.

"Havens, abstracted by the evolutions of 'Mam'selle Clarice,' was driving his water-logged pontoon at too fast a clip over the wavy lake. Of a sudden the tail of the airboat was flung high in the air, where it rested a moment, then tilted over backward. Stanley H. Twist was flung out of his seat into the water. Havens clung to the rigging.

"Capt. George De Mar, of police motorboat No. 2, a spectator ashore, jumped into the swift launch Kusie and sped to the rescue. After lifting Twist, exhausted after a long swim, into the boat, De Mar had the launch moved close to the inverted airboat, where a rope was flung to Havens.

"Fake Rescue" Fails.

"Havens left the launch, however, to cling to the pontoon of the inverted airboat while it was being towed ashore by a police motorboat.

"The entire mishap is registered on moving picture photographic films. Havens, the hero, was commissioned by 'Mr. Hawkins,' the father, to go to the rescue of 'Belle,' heroine, in a motorboat at sea. Havens was accompanied by 'Oliver,' Hawkins' secretary, the villain, who loves 'Belle.'

"Miss Kathlyn Williams as 'Belle' was out beyond the breakwater in a motor boat surrounded by launches containing all sorts of moving picture apparatus. Miss Williams had a quantity of flashlight powder on a pan in her boat, ready to touch it off in imitation of an explosion. Then she was to leap in the water and be picked up by Havens, who was to come flying up.

"All was timed well, but with no reckoning on the influence Beachey would have on the scenario. The pantomime was abandoned for the day."

Chicago Moving Picture Union, Local No. 2, Rescinds Strike Resolution.

In this recent unjust strike against Chicago newspapers the Moving Picture Machine Operators' Union of Chicago took side with the strikers. At a meeting held by the Union on Thursday, September 19th, a resolution forbidding the members to read the daily papers was rescinded, the organization declaring that it had committed a great wrong in originally adopting it. The following letter from Secretary Hal Johnstone to the Chicago publishers explains matters:

"This is to inform you that the Moving Picture Operators' Union has rescinded a resolution adopted some time ago providing for a fine of $25 upon any member found reading a strike-bound newspaper. We also wish to make clear to you that we were deceived as to the merits of the strike and were led into the action taken by influences that we have since discovered emanated from the enemies of the trade union movement.

"The greatest of these was the Chicago World, a Socialist paper. Its course in the whole strike situation has been found to be not only vicious, but, to our minds, criminal, in that it sought to incite workingmen to commit volence and any other act that would injure the strike-bound newspapers or their employees. The World also kept up a most vicious campaign to instill class hatred into the minds of the honest workingmen. It encouraged slugging by denouncing the police and encouraged in every way assaults upon those selected to enforce the laws of our State and city. Our Union does not believe in violence. It is a Socialist weapon.

"It was no wonder that our members became inoculated with this venomous, anarchistic poison and thought that by passing the resolution mentioned they would help the men they believed to be honest in their strike. But we found since that it was not an honest strike. The rank and file of the strikers are not to be blamed, however. They are simply the victims of incompetent, vicious and crooked outsiders employed on other newspapers.

"We also found that the American Federation of Labor never indorsed the strike. We found that the World and a West Side sheet manipulated the strike in order to build up circulation for themselves. After learning these things from an extensive investigation we brought the matter to the attention of our Union to-day and the resolution referred to was rescinded, and I was ordered to notify the Chicago pub-

lishers of the fact. I also wish to state that we will try to undo the wrong we have done and our new business agent, Arthur Allison, has been so instructed. Mr. Allison is a genuine trade unionist, and will not be misled as others have been."

"Neptune's Daughter" a Fine Film.

I saw "Neptune's Daughter" run off at Nielsen's Parkway Theater one evening last week and was much impressed by the novelty and beauty of the production. The scenes are laid in the Wisconsin Dells and form ideal surroundings for the quaint and classical little story.

I was much delighted by the acting of Francis X. Bushman and Miss Martha Russell, the former in the roll of the artist, Charles Fleming, and the latter as Undine, the mermaid. Harry Cashman is imposing as Father Neptune and his rising from, and return to, the deep adds to the weirdness of the scene showing his interview with Undine. The pathetic ending has a mysterious atmosphere that harmonzes well with the mythical character of the story. The Essanay Company can plume itself on the fine photography revealed in this film.

Chicago Film Brevities.

W. W. Watts, president of the Vaudette Amusement Company, Springfield, Ill., writes that he has opened a picture theater in Jerseyville, Ill. P. L. Shepherd is the manager of the new house, and Mr. Watts sent in a year's subscription for the World, for Mr. Shepherd's special use.

The M. P. Machine Operators of the Chicago Theatrical Protective Union, Local No. 2, are now making arrangements for their regular annual ball to be given at the Coliseum Annex, on December 4th. Work on the program for the occasion has already begun. The program, in addition to advertisements, will contain short biographies of the leading figures in the film business, in Chicago, the sketches to be illustrated by cuts of the men under consideration. Jack Miller, former business agent of Local No. 2, was succeeded by A. G. Allison on September 5th. Mr. Miller is now operator of the U. S. Burlesque Theater, on South State and Harrison.

* * *

The official program of the first annual convention of the Moving Picture Exhibitors' Association of California has just been received at this office. It is quite a pretentious effort and contains about twenty-four pages of advertising in addition to three pages of cover.

* * *

Henry McRae left Tuesday evening for Los Angeles, Cal., where he will immediately enter on his duties as producer in Selig's Western studio. Before leaving, Producer McRae had just completed the Selig hydroaeroplane romance, in which Miss Kathlyn Williams figured prominently, an exciting incident therein being treated of in the opening article of this letter.

* * *

A battery of camera men left for Kalamazoo, Mich., Tuesday, September 24th, to photograph a head-on collision of two locomotives for the Selig Polyscope Company.

* * *

W. D. Emmerson, formerly a producer for the American Film Manufacturing Company, writes from St. Louis that he is now producing feature films for the Atlas Company.

* * *

L. J. Edmunds, treasurer of Raton's Aerodome Theater, Raton, N. M., writes that he has remodeled the Aerodome, in order to play good road theatrical attractions for the season just entered upon. His theater has a stage 28 feet wide and 25 feet deep. It will seat 500 people and is heated by steam. The Coliseum, the theatrical house in Raton, was burned down some time ago and since that time residents have been obliged to go out of town to see anything good in a theatrical line. Mr. Edmunds considers that Raton is one of the best show towns on the road for its size.

WASHINGTON VISITS NEW YORK.

Mr. Wm. Alvine, manager of the Virginia Theater, Washington, D. C., was a welcome caller at our New York office during the week. He reports phenomenal business for the J. J. Noonan enterprises, of which the "Virginia" is but one. Mr. Noonan has the reputation of being very considerate of the welfare of his employees. Mr. Alvine says that the Virginia employees, by good treatment, are almost spoiled for working in any other theater. The reason he gives is that Mr. Noonan owns the Stag Hotel, just above the Virginia Theater, and that during the heated season they all have the privilege of going upstairs and getting under a fine shower bath whenever there is a lull downstairs.

THE SCREEN CLUB.

The third preliminary meeting of the Screen Club was held at Bryant Hall on Thursday evening, September 19th. The meeting adopted a constitution and by-laws, and the committee that has had in charge the formulation of them was authorized to make application for a charter. The next meeting of the club will be held at Bryant Hall on Saturday evening, September 28th, at which time the permanent officers will be elected. The officers to be chosen will include a president, first, second and third vice-president, corresponding secretary, recording secretary, treasurer, four members of the board of governors to serve one year and four members of the board of governors to serve two years.

Among the recent additions to the roll are: Lloyd F. Lonergan, George Ober, Harry A. Morey, E. B. Stockton, A. D. Francis, Wm. Dunn, Frank Mason, Fred'k A. Thomson, Geo. Larkin, Wm. Quirk, Guy Hedlund, Geo. Siegman, Wm. H. Sloane, Matt Ketcham, D. V. Wall, Frank Grandon, Budd Ross, P. Phad Bolkman, A. F. Mayo, John G. Haas, John Hopkins, L. G. Coover, Frank A. Grimmer, E. P. Hirsh, Gus Pixley, Ed Shulter, Fred Armitage, W. N. Drolinger, Anthony O'Sullivan, John Adolphi, G. O. Nicholls, O. A. C. Lund, Giles Warren, I. V. Willets, Hernandez Mejai, Thos. W. Evans, Will E. Sherrer, T. Hayes Hunter, Hopp Hadley, Wm. A. Humphries, Edwin Warren, John Arnold, Chas. D. Herman, Frederick Beck, Howard Crampton, Harry Collier, Carl M. Leviness, Herbert Blache, Worthy Butts, Roy Applegate, W. G. Slider, Stewart Holmes, S. M. Spedon, G. G. Oliver, Ed. Wynard, H. C. Matthews, Hughy Mack, George Magie, A. H. Moses, Jr., H. S. Mack, Herbert Miles and Charles E. Wynard.

TROY "MAJESTIC" MANAGER DROPS IN.

Mr. J. A. Boyer, proprietor and manager of the Majestic Theater, Troy, N. Y., was knocking about Gotham for a few days recently. Object, business and pleasure, but no pleasure on account of the nasty weather. Mr. Boyer reported that they are having some difficulty in organizing the Troy exhibitors, owing to non compos mentis in several quarters. There is a movement on foot for Troy exhibitors to unite in raising their admission price from five to ten cents on Saturday nights and Sundays. Mr. Boyer thinks this cannot be accomplished unless all the local exhibitors agree to it. The advice of the Moving Picture World is for those who desire it to go ahead and raise the price, regardless of those who do not. When the hold-outs get a look at the soft money coming in on those nights they will quickly follow suit. It has been done elsewhere; it can be done in Troy.

BRONCHO AND KEYSTONE NOT FILM SUPPLY RELEASES.

The Film Supply Company calls the Moving Picture World's attention to an error in the listing of pictures under the "Film Supply Company" heading in the Calendar of Independent Releases, explaining that the Broncho and Keystone brands are not Film Supply releases, but are being released by the Mutual Film Corporation independently of the Film Supply. The World makes this explanation for the reason that exhibitors taking the exclusive Film Supply program will not be able to get Broncho and Keystone pictures from Film Supply exchanges.

The situation is rather complicated just at present, but will probably be straightened out at an early date.

LUBIN WILL NOT MAKE RAW STOCK.

Evidently the Lubin press agent over-reached himself when he sent out the statement that a plant for the manufacture of raw film stock would probably be erected upon the Betzwood Estate recently purchased by Mr. S. Lubin. He now comes forward with a denial of that statement in an announcement from Mr. Lubin to the effect that he "had no idea of building a factory for manufacturing raw material like celluloid film." Mr. Lubin further states that he will devote Betzwood, with all its natural beauties and advantages, to the production of pictures, and, while he will erect studios and other necessary buildings on that property, he will not abandon his big Philadelphia plant.

NICHOLAS POWER COMPANY INCREASES PLANT.

The Nicholas Power Company has added another floor to its factory, increasing its area to 28,000 feet of floor space. The company announces that it is ten days behind in delivery of orders now and has been compelled to put on an extra force of 90 men in an effort to catch up. More than 225 men are regularly employed at the Power's factory.

"The Queen of Spades" (Eclipse.)

Reviewed by Jas. S. McQuade.

GEORGE KLEINE has among his regular releases, in the near future, a very interesting subject by Urban-Eclipse, entitled "The Queen of Spades." This single reel film should please all who view it, because of the novelty of the story and excellent photography. I do not wish to convey the impression that the story is original, because I have read others of a similar type; but I do wish to say that it is the first time I have ever seen the story told in moving pictures.

The principal character is a young and enterprising star reporter, who makes up his mind to discover the secrets of a suicide club in his city and thereby finds himself in imminent peril of his life. Indeed, he is saved, just in the nick of time, by his chief and other members of the editorial staff, who force their way into the club and scatter the death watch that has been stationed outside the room, where he has been locked, to see that he carried out his compact with the club.

It is a keen psychological study to watch the change that slowly comes over the young man as it dawns on him that his fellow members are in deadly earnest, and that he must either end his life or suffer death at the hands of the death guard, the members of which are muffled up in hideous costumes and standing outside the window, which commands a clear view of every part of the death room. A grim humor takes possession of us as the victim of fate squirms and wriggles in the vain attempt to break the meshes of the deadly net that entraps him. As he loses his self control and finally gives up in despair, we find ourselves deeply concerned and nervously awaiting his rescue in some way or other. It is with intense relief that we witness the sudden entry of his friends, just as his brain has lost its poise and he has seized a pistol to end his misery.

The characterization of Frank Pryor, the reporter, is forceful and shows delicate shading. The president of the club is another strongly drawn character. He is an epitome of reserved force and unrelenting action.

The scenes are all interior views and fully sustain the reputation of Urban-Eclipse for fine photographic effects.

Frank Prior, a bright reporter, gains the sanction of the editor-in-chief of the Daily Star to discover the secrets of a mysterious club, "The Friends of Plato," the members of which, it is believed, have bound themselves by a solemn oath to commit suicide when fate determines so. Young Prior has planned to become a member of the club through a friend, Mr. Davis, whom he knows has been initiated. He, of course, keeps the secret to himself that he intends making use of his experience as a scoop for his paper. He treats the whole matter lightly in his own mind, and is inclined to look on the grave and stern-looking president of the club, to whom he is introduced by Mr. Davis, with a jocose air. He grows more serious, however, when he reads the declaration which must be signed by him for admittance, and shows nervousness as he glances from the page to the flinty face of the president, who has the imperturbability of the Sphinx.

The first meeting of the club, at which Prior is present, shows the members seated around a large oak table, in a well appointed room. The attendant brings in a deck of playing cards with much solemnity, and places them on the table, in front of the president. As one scrutinizes the faces of the men around the table, he is struck by the general air of nervousness prevailing. The president is the only man whose impassivity shows iron nerve. Pryor's countenance betrays a half-concealed spirit of levity, akin to mockery of the proceedings.

The deck of cards is cut and is passed around to each member for the drawing of a single card. The fatal card is the queen of spades, for the man who draws that must end his life, that very night. We note the relief and the sigh of ill-concealed satisfaction which take possession of every man when he discovers that he has not drawn the black-visaged queen. It now remains for two men, Pryor and another, to complete the tempting of fate. Pryor draws the queen of spades and is congratulated by his brother members on his good luck. All file from the room except the president, who remains with the doomed man. The reporter scorns the selection just made, and tells the president to his face that he

Scene from the Eclipse Film, "The Queen of Spades," a George Kleine Feature Release.

does not intend to make a tragedy out of such a ridiculous farce. The president remains calm and stern, and taking a revolver from his pocket, places it on the table, beside Pryor's right hand. He then walks from the room, saying good-bye with a light-hearted wave of his hand.

Pryor thrusts the weapon away from him and rushes to the door. It is locked. The only other chance of escape is by the wide series of windows. He determines to find safety in that direction. Before doing so he seats himself at the table, and is evidently occupied in writing a message to his young wife.

He is startled by a weird chorus of voices in deep bass, repeating the words, "We are waiting." Looking up he sees four ghastly figures, enveloped in dark costumes, from head to feet, guarding the windows. It is then despair seizes him, and he is saved by the intervention of his friend, Davis, who had notified the editorial force of the Star of his deadly peril.

Flickers.

JOE REX ENGEL, (Universal Feature).

THE classic features of Joe Rex Engel as here presented are equaled only by his literary ability, an attribute of which, by the way, Joe Rex is exceptionally proud. There are many achievements in this line to his credit, notable among which was his graphic description of the discovery of Europe and London by the Rex Company. As may be easily conjectured the sketch herewith shows our friend 'hotfootingit" with a sheet of copy which he has just prepared for the MOVING PICTURE WORLD. The overwhelming smile which lights up his always benevolent countenance indicates that he is at peace with all mankind, including the printer. Aside from these few observations Joe Rex is an exemplary young man, abstemious in his habits, of charming personality and one of the "Who's Who" in the film game. Your acquaintance will be enriched through knowing him.

* * *

Joe Universal Brandt had his significant smile with him the other day, as he announced that the Helen Gardner Players will release through the Universal. The initial appearance will be in a two-reel subject.

* * *

Mark M. Dintenfass is most enthusiastic over the new home of the Universal at Forty-sixth Street. He says the Universal is spending $20,000 at the Mecca Building in the equipment of the new offices, projecting room, etc.

* * *

The Eclair company is making additions to its offices, two rooms having been acquired on the same floor. New carpets, rugs, etc., indicate that this company is making arrangements to handle a larger business. Mr. Offeman, the general manager, told me this week that he is expecting on the next boat two new cameramen to augment the forces at the studio. Also, and especially, there are expected two stage directors. One, Mr. E. Verneau, will be employed exclusively in the making of comedies dealing with American subjects. The other, Mr. Cohl, is one of the best-known animated cartoonists, and he will devote his efforts to producing something that will not only be new to Americans, but also will be as novel as it will be interesting. Both Mr. Verneau and Mr. Cohl speak English fluently. They have been in Eclair employ for many years.

* * *

The Universal Film Manufacturing Company has closed a contract with the Democratic National Committee for the making of a thousand feet of film, in which Governor Wilson will appear. The Democratic candidate will be the center of a campaign story which is expected to appeal in a forcible manner to the voters. No. 1 Union Square is in a jubilant mood over the selection by the Democratic committee of the Universal as the medium for the dissemination of political doctrine. It is believed that this film will mark the first attempt on a large scale to take advantage of the possibilities of the motion picture as a factor in politics.

Mr. Paul Hernaud, manager of the Lux Film Company in New York, sailed Tuesday, Sept. 24, on the *Kaiser Wilhelm II* for Paris. A short business trip is the occasion of the voyage.

* * *

H. M. Warner, of Warner's Features, returned this week from Pittsburgh, Pa., where he had gone on a hurry call. It now appears that the occasion for the hasty visit was the release on the 13th inst. of a twelve-pound feature. Harry says that the assertion that the latest "Warner's Feature" is a howling success is an understatement of the fact. At last reports the mother and daughter were doing finely.

* * *

Looked in on Mr. A. Warner this week; he was some busy—says things have certainly been coming fast for him. He is this week opening offices in Dallas, Tex., Boston and Buffalo, making something like sixteen branches Mr. Warner now has booking his features. Mr. Warner will shortly release a big military drama, in which a thousand troops will take part. A dispatch just received showed that the Indian scheutzenfest—or whatever may be good redman's lingo for its equivalent—at Watonga, Okla., has been successfully filmed, and that the result will be a big picture. The government had granted to Mr. Warner's agents sole permission to "take" the doings of these three thousand Indians for the days of September 10, 11 and 12.

* * *

J. D. Tippett, of Universal Features, is looking for more worlds to conquer. Just now he is adding to his activities in the picture world by promoting the Film Publicity Company, designed to handle big industrial and advertising work. Mr. Tippett will utilize in this new departure some novel schemes in lighting effects in order to secure the best of photographic effects.

* * *

Mr. E. Arnaud, Eclair director, is going to Paris for a short visit. He will be accompanied on his return by Mrs. Arnaud, who has been spending a few weeks in the French capital. It is understood that the Eclair company will send a large force to California this winter, under the supervision of one of the foreign directors.

* * *

Hal Reid, former scenario editor of the Universal Film Company, is now directing for the Champion. Arrangements have been made that will bring the work formerly done by Mr. Reid under the general administration of the Universal.

* * *

The Comedy Theater, in Fourteenth Street, has changed its service from Licensed to Universal Independent. The Savoy Theater, in Thirty-fourth Street, has switched from Independent to Licensed.

MAC.

ESSANAY WILL NOT MAKE BASEBALL PICTURES THIS YEAR.

At the offices of the Essanay Film Manufacturing Company, Chicago, Mr. George K. Spoor, president of that company, stated that Essanay would not negotiate for the privilege of making pictures of the World's Championship Series this year. He gave as his reason that the price asked for the privilege was excessive and in his opinion baseball had been very much overdone in picture theaters during the past summer. "There is nothing new to take in the baseball game," said Mr. Spoor, "and each season's picture is more or less a repetition of the season before, and there is a doubt in my mind that the pictures would be profitable to the exhibitors. They certainly would not be to the manufacturer for the cost necessary to their making."

DEAGAN'S BELLS ADVANCED IN PRICE.

J. C. Deagan announces that his famous musical electrical bells will, in future, be advanced one-third in price. This extra cost is necessitated by reason of the new improvements added to the bells. Among these are: a new style keyboard, the same as on a piano, with a bracket to hold the keyboard in any desired position, either on a wall or on a piano. The keyboard is wired complete to a terminal and it has special soft and loud attachments. The electric mechanism and the bells have also been greatly improved.

The expense incurred in making the bells has necessarily been greatly increased, and Mr. Deagan is confident that the bells will be better value at the advanced price than at the old.

PICTURES FOR THE NATIONAL CONSERVATION CONGRESS.

Dr. Winthrop Talbot, in charge of the Exhibit for the Conservation of Vital Resources to be held in connection with the National Conservation Congress, which meets at Indianapolis, Ind., beginning September 30, 1912, was in New York City last week making a selection of motion pictures bearing on the several subjects coming within the scope of the Congress.

"At the Sign of the Flaming Arcs."

By G. F. Blaisdell.

THE gathering at the photoplay dinner at Coney Island made motion picture history. It marked the gathering of the clans—all the clans. If in the past there have been differences, punctuated at times by strife, of these on this most enjoyable occasion there was not a trace of evidence. Not only did the dinner make for solidarity. It will be remembered as being the initial attempt seriously to get together in a fraternal spirit of those having deeply at heart the elevation of motion pictures. That steps were taken to hold another dinner three months hence is the best possible index as to the successful issue of the first occasion. It is a fact not without significance that the committee of three designated to arrange the details for the next gathering is representative of the three chief groups in the industry. It may be said that such combinations will not alter the alignment of business units. Possibly this is true. They are bound, however, in their influence to soften asperities and to prove to the world that while men in this great industry may differ on commercial details, they are as one on the vital question of collective action on such measures as may be determined to be best for the steady progression of pictured dramatic art, for the permanence of the motion picture.

* * *

In a recent chat credit was here given to other than Thomas Santschi for the excellent interpretation of Padre Juan in "The Little Indian Martyr." An accidental uncovering of the cast of characters of this interesting picture pointed out the error. Chiquito, the Martyr, was taken by Roy Clark, and his work as well as that of Mr. Santschi was deserving of high praise.

* * *

New Orleans is now in the throes of a mild agitation on the censorship question. Charles I. Denechaud, representing the Federation of Catholic Societies, favors a censorship which prohibits the display of any pictures that refer to crime of any kind. One bold man down there urges that any pictures passed by the national board ought to be good enough. The inspector of police opposes any ordinance that puts the censorship on him—he says he has some troubles without the added burden of supervising all the films. Just think that over—cut out all reference to crime of any kind! Let's try it first on the speaking stage. If it is a success there, then we can try it on the screen.

* * *

"Eddie" August, long-time Biograph player, for seven months with Edison, and a few weeks with Powers, and now at the head of a Lubin company, received much attention at the photoplay dinner at Coney—and deservedly, too. Not only is he a good actor; he's a good fellow.

* * *

Two Wisconsin lads were recently arrested in Illinois. They were reported to be in possession of much shooting stuff and to have confessed to be on their way to the wild west to kill Indians, inspired by moving pictures. Do you get that? Very likely the story is as straight as their sense of direction.

* * *

It has been a pleasure as well as a revelation to watch John Bunny at the meetings of the Screen Club. If there were any of the "bunch" who were under the impression that he was just an exceedingly clever comedian they have discovered that they had seriously underrated him. He is a ready and entertaining speaker. More than that, he has a peculiarly sharp and keen intellect and an ability for getting at the root of a matter. He is one of those natural leaders of men who will come to the top of the heap at the outset. Mr. Bunny is enthusiastic over the general proposition of the Screen Club. The new organization is indeed fortunate to have at its command his knowledge, ability, and executive capacity.

* * *

The Des Moines News rises to make a prediction. The time is coming, it says, when the moving picture apparatus will be as common in the home as the phonograph, and that new films will be supplied just as new phonographic records are supplied the modern sound-producing machine.

Why doesn't the News go the limit? Why doesn't it add that in those days the films and phonographic records will be synchronous?

* * *

The federal authorities in the City of Mexico are reported to have established free picture shows for the benefit of the poorer people who could not afford to pay their way into the shows and have enough money left to buy pulque. The Government hopes to keep them away from the liquor by taking them into the shows. This seems to be sane government. Why doesn't Madero try that scheme on the insurrectos? Let him secure animated photographs of the insurgent groups—all in general's uniforms, if necessary—and then, for the surrender of weapons, offer to exchange admission tickets to houses where these films are running. Then on both sides of the Rio Grande there will be sounder slumber.

* * *

J. M. Ridgeley and his wife, Cleo Ridgeley, who is known to picture followers through her work with the Kalem and Rex companies, who are touring, ahorseback, from Brooklyn to the Pacific Coast in the interest of the Motion Picture Story Magazine, report record houses at the theaters they have visited en route. Their method is to parade through the principal streets of the town in which they are to appear in the evening, billing the theater. They are now in Western Pennsylvania. Borough President Steers started them off, and Pathe's Weekly took a shot at them.

* * *

Bishop William Burt, addressing the Central District Conference of Methodist ministers, in New York State, referred to the tendency manifested in some quarters to introduce moving pictures in an effort to attract large evening congregations. "Let us not turn the church of God into a place of amusement," he said. "By so doing we are appealing to a sentiment opposite to the one which we should cherish. We should not promise a good time, a picnic, a jollification. Ministers are making a mistake in not appealing rather to the heroic in the men and women of to-day."

After reading the foregoing, don't you think a man would be justified in regarding an invitation by Bishop Burt to come and listen to him as an appeal to heroism?

* * *

A new use of moving pictures was referred to by a friend the other day. He told a story of a man who had invented an appliance for battleships, which he was very anxious for certain Washington officials to see. The appliance, weighing many tons, was attached to a ship in the Brooklyn yard. The boat could not be taken to Washington. The inventor was going to have taken a motion picture of his scheme in operation and then take the film to Washington and project it on a screen.

* * *

The London picture houses have dug so deeply into the receipts of the regular houses that the actors' associations are taking steps looking to the opening of theaters and music halls on Sunday.

* * *

Mechanicsville, N. Y., has gone back to first principles for a board of censorship. A couple of religious workers dropped into town and threw on a screen some pictures that a crowd of a half a thousand didn't like. Decayed vegetables formed a considerable part of the inducements offered the visitors to leave town.

* * *

Marcus Loew during the summer entertained at his fifteen theaters in New York City about 75,000 poor children. It would be impossible even to approximate the amount of happiness this one man has imparted to these thousands in one summer. It is real civic service.

* * *

The Denver tax assessors have increased the assessment of the licensed film exchange in that city from $1,200 to $112,750. The independent company turned in its schedule at $880. The assessors went it several better—$56,330.

* * *

The New York Sun in a recent editorial article admitted that the picture theater has been notably improved in the last three or four years. It takes the rather unusual position, though—and gives its reasons—that an act which on the vaudeville or melodramatic stage would be permissible should on the screen be subject to elimination by the censor. The reason given is that while in the former case the dialogue is high-pitched, ridiculous and unhuman, its moralities are beyond question; this foil, the paper says, is lacking on the screen.

The Sun admits that the task of efficient censorship is made exceedingly difficult because of the unusual nature of some of the patrons of motion pictures—boys and girls of an impressionable age and women equally subject to morbid suggestion.

There is one fact of which many lose sight in discussing the subject of censorship. That is, that the majority of those who support motion pictures are normal adults. As such they are entitled to some consideration.

* * *

New York City's Board of Education has granted the Parents' Association of Public School No. 5, of Brooklyn, permission to occupy the auditorium of that structure on the evenings of November 8 and 29 and December 20, from 8 to 9:30 o'clock, for "a moving picture show" at which a fee will be charged. The action makes a reversal of position on the part of the board, and undoubtedly will be followed by applications from the parents associations of other schools. The pictures will be educational and industrial.

Motion Picture Exhibitors' League

ST. LOUIS LOCAL NO. 3 ORGANIZED.

Meeting Held in Planters' Hotel, Thursday, September 19th. Wm. J. Flynn Elected President.

By Jas. S. McQuade.

ABOUT fifty owners of motion picture theaters in and about St. Louis met in the Planters' Hotel, Thursday afternoon, September 19th, to organize St. Louis Local No. 3, of the Missouri State Branch No. 9, of the Motion Picture Exhibitors' League of America.

George H. Wiley, of Kansas City, president of the Missouri branch, explained the nature and purposes of local and State organization. The purpose is for better co-operation among owners of moving picture shows, for protection from unwarranted interference on the part of the authorities and for the settlement of disputes by arbitration.

Meetings of all members will be held monthly. The executive committee will meet every week. By-laws were adopted under which the following officers were elected: President, William J. Flynn; vice-president, E. H. Pipe; secretary, James Tillman; treasurer, William Seevers; sergeant-at-arms, Otto Lauman.

Jacob Warner, George T. Meyer, Louis Landau, Louis Herman and Henry M. Brockstedt were named as members of the executive committee. William J. Flynn was appointed State vice-president. J. T. Fitzsimmons was made a member of the State executive committee.

Downtown offices will be opened next week, when the first general meeting will be announced. Membership in Local No. 3 is open to all owners of motion picture theaters in St. Louis and adjacent territory.

William J. Flynn, president, and J. T. Fitzsimmons, member of the State executive committee, control interests in motion picture theaters in St. Louis valued at over $350,000. William Seevers, treasurer of No. 3, is secretary-treasurer of the Grand Central Amusement Company of St. Louis, and is one of the most successful and best posted exhibitors in America.

CINCINNATI EXHIBITORS BUSY.

Great preparations have been made for a big outing at the Cincinnati Zoo by the members of the Cincinnati Exhibitors' League. A dozen committees are hard at work on the arrangements and the outing promises to be the biggest thing of the kind that has taken place in Cincinnati in some time. The Zoo has been rented for the day by the Cincinnati exhibitors and special street car service has been arranged for to carry the crowds. Members of the league and their official guests and friends will make the trip to the Zoo in motor cars. Members of the K. & C. League of Covington and Newport, Ky., will attend in large numbers.

Among the principal guests will be Congressman J. J. Cox, candidate for the governorship of Ohio, and Mayor Henry Hunt, of Cincinnati.

During the week following the outing a series of motion pictures will be taken of the city of Cincinnati and its principal interests. Many of the beautiful parks and drives of the Queen City, together with the fire and police departments, public schools and the University of Cincinnati. This will be a notable picture, for few cities can boast of more beautiful parks and scenes than Cincinnati.

Members of the various committees who are working for the success of this affair are F. L. Emmert, C. T. Beeching, W. C. Kitt, G. F. Horning, Fred Shottmiller, F. A. Botts, Charles Sternberger, A. C. Dingelstedt, J. S. Glassmeyer, Theo. Bley, H. N. Brice, M. A. Neff, J. J. Huss, Otto Ludeking and Mr. Griffith.

N. Y. LICENSE COMMISSIONER TAKES BRIDE.

Mr. James Garrett Wallace, Jr., Commissioner of the New York License Bureau, was married Tuesday, September 24, to Miss Anna Madeline Sullivan at the home of the bride, Far Rockaway, New York. The wedding was a very quiet affair, almost a secret, and was not generally known until announcements were sent out; hence New York exhibitors had no chance to throw any old shoes. The couple left at once upon a honeymoon trip to California.

CLEVELAND EXHIBITORS' PICNIC.

Cleveland Local No. 1, M. P. E. L. of America "pulled off" their second picnic of the season on September 5th at Luna Park. The weather was ideal, good and hot and some "hot stuff" was picturized by Pathe's camera man during the progress of events; in fact, the reel is about two-thirds comedy and should prove a hit no matter where it is shown. The reel starts with George Evans' "Honey Boy" minstrels leading the opening march through Luna's gateway and right here it may be said that this feature added greatly to the interest in the affair, and several good comedy stunts are interspersed throughout the reel.

The various athletic events were "took" and will serve a good purpose in demonstrating that the Stockholm Olympic committee missed a bunch of good entries when they passed up Cleveland No. 1. The reel also shows very forcibly that it is quite possible for men engaged in business where competition is "fierce" to meet in a social way and "forget it."

There are numerous reasons why the reel should be shown all over the country, and Secretary Anthony will attend to anyone promptly if they desire to show "How Moving Picture Managers Enjoy Themselves." It is a Pathe "special" from which Cleveland Local No. 1 derives a revenue, and that is why we give no further details of the day's doings in this letter. As we say in our daily advertising, "See the pictures."

BIG MEETING PROMISED IN TEXAS.

Letters are being received from many Texas exhibitors stating that they will be at the convention to be held at Dallas, Texas, on the 15th and 16th of October, the arrangement committee report that they will entertain the visiting exhibitors with that splendid Southern hospitality. Automobles have already been arranged for and also arrangements have been made to entertain the ladies and every exhibitor in Texas is requested to bring as many of his family as he can. This being State Fair week in Texas, it is confidently expected that there will be three or four hundred exhibitors present. The three film exchanges in Dallas write that no pains will be spared to make this one of the grandest State conventions ever held.

HUDSON COUNTY (N. J.) EXHIBITORS MEET.

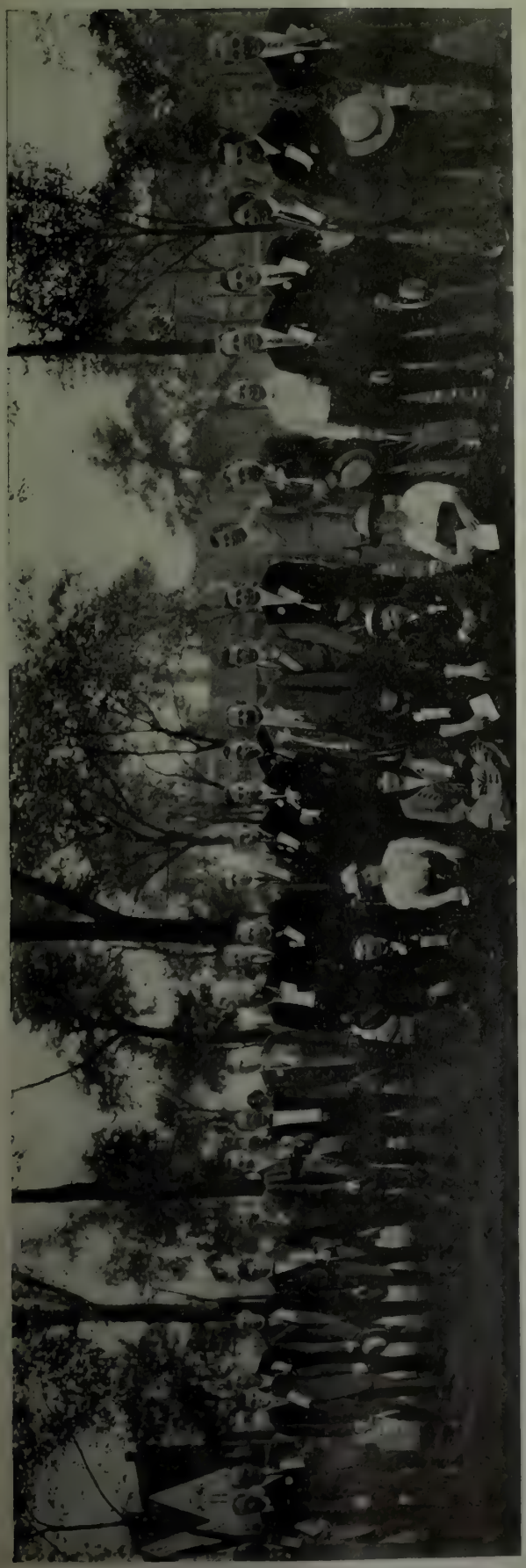
A highly successful meeting of the Hudson County Local No. 1, M. P. E. L. of A., was held Thursday evening, September 19th, at G. A. Robinson's Colonial Theater, West Hoboken, N. J. C. F. Haring proposed five new members who were accepted. A committee of three consisting of L. F. Blumenthal, chairman, G. A. Robinson and Leo Fisk was appointed to consult with an attorney in regard to drawing up bills to be presented to the next session of the State legislature. C. F. Haring, A. Lichter and Wm. Daly were appointed to make arrangements for an entertainment and ball to be held the beginning of next year.

ALAMEDA COUNTY EXHIBITORS ORGANIZING.

President Rothchild, Secretary Cory and five other league members made up a committee who visited the exhibitors in Oakland, Berkeley, Alameda, Calif., and other Alameda County cities for the purpose of arousing the non-members and inducing them to join the league before the convention date. This visit was made on the 11th, and since then they have received the promise of eighteen of the managers to make application in time to form an Alameda County Local sometime during the convention. This will be known as Local No. 3, the others being San Francisco and Los Angeles, numbers one and two respectively.

MEETING OF KENTUCKY EXECUTIVE COMMITTEE.

The executive committee of the Kentucky Motion Picture Exhibitors' League will meet at Louisville on October 12-15, according to an announcement by Vice-President Louis J. Dittmar. Mr. Dittmar has all arrangements in hand and will provide extensive entertainment for the executive body. The meetings will be held at the Seelbach Hotel. The Louisville Photoplay Association also will entertain the visitors.



Members and Visitors at Convention of Minnesota Exhibitors' League Held at St. Paul, Minn., Sept. 4 and 5, 1912.

GROUP OF MINNESOTA EXHIBITORS.

The photograph reproduced on this page was taken at the Convention of Minnesota Exhibitors held at St. Paul, Minn., Sept. 4 and 5, 1912. Beginning at the left of the engraving, those present were: George Osborne, Nat. Vice-President, St. Paul, Minn.; E. A. Nelson. Duluth, Minn.; E. J. McLane, Virginia, Minn.; John Fay, St. James, Minn.; Nick Hagen, Roseau, Minn.; Otto D. English, New Ulm, Minn.; Frank James, Crookston, Minn.; C. M. Christenson, Cleveland; John Hastings, Hopkins, Minn.; Frank Nolan, Anoka, Minn.; A. E. Christenson, Fergus Falls, Minn.; Chas. Edwards, Chicago, Ill.; W. J. Sweeney, Chicago; A. T. Atkins, New Prague, Minn.; B. E. Rothefeldt, Minneapolis, Minn.; M. Sherman, Treas., Minneapolis, Minn.; J. M. Purdy, Secretary, Minneapolis; Frank True, Brookings, S. D.; Thomas Furniss, Vice-Pres., Duluth, Minn.; Jack Smith, Faribault, Minn.; Fred Nemec, St. Cloud, Minn.; Mr. Guthmann, St. Cloud, Minn.; Frank Nemec, St. Cloud, Minn.; James Bryline, Minneapolis; J. Barnett, Minneapolis; Chas. M. Gates, Minneapolis; Chas. Pabst, Hopkins, Minn.; Otto Raths, President, St. Paul; James Cobelovaceh, Minneapolis; J. M. Durie, Little Falls; Chas. Joliskee, St. Paul, Minn.; Mrs. Frank, Sauk Center, Minn.; Miss Taylor, St. Paul; Mrs. Durkee, St. Paul, Minn.; J. V. Bryson, Minneapolis; Mrs. Hintz, Minneapolis.

MORE FEATURES FOR N. Y. EXHIBITORS' BALL.

Since the last announcement in these columns, Mr. A. Coleman, chairman of the Entertainment Committee of the M. P. Exhibitors' League of Greater New York, has been busy rounding up more features for the coming reception and ball of the league, to be held Thursday night, November 14, at Palm Garden, 58th Street and Lexington Avenue, New York. He is in a position to report great progress, and some of his new entries are as follows:

The Kalem Company will send Miss Alice Joyce as their honorary representative and in addition have reserved a box for officials of the company who expect to be present. The entire Licensed division will be represented at the coming reception in much stronger numbers than they were at the last ball of the New York exhibitors. They will all be represented this time.

Mr. Coleman announces as an engagement extraordinary, the New York Hippodrome Band, which will dispense the music for the dancing. He couldn't have done much more in this respect unless he had engaged Messrs. Sousa and band.

Sales of tickets by mail order from up the state and from over in Jersey have already run up close to 500. A delegation from Syracuse, under the leadership of Mr. F. B. Cornell, vice president of the New York State Exhibitors' League, will leave that city in a special car which will pick up State members along the route to New York. The ball is to be given by the New York city exhibitors, but they wish it to be understood that it is "their treat" to the State exhibitors, and that the function should be considered a State affair.

For the coming reception the entire Palm Garden will be used —that is, the upstairs dance hall as well as the one on the ground floor. It is now quite generally known that Maurice Costello and Florence Lawrence will lead the Grand March. Essanay will send their Chicago comedy company; S. Lubin with professional and business staffs will come over from Philadelphia; Senator Jos. B. Foraker, counsel for the M. P. E. L. of A., will be there, and Mr. M. A. Neff, president of the national organization will also be on hand.

There is no mistaking that this event will be the largest and most representative gathering of motion picture people ever held in New York. The object, of course, is to raise a large sum of money to defray the expenses of the national convention of the Motion Picture Exhibitors' League of America, which will be held in New York during July, 1913, at the Grand Central Palace, in conjunction with a great industrial exposition of the various branches of the motion picture business. Everyone should join in assisting the enterprise of the New York exhibitors and subscribe for tickets. They will be on sale at all local picture theaters from this time on, the price being $1.00, and 50 cents for additional lady.

A curious condition prevails in the film market in Germany. It appears that a number of American manufacturers have for some time past been engaged in an effort to create a monopoly there. A large number of manufacturers have now actually united in an organization, which attempts to control and monopolize the market in the entire country. The attorney of the corporation has given the rules adopted by the combine to the press. They provide for a system of licensing the exhibitors who are required to subscribe to such conditions as the combination sees fit to impose. A scale of prices is set forth in great detail.

Doings at Los Angeles

Unique Vitagraph Picture Under Way—Rumor Regarding Selig Co.—More Big Bisons.

"THE HAT" will probably be the title under which the almost unique photoplay now being produced by Rollin S. Sturgeon, director of the Western Vitagraph Co., will be released in the near future. It is to be a strong drama full of human interest and occupying the full 1,000 feet. The unusual feature about it is that the cast consists of only one character, an anemic, half-starved little working girl who is obsessed with the desire to own an expensive hat which she has seen in the show window of a millinery establishment. The story will show what sacrifices she makes before she eventually obtains the coveted possession, only to die of starvation with it clasped in her arms.

Other characters hover in the background during the play and occasionally advance to positions of secondary importance, but Mr. Sturgeon is so managing it that the attention of the audience will be concentrated on the single pitifully pathetic figure. There has been no definite announcement about the woman who has been given the principal role, but inasmuch as Miss Anne Schaefer, the company's leading woman, is in the East on a vacation, I surmise that Miss Mary Charleson is the person, particularly since her personality is well adapted to the part. The writer of the photoplay is William E. Wing, of this city, who had been turning out a considerable proportion of the scripts which the Western Vitagraph Company has produced in the last year.

Miss Charleson, who is now doing leads for Mr. Sturgeon, created such a sensation when she appeared on Broadway in Los Angeles a few days ago wearing the first genuine pannier skirt which has been seen in this vicinity that the daily newspapers commented on the occurrence. Nor was it a press agent scheme. Miss Charleson was on her way to an afternoon social affair and was much put out at the commotion she caused.

Selig Players Going Abroad?

Undoubtedly there is some big project back of the discovery that James Magee, for the last two years manager of the Edendale plant of the Selig Polyscope Company, is preparing to go abroad with a company of Selig players. The announcement is a bit premature apparently, for, while the truth of the report is admitted at the Edendale studio, no further information is to be obtained at this time.

However, Thomas Nash arrived from Chicago September 18, in response to a telegram from Mr. Selig and at once assumed full charge of the entire plant relieving Mr. Magee and leaving him free to make preparations for his departure. Where the company is going, except that it is going outside the United States, is not announced.

Hobart Bosworth's company has returned from Bear Valley, where it spent most of the summer, but Director Bosworth for some reason remained behind and will not return for a couple of weeks. With the members of the company came six full reels of negatives containing strong stories and immense backgrounds. Scenically there are few places in the West that offer better or more varied opportunities for motion pictures than Bear Valley.

Frank Selig, "baby" brother of William N. Selig, owner of the company, nearly lost his life on the Bear Valley expedition. He was lost in the hills four days without food and with very little water and was exposed to frosty nights without blankets. He finally found his way to Redlands, where he was able to take a train for Los Angeles.

More Big "Bison-101" Pictures.

The making of big virile two-reel western subjects of the kind that made the company's reputation before the organization of the Universal combine and the controversies which followed has been resumed by the "Bison-101" Ranch Company (New York Motion Picture Co.). Director Ince, who built up the Bison releases to their present popularity, is again at work on two-reel subjects at Santa Monica canyon and has turned out five—ten reels in all—since the middle of August.

The old Bison plant at Edendale has now been turned over to the Keystone company, which comprises among others Fred Mace and Mabel Normand, with Mack Sennett as director, and split reel comedies are being turned out at a merry rate. The company is working much faster than its schedule of releases so as to pile up a surplus against possible accidents or other interruptions. Last week Sennett completed a 500-foot comedy in a single day and claims a record on the feat. The Keystone company is a distinct organization, having no official connection with any other motion picture company, although t is owned by men who also own the New York Motion Picture Company as well as other motion picture concerns.

Director Ford, formerly with the New York Motion Picture Co., is now making the dramatic pictures under the Broncho brand. His company is at Santa Monica canyon, close to the camp of Director Ince and the Bison players.

By the way, the Keystone company will have a weekly dramatic release on the market soon after October 1 according to present plans. Preparations are now well under way for this new undertaking.

It has been definitely decided to revive the famous comedy characters, the two sleuths, created by Sennett and Mace in the old days when they were with the Biograph company. Their further adventures will appear under the Keystone brand.

Horne Features "The Triangle."

There was one curious coincidence about the program which the General Film Co. furnished Horne's theater in the downtown section of Los Angeles this week, and W. T. Horne, the proprietor, pointed it out for the benefit of his patrons, thereb creating a great deal of amusement for the general public. The novel advertisements concerning his programs which appear twice each week on the big bulletin boards in front of the theater are attracting more and more attention each week. This week the boards contained the following announcement:

"Blind Love" (Biograph)—"Again we have the eternal triangle. Let's see how they dish it up."

"Betty and the Roses" (Lubin)—"Another phase of the triangle, showing how it may be used as a comedy."

"Love's Progress" (Pathe European)—"And lastly, we are still at work on that triangle. What's the use. It will enter into every blamed thing."

* * *

The infantile paralysis epidemic has disappeared from Los Angeles, the health authorities have lifted the quarantine, the motion picture theaters are again entertaining children, business has picked up about twenty-five per cent, the Los Angeles Moving Picture Exhibitors' Association, which was organized as one of the developments in the fight against the quarantine, is prospering, and everything is now peaceful again in Los Angeles—and quiet.

"TWO WOMEN" (Powers).

The Powers Company, in its forthcoming release "Two Women," October 4th, gives us one of the sharp contrasts of this age, taking two women, one from the plethoric rich, one from the over-burdened poor, and bringing them together in a conflict of will.

You really couldn't have expected one like Fritzi to do other than she did. Pampered by society and her wealthy husband, the idol of the idle set, she shirked all responsibilities of the workaday world and revelled in the torpor of the social whirl. When the society cad presumed upon her indolence and offered the attention which her husband denied her, she accepted with the nonchalance so typical of her life. Even when the domestics left her household she was but little concerned as to who succeeded in the routine of the work. When the laundry maid left she delegated her nurse to find another.

In contradistinction to the splendor of Fritzi's surroundings was the piteous and poverty stricken home of Mrs. O'Hara. Though she made her living by going out washing and her earnings were small indeed, she never lost faith in her set purpose to save enough to pay for an operation which would permit her baby to see the light of day. The child, born blind, was the only source of consolation and joy to the poor over-worked, over-tired woman. 'Twas purely a coincidence that the nurse should have found Mrs. O'Hara willing to do the wash for Fritzi's household, and probably a trick of fate that the washer should discover in Fritzi's shirtwaist a note telling of the clandestine meetings of Fritzi and her lover, but it all happened that way.

The desperation of her position was the sole cause for Mrs. O'Hara mastering her better instincts and when she insisted upon Fritzi making up the deficiency for the operation on her baby upon threat of exposure Fritzi readily yielded rather than suffer for her indiscretion.

By a subterfuge in which she played upon her husband's sympathies she secured the necessary sum. And so the baby was successfully operated upon and the intrigue was never mentioned.

SPOOR VISITS NILES STUDIO.

Mr. George K. Spoor, president of the Essanay Film Manufacturing Company, is now in Niles, Cal., the home of Essanay's Western Company. Business is the object of Mr. Spoor's trip, and he will return within the week.

Music for the Picture

BY CLARENCE E. SINN

TIPS ON IMPROVISING.

IN addition to the relative keys, there are many others which permit direct modulation without any intervening (or connecting) chords to prepare the ear for the change. You may proceed directly to any key whose **tonic chord** contains a note which is also contained in the **tonic chord** of the key in which you are playing. Using the key of C for illustration, we notice that it is built as follows: C (the **fundamental** note), E (the 3rd) and G (the 5th—always ought upward in reckoning intervals). The first note (C) is also found in the two relative keys A minor and the sub-dominant chord. ("F.")

e	C
C	a
a	f
(A minor.)	(sub-dominant.)

To make it more prominent I shall write the note under discussion in capital letters.

This note may be also found in the chords of C minor, F minor and A flat major:

g	C	e flat
e flat	a flat	C
C	f	a flat
(C minor.)	(F minor.)	(Ab major.)

A direct change may be made to any of these keys.

The next note in the chord of C is E. This note is also found in the chords of A minor, A major, E minor and E major:

E	E	b	b
c	c sharp	g	g sharp
a	a	E	E
(A minor.)	(A major.)	(E minor.)	(E major.)

and you may proceed directly from the key of C to any of these.

The last note in the chord of C is "G." This note may also be found in the chords of E minor, Eb major, G minor and G major.

b	b flat	d	d
G	G	b flat	b
e	e flat	G	G
(E minor.)	(Eb major.)	(G minor.)	(G major.)

You may proceed from the key of C directly to any of the above keys without any connecting chords.

There are other chords containing one or more of these notes, C, E and G, and these will be spoken of at another time. So far we have found that we can modulate directly into thirteen different keys from the key of C by reason of each of the thirteen having a note which is also found in the chord of "C"; the key you are supposed to be playing in. There really does not seem to be much reason to play a whole picture in the same key when one can change so easily into another, now does there? Of course, you don't necessarily have to begin in the key of C. The rules given above hold good in modulating from any key; you can change directly into any key whose **tonic chord** contains a note which is also found in the tonic chord of **the key in which you are playing.**

As it will be necessary to speak frequently of "intervals," let it be understood that they are always reckoned **upwards** from the note on which the chord is built. The scale of "C," for example, is lettered and numbered as follows:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

and the tonic chord of C (being built on the note "C," which note is also called the **fundamental** or **bass**) is reckoned like this: "C is one; E, being the third note above, is the **3rd,** and G, being the fifth note above C is the **5th.** Always count both ends thus: **one,** two, **three,** four, **five.**

A chord may be built upon any note of the scale:

g	a	b	c	d	e	f	g
e	f	g	a	b	c	d	e
C	D	E	F	G	A	B	C

and the note on which the chord is built is called the **fundamental** (or **bass**) of the chord. The chords given above can appear in two other forms:

e	f	g	a	b	c	d	e
C	D	E	F	G	A	B	C
g	a	b	c	d	e	f	g

and:

C	D	E	F	G	A	B	C
g	a	b	c	d	e	f	g
e	f	g	a	b	c	d	e

these are called **inversions** and do not alter the name of the chord. The fundamental note (which is here given in capital letters) is always the same and the intervals of each chord are reckoned in the same way; each chord contains a fundamental (the first or **bass** note) a third and a fifth.

The dominant chord of any key is built on the fifth note above the tonic (or **key note**).Still taking the key of C as an illustration, we find that the fifth note above C is "G." It is upon this note the dominant chord is built and we proceed as follows: G (the fundamental) is "one"; B is a third above and D a fifth. This forms a perfect triad. Another note, however, can be added to the dominant chord—a seventh above "G."

f
d
b
G

This chord is called the **dominant seventh** and plays an important part in modulation.

(To be continued.)

TWO MUSICAL INSTRUMENTS.

At the National Convention of Exhibitors, held recently in Chicago, there were two exhibits which were worthy of special mention. One was the magnificent "Foto-Player," the other was J. C. Deagan's "Marvelous Vitaphone." Both are in a class by themselves. The first mentioned—"The Foto-Player," is a wonderful invention and consists of a piano and organ combined in one instrument. The performer can play either piano or organ separately, or both together. It can also be used as a mechanical instrument, no special skill as a performer being required of the manipulator, and here is where the genius of the inventor is displayed. Perforated rolls such as are used on an ordinary "Player Piano" are inserted, there being arrangements made for **two** rolls to be placed in the instrument at the same time. The performer can begin at any part of the roll he desires and stop at any place he wishes. He can change instantly from one roll to another. They had the overture from "William Tell" when I heard the instrument and switched to the famous storm scene in that number; then without a perceptible break the music was changed to "Hearts and Flowers." While this was playing the demonstrator inserted another roll—a galop, if I remember rightly, which was supposed to describe a "fire scene." This was accompanied by various sound effects (of which the "Foto-Player" contains a large assortment all within easy reach of the hand.) The galop was followed by an organ number, the roll for which had just been placed. Both hands are free to place and remove the rolls as well as to select them from a convenient rack placed above. The novelty of the "Foto-Player" lies in the double roll adjustment which permits you to change from one to another instantly, change one roll while playing another and, most important to my way of thinking, the ability to start from **any** part of the roll. Many selections on these perforated rolls contain one little bit which may be adapted to some particular scene. You don't have to play through the whole piece to get it; just mark the spot you want to use and wind the roll up to your mark while the other roll is playing—it takes but a few seconds. The demonstrator assures me that **any one** can play it. Anybody can certainly "get by" with it; in the hands of a skillful musician it should be able to do wonders—and I believe any purchaser would be wise to depend on a musician rather than "anybody" if he wants to get the results which the instrument is really capable of.

The "Marvelous Vitaphone" is another invention of the irrepressible J. C. Deagan, who has given us the musical bells and the cathedral chimes. I am sorry I did not get a description of this instrument from "J. C.," so I could present it in an easily understood manner. Not being an expert I

can only describe it in general terms. It is played from a keyboard the same as the electric bells (by the same composer), the double hammers striking upon a nickel steel bar instead of the regulation shaped bell. It is fitted with a "master vibrator," which is placed on the keyboard instead of on the bells, thus being convenient of access at any time. The tone of this instrument is beautiful and must be heard to be appreciated. It can't be described. The Vitaphone is a brand new idea. The first one was placed on exhibition at the Western office of the Moving Picture World in Chicago and was intended to be shown at the Convention, but the Orpheum Theater of this city grabbed it right off the bat and Mr. Deagan was forced to throw another one together in double quick order to "exhibit to the exhibitors." This was run by dry batteries, though they can be connected to the house current—he told me how, but I won't attempt to repeat it. Anyway, he will be glad to tell you how it is done and anything else you want to know. He told me so himself. Both of these instruments—"The Photo-Player" and "The Vitaphone" are advertised in these pages and addresses can be found therein.

"THE CALL OF THE BLOOD" (Majestic).

The strong hold that the roving life of the gypsy fastens upon those of that race is used as the theme of this Majestic picture. The events as told in the story are not only probable, but are entirely believable. It is illustrative of the grip that force of habit has upon human inclination among the various peoples of the earth. As the Eskimo clings to his Arctic mode of life, or as the Indian or the Mongolian live according to the customs of their race and, no matter how civilized, mutter their native prayers when they die, so does the gypsy, according to all accounts, retain always in his blood the wanderlust that is characteristic of his race.

"The Call of the Blood" as a picture brings out a pathetic aspect of such ties of blood when, segregated from its own, it mingles with another strain. The heart of the gypsy girl was wooed and won away from her nomadic life by a handsome young civil engineer who was working on a railroad close to where the gypsies made their camp. They were married and the gypsy girl went with her civilized husband to live the life of a lady in a lovely home that he provided for her. The gypsy habits and mode of life she discarded, and she did her best to wear the fine clothes and take on the manner of society. A little boy was born to this oddly assorted pair and, for a couple of years, everything pointed to domestic happiness for them.

Scene from "The Call of the Blood" (Majestic).

But a change came one day when a band of gypsies made their camp where it could be seen through the windows of the gypsy girl's pretty home. The sight of these people, as she viewed them through the parlor windows, brought back to her the memories of her childhood. They had the same effect upon her as they would have upon almost anybody who might be strongly reminded of happy days gone by. In fondness she brought forth her long discarded gypsy garments and fondled them, for which she was gently rebuked by her husband, who had misgivings on account of the presence of the gypsy band. Yielding to impulse the unhappy young wife went to the gypsy camp, attired in the evening gown she had been wearing, just to spend a happy hour among the people of her tribe. She sat with them in the circle around the boiling kettle and partook with them of their coarse fare, which was eaten without knives or forks. The fascination for such a life very quickly overwhelmed her judgment and she went away with them, leaving her husband and little boy.

A few years later the gypsy band came back to the place. With a longing in her heart, the gypsy girl stole by night to her husband's home and summoned courage enough to beg at the doorway. A strange maid, not recognizing her, told her to go away and not to play her tambourine, because a little boy within was very sick. The gypsy divined at once that her own child was dying. She stole around the porch and got a glimpse through the window of the lad's room and there she saw him in his feverish sleep. She hastened back to the gypsy camp and there began to brew in the kettle a concoction of herbs into some gypsy remedy. With the medicine she hastened back to her former home and watched again through the window. As the night wore on her husband and doctor withdrew and the little lad and his nurse fell asleep. The gypsy mother then entered the room and poured out her mother's love upon the suffering child. She threw the doctor's medicine out of the window and gave the child a dose of her own. All night she watched by the window, and when morning came the little lad awoke, feeling much better. The doctor coming pronounced the little fellow out of danger and the gypsy mother went back to the camp with gladness in her heart.

The ending of the picture is especially artistic. With the coming of morning the gypsy camp moved away. Slowly the procession of gaudy wagons passed by. Straggling sadly in the rear came the gypsy mother, casting fond, irresolute glances backward, until the sight of the last wagon disappearing beckoned her back to her tribe. It was the call of the blood; stronger than love of home, husband or child.

The part of the gypsy girl is exceptionally well rendered by Miss Anna Lehr, while the part of the husband is played by Mr. Herbert Prior, well known for his fine impersonations in romantic leads.

FILM FAVORITE STOCK STAR, "BY PERMISSION."

Miss Carey L. Hastings, who plays character leads for Thanhouser Company, received a call from the Prospect Theater in New York City to play the star role in "Mother," which their stock company was to produce for a short run. The fact of her film work didn't seem to matter with the theater management, as picture engagements have "mattered" with players in the past, and the film company on the other hand courteously agreed to release Miss Hastings for the term of the theatrical engagement. Which is just some more proof that the theatrical interests and the picture interests have come to the realization that theirs is a common cause, in which foolish bans and prohibitions have been wiped off the slate.

Miss Carey L. Hastings.

Foreign Trade Notes

A TEMPORARY injunction was granted recently to the Natural Color Kinematograph Company, Ltd., against two parties, Speer & Rodgers. The injunction is to restrain the defendants from manufacturing, selling or offering for sale, or hire, or supplying, or using in England natural color Kinematograph film manufactured according to or in the manner described in the specifications of the plaintiff's letters patent, or in a manner only colorably differing therefrom and generally from infringing the plaintiff's letters patent. The injunction is to continue in force until the trial of an action now pending between the plaintiffs and the defendants. The injunction was granted in the Chancery Division of the High Court of Justice only after a long and exhaustive argument between counsel of the parties. The defendants claimed that under the rule of law applicable in such cases no injunction could be obtained unless the patent was at least six years old or had been established in a prior action. Great stress was laid by counsel for the defendants on the fact that the original Friese-Greene patents upon which the plaintiffs had seemed to rely at least in part had lapsed. The revolving shutter, counsel for defendant said, was originally invented by Friese-Greene. This revolving shutter was one of the things which the plaintiffs claim to have invented. They put this forward as a master patent covering all animated photography in colors. Counsel for the defendant described the Kinemacolor method of photographing alternately through red and green screens, and said that in Friese-Greene's patent of 1898 he used the bisected disc. In his 1905 patent he had a prism behind his lens and split up the rays in two different pencils of color, projecting them through two screens, one red and one green. Thus he obtained two pictures side by side on the film, getting the same results apparently as the plaintiffs did. Mr. Underhay urged that there was such short use of the patent that the plaintiffs could not obtain an injunction. In regard to the question of infringement the plaintiffs merely said the defendants must have used their process to obtain the results they did. That was not satisfactory evidence to put before the Court.

The order for a temporary injunction was finally granted in the terms prayed for by the plaintiffs.

* * *

The committee of editors appointed by the German society for fighting prejudice against the motion pictures has held an important session in the city of Berlin. It was decided to engage a number of well known speakers and authors who will take part in this campaign of education. Arrangements have been made to hold meetings and demonstrations in sixteen large cities. The public will be invited to attend these meetings and listen to the arguments in favor of the motion picture. It will be remembered that a number of dramatic leagues and various organized groups of theatrical managers had started a crusade against the motion picture. The committee of editors was organized to repel these attacks and place their side of the question before the public. The committee had charged one of the editors, Mr. Perlmann, of Duesseldorf, to prepare a campaign text book. The text book is now finished and copies of it have been sent to all the daily papers in the empire as well as to representative men in all walks of life. The next step will be the distribution of folders and pamphlets among audiences of moving picture theaters. The committee will go into a lively controversy with the enemies of the moving picture and if necessary will hire space in the daily press to get their side of the question before the public.

* * *

From reports in the Viennese moving picture journals it would appear that Austria, which up to now has been lagging in the tail-end of the procession, will be heard from as a manufacturing country in 1913. An old established producing concern, which has in the past two years done but little, has recently increased its capital by seventy-five thousand dollars and has secured the services of an eminently capable man as director. In addition to this three other new manufacturers have come out with announcements of coming releases of merit. These manufacturers intend for the present to devote themselves entirely to their own domestic market.

* * *

Exhibitors in England seem to be even more uncertain about their rights to open on Sunday than we are on this side of the water. We quote the following from a recent issue of the "Bioscope:"

> We again return to the question of the Sunday opening of picture theaters, which, by the way, is rapidly developing into a demand for either the complete abolition of all forms of entertainment on the Sabbath, or that all shall be allowed to open. What with the arguments for and against—the dragging in of the religious and labor side of the question, and the fact that the daily press is now taking a hand in the game—one grows heartily tired of the whole matter, and inclined to cry, "A plague upon you all!"
>
> It is perfectly obvious that there exists, among the majority of people, a desire for some kind of entertainment on Sundays, and the picture theaters are in a position to meet that demand in a much more satisfactory manner than any other form of amusement. This is no mere idle statement; it is backed by solid fact. The amount of labor necessitated by the Sunday opening of picture theaters cannot be compared to the army of employees which would have to be engaged if variety and "legitimate" theaters were open. And this completely answers the argument that the latter places of amusement have the right to claim the same "privilege" regarding Sunday opening as picture theaters.
>
> As the present situation remains, it is interesting to note the divergence of opinion among those who have been regarded as the opponents of Sunday opening. The theatrical managers are by no means united; some are against, while one or two "see no harm in it." Turning to the music-hall side, Mr. Stoll has, of course, already stated his views, but other well-known directors have not been so explicit, evidently preferring to "wait and see." The Variety Artists' Federation is, we believe, strongly opposed to Sunday opening as applied to variety theaters; but opposition would not be directed against the picture theaters.
>
> The sequel has yet to come, and it would not be wise to attempt a forecast. The agitation has not, however, been sought by the Trade, and we trust that the broader view of the question will at length prevail.

In Italy a league has been formed for the avowed purpose of fighting the cinematographic industry. The league is composed of "dramatic artists" and a general meeting of the league is soon to be held to discuss the best methods of "combating the pernicious influence of the films." It is pleasing to note that these enemies of the motion pictures have been answered by a well known Italian artist, Signor M. Cantinelli, who takes up the cudgels for the cinematograph in the pages of an important magazine "L'Argante," published in Milano. He ridicules the idea that the cinematograph may dull the artistic instincts of the people. He tells his fellow artists that they will follow the trend of modern civilization and consult their own personal interests by being the friends rather than enemies of the motion picture.

NEW THEATER FOR PLANT CITY, FLA.

Mr. E. M. Tucker, manager Wonderland Theater, Plant City, Fla., advises us that not later than November 1st, he will open a new theater in that city to seat from 600 to 700, and to be used for moving pictures and as an opera house. He will spend $10,000 on the equipment of the house.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Improving Raffles.

THE Raffles stunt; the identification of a man more or less closely described, is a whiskered idea, but at this moment there is a man going around town offering hats to those who can place him and he has been responsible for a couple of mobs that have taxed the police. Mr. S. A. Arnold, of the Lyric Theater, Mena, Arkansas, who seems to be outgrowing the small town, has given a new twist to the old idea. It's the same old Raffles, but if you want to win the reward you must hold a coupon from the Lyric of the day before. Here is Mr. Arnold's letter:

> For the benefit of the Exhibitors' Advertising Department I present herewith an advertising stunt that I worked that certainly increased my receipts while it was running.
>
> The scheme is an old one worked in a new way no other than "Raffles." I first found a good local man that I thought no one would suspect then advertised that "Raffles is coming to the Lyric," after using that line in the dailies for three days, with a write-up in the paper I announced that "Raffles" would visit the Lyric that night and try to get away without being caught, and that the following day he would announce through the paper where he had been, who he had seen and talked to. To capture him it was necessary that he be addressed in these words: "I recognize you as the Lyric Raffles, give me ten dollars," and at the same time show by a coupon that you had attended the Lyric the night before. Unless he was addressed in those words and coupon shown, he would not make himself known but would deny his identity.
>
> Of course in the papers I gave a very meagre description of him and how he would be dressed but added that he would try to fool them, also challenged the police force to show their shrewdness, in fact, bragged a little bit about going to try and get Chief of Police Star.
>
> You will be surprised at the number that will go into this with a view of capturing him. It remained for a young lady to win the reward and it ran about ten days before he was caught.
>
> I am sorry that I haven't available some of the newspaper clippings. My next scheme will be "The Lyric Girls." I intend working it something on the order of "Raffles," only that I will select three young ladies from town and have them to visit the different homes. Same conditions will govern this as Raffles. They must have coupon from the night before. I expect to have them go into most of the homes in town and the next day will tell who they visited, what was said, etc. After I get my printing I will send you copies of it.

If You Want to Try.

In a small town it is essential that the man be some resident that he may not be recognized because he is a stranger, but in the cities a couple of years ago there was a Raffles who worked the game as a flat swindle. He never went out until he intended to be caught and it was planned to have someone in the scheme catch him. Meantime reporters went through the crowds where it was announced that he would appear and caught up bits of chat to be repeated in the morning paper as a part of what Raffles said he had overheard. This fake scheme is not a good one. It is better to keep the reward to a sum where you can afford to pay it and let it become known that someone actually received the prize. You'll more than get it back on the extra business you will do and if you pick out a clever dodger the scheme can be kept up for a week or two.

We hope that Mr. Arnold will not forget to send in the printing as a guide to others, for in the small town or community there is a chance even now to work up the town to fever heat.

Some Other Schemes.

Some years ago the English papers worked a slightly different scheme. They ran a serial story of buried treasure and described certain localities where the treasure-seekers dug. In these localities brass tokens were deposited, each for a prize, generally about five dollars. In the serials the story took the seekers all over England that each section of the country might have a chance.

Other papers simply sent men to deposit tokens in unlikely places that were more or less perfectly described. A token might be found, for example, under a certain beam in a pier; under a certain window of a particular house; under a park bench; in a street car, etc.

The planting schemes had to be stopped because wholly unlikely places were dug up, to the despair of the owners, and men on fast motorcycles hung around the offices for advance copies and raced for the localities mentioned.

These tokens might be located about town and their positions hinted at on the screen by means of a slide at the close of the performance. One token might be placed in a certain street car, but the first and last numbers of the car being given; another might be placed on the gate post of a certain house in a certain block, another on some window sill of a schoolhouse or public building. Be careful to place the markers where the search for them will not cause damage to be done to private or public property or you will be liable for damages.

Properly worked up you can make a sensation in the town. The prizes can be in money or admissions, but the money prize is to be preferred. Take as few persons as possible into your confidence that there may be no leakage. You cannot afford to get your name connected with a fake scheme.

Side Talk.

Leon Brick, who manages the Garden Theater, Toronto, and manages it very well indeed, sends some copy for slide material and writes:

> We enclose "copy" of a few slides, the ideas of which originated in this office. We see to it that the screen does a lot of talking for us and not a week goes by but what several new slides are shown. We never use the same material more than a week; many of the slides run in series of 2 or 3's and some even 4. It is possible that some future time, when your "stuff" may run short, you would think the enclosed worthy of publication.

One or two of the slides might be regarded as a bit strong, but most are decidedly clever and announcements can be made a feature of the house if enough care is used in their preparation. By series of two or more Mr. Brick means that the message is carried along from slide to slide. Take this set about hats, for example. The first runs:

> Mme. Nevernue, the famous clairvoyant, maintains that good luck comes to the lady who removes her hat in the theater.

This will start a laugh. It will also start some of the hats, but after a moment comes the second slide to explain:

> Quite recently we noticed a certain young lady enter this theater, who immediately removed her hat, even before taking her seat.

This rouses interest but does not have much effect upon the remaining hat pins, but immediately there comes a third to say:

Would You Believe It?

> Three days later that same young lady was married.

There is a laugh and the rest of the hats are in their owners' laps and mere man is happy.

Here are some others in series:

> (1) Prof. Fakur, The Great Beauty Specialist says:—
> (2) If ladies would only get the habit of removing their hats while indoors they would soon look ten years younger.

A little too strong is this lay of the peanut:—

> (1) That the peanut has always been regarded as an extremely dainty morsel of food no one will deny, but—
> (2) The cracking of the shells is very annoying to some persons and when thrown on the floor of this theater there comes a vigorous kick from the charwoman se—
> (3) As we do not carry a restaurant license, we suggest that the nightly gastronomic exhibition with the toothsome nut be discontinued.

We think that something along these lines would have been better:

> (1) We like peanuts but we don't eat them—
> (2) In the theater because the noise of cracking shells annoys others.

The first slide, admitting the common failing, gets manager and patron on one level and the suggestion in the second slide comes with better grace from a self-confessed slave to the edible.

Here's a Good Scheme.

Instead of the conventional good-night slide the Garden uses one that runs:

> Thus ends our 231st Exhibition.
> Happy Dreams.
> May you sleep in peace.

With a changed wording for the matinees this slide could be made a permanency and with the numbers well up in three figures it helps to create a suggestion of permanency that will impress the patron.

To catch the boor who sits sideways in his seat and drapes his feet all over the aisle, this set makes special appeal:

> (1) Gentlemen occupying end seats will please see to it that their feet do not extend out into the aisle—
> (2) Suppose that a lady were to trip and turn a somersault?
> (3) It would indeed be embarrasing, to say nothing of possible injury.

The Garden also makes free use of its screen for program purposes, announcing special musical numbers, the next subject and similar matters

of interest. The use of slides is a matter too often neglected. Why not take it up if you do not already employ this most useful adjunct?

Uses Music.

The Garden also goes in strong for music and employs an orchestra to good purpose. Recently there was a change in leaders and the new man was introduced to the audience through a special program, twelve men being put into the orchestra for that performance. The music shares the program space with the reels. Music pays wherever it is properly handled, but it's well to bear in mind the fact that three good players are worth more to you than six poor ones.

Coming Edisons.

Among the early releases in October with the circle E is another contribution to the tuberculosis crusade in the shape of A Curable Disease, released October 7th. Parts of the picture were made in the Union Printers' Home, Denver. The Charge of the Light Brigade, in which the battle scenes are participated in by some 750 U. S. Regulars is dated for the eleventh and a loan shark story is found on the fifth in The Usurer's Grip. There are enough of these in the Licensed list to make a full program and it might be interesting to offer a crusade program as a novelty. It might not draw heavily, but the after talk would be worth while. The Nankeville Uncle Mun series has gotten into photoplay, the first being shown on the ninth and Cashmere is an unusually good scenic dated for the fourth.

A Poet's Excuse.

Hay and Nichols, of Fairmount, Minn., have compromised on Haynic as a title for their theater. They send us some poetry, which we print, and this apologetic explanation:

> We submit some samples of the style of advertising which we are using in our daily paper. It may not rank high from the standpoint of poetry, but it has one great virtue; it is read.
>
> We got the idea of rhyming our advertising when our competitor took the Rathbone lines relative to peaches and lemons from your issue of August 31st and ran them in the local paper. We thought if rhyming was a good stunt we would try it, and the first of the enclosed was our maiden effort. We get top of column, first column local page for this stuff, running it under the caption, "Haynic Jingles, with apologies to the real poets," and underneath we use from seven to ten inches of single column display.
>
> We have only been in the business a month, and have used this form of advertising a little over a week, and it certainly is letting people know that we are here.

Speaking of peaches that come and go,
As they relate to a picture show,
You know 'tis true; you have seen them here;
And of your verdict we have no fear.
We show them just six nights each week,
And "peachier" pictures you need not seek.
Of course they are "peaches," every one;
Some are serious, but all good fun.
So "peaches" come and "peaches" go
At the Haynic Daylight Weekday Show,
Where the best pictures money can buy,
Pictures that please and satisfy,
Are shown each night by the lighted way,
With special Saturday matinee.

If we should sit all day and write
Up jingles for our show to-night,
We couldn't start to tell the half
Of thrilling feature, hearty laugh,
That will be yours if you but go
To see this dandy all-star show.
The Kalem film, "The Drummer Girl
Of Vicksburg," surely is a pearl.
"Vultures and Doves," a Vitagraph.
Shows how you always get the gaff
When you deal with the "get-rich-quick";
A timely warning that will stick.
"Cupid's Quartette," an Essanay;
You know the kind, and you will say
For comedy like this a dime
You'd gladly pay at any time.
We give the best show possible,
We always have and always will,
But it affords us great delight
To offer shows like ours to-night.

Not Good but Good.

We'll agree with the poets that it is not very good poetry, but it is good advertising. Anything is good advertising that is out of the ordinary and will attract attention and this should attract attention. Making a regular feature of the poem in a fixed position in the paper gets the people turning to the page whether they are interested in the pictures or not. There is a human tendency to see if they can keep it up and with the interest in the poems there is gradually aroused an interest in the pictures. If you can give any little oddity or kink in the advertising and do it regularly it will get the people looking for your stuff.

In passing this serves to illustrate what this department is intended to be. A manager in Exeter, N. H., writes a jingling advertisement that is taken up by another manager in Minnesota and this, in turn, gives another the idea for some advertising that is infinitely to be preferred, as a business getter to the straight announcement.

Don't be one of those who take all and give nothing. Send in your ideas for the good of the craft and pay back your debt to your fellow managers. They've helped you. Help them.

A Model Advertisement.

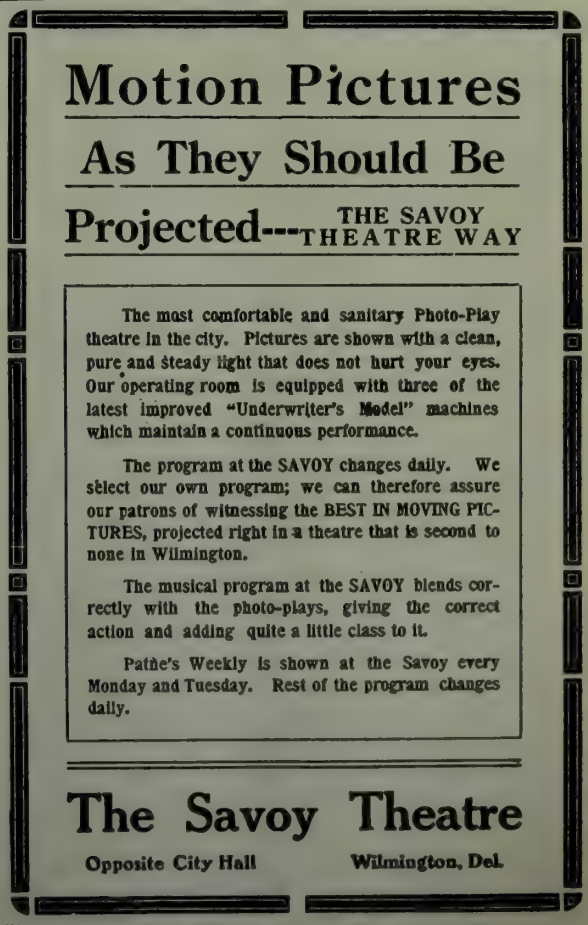
We reproduce in cut an advertisement that comes from Wilmington, Delaware. It's pretty much just what a general advertisement of this sort should be in the matter of copy, make-up and display. There are four lines of heavy type, all in upper and lower case instead of all capitals, and a ten-point argument lightly boxed with one-point rule. It would not have the pull for a daily advertisement, but for a special it would not be easy to improve this. The manager, Nicholas Jones, writes:

> I am using considerable newspaper advertising these days and have been wondering whether my copy has been correctly written and if, according to your view of it, it is of any great account.
>
> I enclose a clipping of an advertisement I ran in the Labor Day edition of a local paper. This seemed to me to be good copy, good type work, etc., and presented a nice appearance. I, personally think it is a good general advertisement. What do you think of it? I would greatly appreciate your criticism. Don't feel that you should be hurting my feelings if you told me it was not up to the mark.
>
> In the Sunday morning paper here, I run a regular advertisement on the amusement page. I announce the show for Monday and Tuesday therein. The space I take runs from five inches, single column to 6 or 7 inches, double column. In some issues I have had a short synopsis of each picture underneath the name of the play—say fifteen or twenty words. I think this is the best way of working the advertising. What do you think of it and would you suggest a different way?
>
> I am having as my patrons, some of the class of the town. It is no common occurrence to see a number of autos in front of the Savoy. We try to give our patrons an A-1 show and think that is our best advertisement; but of course, it is necessary to let the public know we are on the face of the map. That's where the other advertising comes in.
>
> Would appreciate your criticism of enclosed clipping for I take great interest in your department.

Tell Them About It.

A special advertisement should make a general appeal, since it is supposed that the special issue is preserved and lasts longer than the daily edition, but for daily work we like the advertisement that gives a brief hint of the nature of the subject as well as the title and, when possible, the names of some of the leading players. On the Licensed side the Edison, Vitagraph and Kalem Companies issue booklets and the Selig Company gives the program on the bulletin sheets, a scheme we think the Lubin Company might profitably follow on their bulletins. Essanay and Pathe do not issue this data, nor does Melies but the Essanay Company is very courteous about giving out names, as is Lubin, and we think that the others would give the desired information if asked. Personality counts more than the play in many releases.

We would like to see some of Mr. Jones' regular advertising since this special is so good. This is the cut:


Motion Pictures
As They Should Be
Projected---THE SAVOY THEATRE WAY
The most comfortable and sanitary Photo-Play theatre in the city. Pictures are shown with a clean, pure and steady light that does not hurt your eyes. Our operating room is equipped with three of the latest improved "Underwriter's Model" machines which maintain a continuous performance.
The program at the SAVOY changes daily. We select our own program; we can therefore assure our patrons of witnessing the BEST IN MOVING PICTURES, projected right in a theatre that is second to none in Wilmington.
The musical program at the SAVOY blends correctly with the photo-plays, giving the correct action and adding quite a little class to it.
Pathe's Weekly is shown at the Savoy every Monday and Tuesday. Rest of the program changes daily.
The Savoy Theatre
Opposite City Hall
Wilmington, Del.

The advertisement is two columns wide and drops seven inches.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Bison Wants the Best.

THE Bison-101—and that means the Broncho and the Keystone—wants the best work of the big writers, and announces a willingness to pay a proper price for this product. This is not one of the periodical announcements of a press agent, but a statement of fact backed up by letters. They have been getting a fair grade of photoplay script, but now they want the best and announce a willingness to make it worth the while of the star writers to send their scripts to 1707 Allesandro Street, Los Angeles. Just before he left New York Richard V. Spencer received word of the welcome change and asked that announcement be made.

It will be useless for the novice to expect to qualify for the work. All scripts will be carefully considered, but unless the story has something more than the commonplace plot, it will be useless to submit it to Bison. They want really big one, two and three-reel Western features, and short, snappy comedies told in comedy action.

Mr. Spencer, who has been enjoying a semi-vacation in the East for the past few weeks, left the seventeenth for home by way of Philadelphia, Washington and elsewhere, and expects to arrive in Los Angeles about the fifteenth of October. During his stay here he met the play writers at the big dinner, made notes on the screen club and learned to eat spaghetti in true Italian style. He made many friends during his short stay and we hope he happens to be around here for the December dinner.

Prepay in Full to Eclair.

The Eclair Company has joined the list of those grown tired of spending a couple of dollars a week for underpaid postage on scripts. If you want your script to stay at Eclair pay the postage in full. Most of the companies now refuse to accept underpaid scripts and all of them will do so in the course of time.

For Editors.

We append a letter received from Hal Reid of the Universal Photoplay department. He writes:

> This will notify you that Miss I. I. Runez, Feltz Mills, Jefferson Co., New York, sent to the Universal Film Co., a scenario entitled "The Way She Took," which was taken bodily from the Red Book for July.
>
> This is to notify all other manufacturers.

We believe that there are other instances of scripts offered by other persons based on copyrighted material. It would check the practice if the names of these persons were published.

The Next Dinner.

We have had brief chats with two of the three members of the committee on the next photoplay dinner and hope to see the third shortly. The two are agreed that the first week in December will be about right. If you have any suggestions to offer send them in now before the committee gets to work in earnest. There were forty actual photoplaywriters at the last dinner. We should be able to muster a hundred at the next, for the function will be held in town and it will not be a stag affair. Let's hear from you.

Selling Tricks.

A correspondent writes that there must be some knack in selling to a certain company as he has sent them eighteen scripts without having made a sale.

The company he mentions largely prepares its own scripts or takes the work of a few writers known to the editors, but they do accept outside work and the "knack" consists wholly in finding out just what they want. It is not enough that you have a story to sell. You must have the sort of story that the company wants to buy and this knowledge is not to be gained from a casual survey of a few photoplays made by the company but from a study of the entire product. It is almost impossible, even in the cities, to locate all the work of any company, but The Stories of the Films in the back part of this paper will supplement the study of the pictures that are caught upon the screen.

Repeatedly we are assured that this and that company is not buying because they do not purchase the stories of the correspondent and perhaps in the same mail another writer will announce the sale of several. He has caught, consciously or otherwise, the idea of the editor and delivers the goods that are wanted.

A study of exact wants will save dollars in stamps that are wasted in sending to companies stories not at all in their line. Study your market and study it closely. It will save you money and permit you to make some.

The Word of Hope.

Here's some sound sense from a photoplaywright who has been trying to land scripts for about a year and a half and who, up to date, has landed about half his product. He writes:

> "Every good script will find a harbor." If a script is good, it will sell, and if it isn't good, it stands to reason no one will buy. I do not hold myself as a successful writer by any means, but I do know that I have been far more successful than a great many older and more experienced writers, and have received personal letters from six different editors, stating their particular wants in the scenario line and asking me to bend my efforts toward filling same. If I can do it, why can't the rest? I have not found the field too crowded, but instead have learned that there is a willing hand extended towards the young writer whose work shows the least sign of promise.

That's just the way it is. There is a place for every good script if only you can find the place, and if you keep at it intelligently and with a stout heart you will find the place. If you can write good scripts you can sell them, but it must be an idea sufficiently away from the ordinary to attract attention. Don't think that it is a good script just because you wrote it. If it's that sort of a good script the chances are that it is not a good script at all. Think it is a good script because it is so much better, so much stronger than the script you usually write. If it is that sort of a good script the chances are that someone wants it, so keep it going until all likely to take it have had their chance at it. But bear this in mind: you are never going to do your best work so long as you stay content with your worst.

The Selig Studio.

The photoplay department of the Selig Polyscope Company in Chicago, is said to be the most extensive attached to a single company. Many of Selig productions are visualizations of stories and plays and in addition most of the big animal stories are prepared by the permanent staff, but little of the work of outside authors being taken. The accompanying cut shows the big photoplay room in the Chicago offices, with Editor Kenneth Langley at his desk nearest the camera, and some of his assistants. The

View of Selig Editorial Department.

large reference library is a part of the equipment of the office, though few dramatizations of standard literature are made, most of the arrangements being done from the copyrighted works of modern writers, whose product has been contracted for by the Selig company.

Cuts are something new in The Photoplaywright, but we hope to present all of the Editors in the course of the next few months that the photoplay writers may see the men they are dealing with. Will the editors please regard this as a personal invitation to send in their photographs?

Be Direct.

If you are trying to get an effective handling of plot get straight to the point you are aiming at. Do not run around in circles in the supposition that you are making your story more interesting. We saw a story the other day in which valuable time was lost in establishing the fact that the heroine was a Southern girl. This, of course, was an interesting fact, but it had no more to do with the story than did the fact that she came to New York, and yet some two hundred feet of film were wasted in her sunny Southern home and on the way up to where she could start in on the real story. So far as the plot went she might have been a New Yorker or a recent arrival from Japan. It was not essential that she be a Southern girl and so all this preliminary but served to complicate the plot and retard the narrative. And after the story was once started there was about one part plot to two parts of the same unnecessary action.

This sort of thing can be done in story writing where a line of type will make her a Southerner and another bring her to New York, but a director has to hustle out to get that Southern home and a railroad station if the film is to be made and since it is not needed he cuts it out—which is what the author should have done in the first place. Stick to the straight line and you'll get there quicker in a double sense.

Don't Mix.

About the time we advised a writer not to have his comedy character suddenly turn tragedian we ran into Vitagraph's "The Cross Roads." Many will recall that in the last scene of this country drama a half-witted boy moved by hatred for the villain throws him over the railing of a bridge, being dragged over himself. In the earlier scenes the boy had supplied a

slight comedy relief, but in this scene his manner was tense and tragic and the scene properly effective, but in a house patronized by women and children a laugh went up as the men fell into the water to their deaths. The man had been playing comedy and a fall into the water is often part of a comedy scene. The careful work of the producer went for naught in at least one house and probably others.

The run of a reel is so short that it is best to hold to the simple classifications. If you want a hero keep him heroic. If you have a comedian let him be funny from title to tail piece, or you are apt to lose the effect you have planned for in a majority of the houses.

Want to Get Together.

When we were getting up the photoplay dinner we received a suggestion that we place next each other the authors who lived in the same territory, and while the idea was not followed because the writers got together irrespective of street addresses, we noted that some of those who lived within a mile of each other (and that's being neighbors in New York), did not know of the proximity of a congenial spirit.

If you live in a town that is likely to boast more than one photoplaywright and want to get in touch with other writers, send in your name and address. These will not be published, but the fact that there has been a request from that town will be stated and if there are replies the writers will be put in touch with each other. Two heads are better than one when it comes to talking over photoplay and half a dozen getting together with more or less regularity can each help the other in his work.

Getting the Theme.

Most editors comment on the fact that most Western stories come from Eastern contributors while the Westerners vainly offer tales of the Atlantic States. To the trained writer the answer is obvious, the writing of new scenes is in itself an inspiration, but this is only for the trained writer and the novice would do much better to stick to the themes with which he is most familiar. The writer who makes a business of it can write of the West or the Far East because he has read up on his subject, but the novice writes of strange matters because it does not seem to him that stories lie close to hand.

It is a good plan to pick themes with which you are familiar. If you live in the country try to put the country on paper. If you are a dweller in the cities seek the streets and city life for inspiration. An editor from the West commented the other day on the splendid field lying fallow in New York's East Side and yet it is seldom that a story of the East Side is written that gets over, not because there are no photoplaywrights on the East Side, but because these are all busy writing society plays and stories of business life, passing unheeded the wonderful pathos of the section of the town in which they live. With half the imagination they use in mapping out a story of high society they could weave about the life they see the tender veil of poetry and make the sordid almost sacred with tenderness of touch. In the same way the girl who lives uptown wants to write about settlement workers and Salvation Army lassies and the absence of convincing color sends the stories back.

Don't try to write about what you know nothing of, but get variety for your stories by knowing a lot. The properly qualified writer should know something of law, of medicine, of commercial usage, of society. He should have some idea of railroading, of handling a boat, of the stage and a hundred other topics. Then he can write with variety and yet write of what he knows. The other day an author wrote in that he was in Bermuda, but that he expected to go to South Africa the following week. He probably hasn't been a hundred miles from his home town in all his life and yet he knows more of strange lands than some of those who have traveled far, for the library places at his disposal the results of the observations of hundreds of brainy men and women and he assimilates the information and puts it to good use. Possibly if he traveled he would know less, but as it is, local color as much as idea sold him a Philippine story the other day for a fancy price and brought a request for more.

Start modestly, writing about the things you know about but be an eager seeker after knowledge and add to your store of information day by day that the time may not come when you find yourself written out. Even if you think you know it all you don't and you'll find that the more you learn the less you think you'll know. After a while you'll be able to get a story idea almost anywhere and you'll be able to write it out because you have a general store of really useful information. Start with the simple theme of the life about you, but do not be content until you have learned so much from your reading that you can locate your story in China or Chile and make it reasonably strong in color. But if you do not know about China do not write about it until you have read up.

In Handling Carbons.

Last month we saw in Popular Mechanics a wrinkle that we have been using for so long that we thought everyone must know about it. It's simple, but efficient and it doesn't cost much, so we pass it along for the benefit of those who make carbon copies and find it not easy to handle the carbon and the first and second sheet through the carriage of the machine.

Take a piece of typewriter paper and fold it top to bottom. Cut it into halves and fold one of the pieces over. Slip this over the top of your "pack" of carbon and sheets and slip the whole into the machine. Run it through until you can pull the folded sheet off and you have your carbon in proper position with regard to the other sheets since this simple guide keeps the sheets from striking the pressure rollers and holding back. Try it.

Selecting the Best.

One of the real secrets of establishing a selling connection is not to run an editor off his feet at the first sale. We have seen writers utterly spoil their chances of a market with a flood of second-class material following the acceptance of a better script.

It is the habit with some to rush their entire product into every studio to which they have made the sale of a good script and some editors do not offer much encouragement to a new author for this very reason.

Nearly every writer has a few scripts that for one reason and another have hung fire and these gradually accumulate. A script finds a sale and the editor says he would like to see more of the author's work. The request is responded to with a flood of indifferent material, the hopeful editor regards the batch with dismay, concludes that the good script was an accident and loses interest in the discovery.

If you have been trying to land one particular studio and at last succeed, do not send in any script that is not at least as good as the script that sold and if you can make a better script out of a fair one keep at it until you do before you send it off. Because the editor has bought one story it does not follow that he wants to buy your entire output. Keep the dead ones in the morgue until you can work them over and let the acceptance of a script be an incentive to do something even better, something that will justify the editor's faith in you.

And along the same lines do not send out everything you write. Send only the best. Hold the others until you can make them good.

Possible and Probable.

Here's a little rule for testing your idea that may be of value. Take it as a requirement that a story must be possible and should be probable. Even on the screen we find stories that are neither probable nor possible, but we never said that the filming of a story was a certain proof of its merit. To the contrary we now and then get hold of a film that makes us want to kick the man who made it.

A story is probable if it is likely that such things happen. It is possible if such a thing could happen. It is probable that day after to-morrow the sun will rise. It is barely possible that in the interval of time the sun may become extinct; possible, but not probable. Therefore a story based on the failure of the sun to shine might be accepted, but a story based on the rising of the sun would stand a better chance of being accepted.

When you get your plot and before you develop it, ask yourself if the story is possible. Don't take it for granted that anything might happen. In a limited sense you may be right, but it is better to accept the general ruling that certain things are impossible, the turning of night into day; the drying up of the ocean beds overnight. Granting that such things are impossible, accept a minor argument along the same lines. We saw a script the other day in which two untrained girls became solo dancers overnight, though choreographic expertness comes only with years of practice. It is no more possible to create an expert dancer overnight than it is to vanish the waters from the face of the earth in the same space of time. Stick to the possibilities and having decided that the story is possible, try and make it probable.

You'll be surprised at the way you can twist and turn a plot about without materially changing it. The story that is hopelessly impossible may be made not only possible but probable; though the main facts, the essential plot, remains the same. Before you put the story on paper make it possible. If you can't swing it immediately, let the idea kick around in your brain until it becomes more tractable. Don't put it right down on paper and send it off to some poor editor just because you've just thought of it. Wait until you think it out properly and have it right. Then you'll find that it will fairly spill itself on the paper and be a vastly better script than it would have been had you ground it through your typewriter the moment you thought of it. Don't send your hero West and in the next scene show him an expert shot, though the earlier scenes make it clear that he has been a city man all his life and probably never handled a revolver before. You may need to have your hero shoot the head off a rattlesnake and save the beautiful heroine from death or an overdose of medicinal whiskey, but if you want some snakes shot up make your hero a Westerner used to packing a gun from the time he was old enough to know which was the business end. Make it probable and if you get on the screen you'll find a warmer welcome than if you managed to hypnotize an editor with an impossible idea.

Song Publishing.

It appears that some of the readers of this department write songs, too. Two of them have had theirs published by companies which advertise to set your words to music and give you half the profits—if there are any.

Some of these companies seem able to keep out of the grip of the Post Office Inspectors, but it requires adroit dodging and a good lawyer, but since there are some that do, we want to add a word of warning to the pages of caution already published.

No company that advertises to set your words to music will do more than that. These companies have stock melodies stereotyped and with lines cut for the type words. If yours is a waltz song you get the same melody that every other author of a waltz song gets, and it is the same way with marches and other musical forms. One of these ingenious swindlers once boasted to us that with eight sets of plates he could fix over anything from Mary Had a Little Lamb to the Ten Commandments. The stock cover is likewise mortised for a title and a couple of hundred copies are run off for the author, a few being retained that they may be supplied friends of the writer who send in for copies to test the promise of the publisher. The whole thing does not cost $5, is not worth that and yet it costs the author from $20 to $35 according to the company approached. For $35 you can get 500 copies printed from your own plates if you can supply both words and music, but these publishers do not advertise for business. They are the reputable music printers who do the work for the big song publishers. You'll probably lose most of the $35, but you will have had a run for your money. Keep away from the fakes.

Hal Reid Has Wented.

Hal Reid is no longer connected with the photoplay reading room of the Universal Film Company, and up to the present his successor as head of the staff has not been appointed, though with B. P. Schulberg, Joe Roach and C. B. Hoadley holding down desks within the four walls the difficulty of a choice should resolve itself into a question as to which one. In his brief career Mr. Reid originated the ten dollar script and the comedy rejection slip, neither of which made many friends for the Universal. How the department will be run in future, will depend upon the successor appointed. At the time of this writing, early in the week, there was not even a definite rumor as to the appointment.

Mr. Reid is directing for the Champion.

Comments on the Films

Licensed

"THE GOVERNOR" (Edison), Sept. 17.—Bannister Merwin has done much stronger work in other pictures than in this, which is weak dramatically and very unconvincing, despite the fact that it is naturally acted. We can't be persuaded that the governor of any state, intrusted with the high office by the people, could possibly be weak in just this way. He is shown as a ninny and we can't help feeling that he was only made so to give a situation. Again, the withholding of the evidence of wrongdoing until the climax was ready is in this picture so unconvincing that it fails of becoming a true part of any story. Mary Fuller plays a hard part very well indeed, as do Charles Ogle and Willis Secord, who take the roles of two scamps. Walter Edwin had a most ungrateful part as the weak-kneed governor who has, by way of foil, a melodramatically strong son (Augustus Phillips). George Lessey plays the retiring governor.

"LAZY BILL HUDSON" (Edison), Sept. 18.—A farce that affords some fun and a good chance to two or three players to give amusing characterizations. It isn't very fresh and as entertainment, doesn't come up to Edison standard. Miss Alice Washburn, as Mrs. Hudson, isn't strongly differentiated from other characters she has played nor can we say that Edward O'Connor's Irish cop differs much from others we have seen. William Wadsworth, as lazy Bill, plays the situation rather than a character. It is only fair.

"NATIONAL SOLDIERS' HOME, VIRGINIA" (Edison), Sept. 18.—A series of views of a comfortable-looking home for old volunteer veterans. It deals with a subject that will widely interest Americans and is clearly photographed.

"HEARTS AND DIAMONDS" (Edison), Sept. 20.—This picture recalled to the reviewer the distinct pleasure that the European and American pictures, with steamship scenes between, used to give him—that was before he took up reviewing. Like this, they were Edison pictures. Three or four years have improved the stories and greatly improved the technique and he still likes pictures that carry across the water and much prefers them to come from Europe to America. This excellent offering is of Americans and its opening scenes are on the other side; it ends as the ship reaches New York. Augustus Phillips plays the lead, as a U. S. customs agent in London who has just been promoted and is coming back home. Edna Flugrath plays the American girl visiting Europe with whom he is in love and who with her aunt (Mrs. Wm. Bechtel) is also on her way home. George Lessey plays a smuggler who is planning to bring in an invoice of diamonds. Robert Brower plays a U. S. consul. The young customs agent has been warned of the smuggler's intention. These two with the girl and her aunt are on the same ship. The agent has to keep his eye on the smuggler and make love to the girl at the same time. He gets both the smuggler and the girl. Herbert E. Morgan has written a good story; but the scenes add greatly to its interest. Those on the ship and in New York harbor are fine. It makes a desirable offering

"CAPTAIN BARNACLE'S WAIF" (Vitagraph), Sept. 16.—A touching little heart story. As a well-made pump will always work under the right conditions, so, it seems, the old, old formulas for producing pathos will, when skillfully put together, be effective time and again. There is nothing new in this picture and it is plainly put together in a mechanical way; but it is a good offering, it has the elements of the kind of popularity that pays both maker and exhibitor and will be liked and liked very much. It is a story of an uninstructed waif (Paul Kelly) who was kindly treated by Capt. Barnacle (Van D. Brooke) and who later is caught stealing. The captain had ordered him out of the house; but the little daughter (Norma Talmadge) pleads for him and he is given another chance. He makes good and becomes a hero. It was skillfully put together by W. A. Tremayne and produced by Van Dyke Brooke, who has made a good commercial offering of it.

"ALKALI IKE'S PANTS" (Essanay), Sept. 21.—The funniest comedy in a month and more. Alkali's pants are only the ordinary kind; it's his lack of them that's a scream. He and a friend had played a mean trick on "Coyote" and Coyote had lost his girl because of it. Ike was ironing his pants to take Coyote's girl to a party. When his back is turned, Coyote and the third man steals 'em. Ike is compelled to go in his chaps and underdrawers. The rest is Ike; it wouldn't have been half so funny with any other player. But we give the exhibitor our word, it's a scream.

"WHEN FATHER HAD HIS WAY" (Lubin), Sept. 18.—A romance played farcically to amuse. Dad had the gout and the sweetheart of his daughter had knocked against his sore foot. When later, Dad is shaking hands with the young man, he recognizes his tormentor and insists on breaking the engagement. A scheme is thought up to make Dad insist on the marriage. He is made to believe that the man wants to back out. The Lubin Company has done this thing very much better. The situation, at best, is a bit stale by this time. As an offering it is merely fair.

"IN PERIL OF THEIR LIVES" (Kalem), Sept. 18.—A very slight plot is behind this picture, but it gives a chance for one or two thrills, one of which is also a shudder. The background is a very rocky shore. One thrill is the rescue of three fishermen, whose boat has been cast on a rocky spot and capsized. The tide is rising and the waves are breaking over them when two daughters of the oldest man pull them up the cliff. They are helped by a man who had just been "bitten by a snake and who had placed powder on the wound and set it off." As entertainment it is so so.

"LIFE AND CUSTOMS OF THE WINNEBAGO INDIANS" (Selig), Sept. 20.—An educational offering showing something of the industries, dances, games, sports and other customs of a tribe of intelligent-looking red men who live in the Black River Falls District of Wisconsin. It makes a very interesting and highly commendable release; it is a distinct contribution. The camera work is excellent.

"THE BRAND BLOTTER" (Selig), Sept. 17.—A ranch love story. Pictures like this deal with nothing new either in situation or incident, but manage to keep spectators interested merely because of the faculty in moving pictures of making things seem real. In this offering we are shown a cattle baron's pretty daughter "blotting the brand" on her father's cattle, and substituting that of the man she loves. Myrtle Stedman, who plays this Western sweetheart, shows remarkable ability in branding; she makes a good scene of it. Wm. Duncan, in the part opposite to her, makes, as usual, a very acceptable hero. Also in the cast are Rex de Rosselli, Lester Cunio, Shorty de Long, C. E. Reeves, C. S. Tipton, and B. Jacobs. The story was written by Elizabeth Fraser and produced by Marshall Stedman.

"THE MIXED SAMPLE TRUNKS" (Essanay), Sept. 19.—A farce comedy that audiences will find amusing. In it Mr. Missimer and Mr. Steppling play two traveling salesmen; the former carrying ladies' suits; the latter a line of store lay figures. Missimer is of nervous disposition and reads in the papers of a brutal murder with the corpse taken from the hotel in a trunk. The sample trunks get mixed. It is not wholly new, but it gets over very well and is a good offering.

"THE DESPERADO" (Pathe), Sept. 19.—Perhaps a new comedy twist is the surest way of making an old story serve once more as a fresh and acceptable offering. It is such that relieves this picture, although the characters are only our old acquaintances, the desperado, the storekeeper, the girl, and the cowboys, etc. The girl suspected that the bad man was going to do a trick there that night, and substituted lemons for money in the strong box. It is very well acted by one of the Pathe companies in the East and makes a good offering.

"THE LOVE TEST" (Essanay), Sept. 20.—When this picture was put on the screen, we overheard some very enthusiastic comments from five elderly women near us. Charwomen they seemed to be, and one said it was the best picture she had ever seen, while another remarked that it alone was worth 25 cents. It is a good picture, although we didn't find anything new or spontaneous in it. Surely the idea of a will requiring ten young people to marry is not new, nor is the transposition of mistress and maid to fool the man in the case a new twist. The players do a good deal to relieve it and make it acceptable

"THE TURPENTINE INDUSTRY" (Lubin), Sept. 20.—A good many things conspire to make this picture more interesting than the usual industrial film and they are always acceptable. In the first place, convict labor is used and it has been reported that it has been inhumanly abused in this business. The picture shows the prisoners at work, but it fails to show any reason why they shouldn't prefer this kind of labor to breaking stone, for instance. In the second place, the product is of great importance to the world, and it is said to be diminishing. We don't wonder at this, seeing the way the trees are treated. On its own count, we find it instructive and very much worth while.

"NO TRESPASSING" (Lubin), Sept. 20.—On the same reel is this farce on a farm. It is plainly "put together" and is not a convincing story, but it has a pretty heroine, some lovely scenes, a daisy meadow, and rural views, and it has one or two amusing situations. It is not very substantial.

"INTO THE GENUINE" (Selig), Sept. 19.—As shown here, we see how a rich man's hard luck in speculation turned out as the best of good fortune. It showed him how hollow the love of his fiancee's was and drove him out West, where he not only found "genuine" love, but a gold mine. The backgrounds of the early scenes are a luxurious home in Chicago and the Wheat Pit; then we have the gold fields and finally we come back to the city. The story is conducted melodramatically with the villainess' punishment in the last act, but the character of this fiancee who passes for the villainess isn't interesting enough to make us care much whether she is punished or not. This is the picture's chief weakness; it is part romance, part melodrama. Carl Winterhoff plays the young broker and miner; Adrienne Kroel is his first fiancee, and Winnifred Greenwood the genuine sweetheart. Beside these we find in the cast Mrs. Mellville as the broker's mother; Rose Evans, as the society girl's mother; John Lancaster as the trapper; Joe Hazelton, the society girl's father, and others.

"THE BANDIT'S SPUR" (Pathe), Sept. 18.—A story of the Southwest. As far as outline goes there is little in it that is new; but the filling-in is fresh and well played, and makes it an effective, interesting picture, and a good offering. Especially good is the drawing of the Mexican girl, who is the pivotal character in the story and who attempts, because of jealousy, to fasten her father's crime on an American she loves. A well-made plot shows the attempt as not only frustrated, but as the means of revealing the real criminal. It is speedy in its action and will be liked.

"FAT BILL'S WOOING" (Kalem), Sept. 23.—John E. Bennan, who is both fat and frisky, plays with Ruth Roland, a slight situation that hasn't been seen before in pictures, and it made sympathetic laughter. Virginia Chester, who has been Ruth's friend in Kalems lately, and O. M. Gore, also have roles. It is acceptable.

"ROOST THE KIDDER" (Kalem), Sept. 23.—On the same reel. We have had several Roost pictures, and, as far as we have been able to find, they have proved very acceptable. We have come on them for the second time in the same house on Broadway, and in other parts of town. This offering has a very interesting background, real darkey life in the South. An old darkey's buggy, for instance, is a real asset, as are the glimpses of cabin life. Stuart Holmes is still Roost; but the girl is Etta Miner, a sure 'nuff darkey belle. A. D. Byrd plays Roost's darkey friend and Ralph Mitchell plays the deacon. The two on this reel make a very good offering.

"THE GRANDFATHER" (Edison), Sept. 21.—A very pleasing story of sentiment, set in a country village and dealing with the fortunes of a very kindly old man, the grandfather, played by Wm. West. At first he seems a nuisance to his daughter-in-law, a weary farmer's wife. In the end, the action has worked through an effective emotional climax and we find him a loved and acceptable member of the family. The story is heightened by making the old man a Civil War veteran. The work of William West, as the grandfather, and of Bliss Milford, as the tired and overworked woman, also add much to this fine picture. Augustus Phillips, Chas. Ogle, and Edna Mammel also have good parts. It is a very safe picture to depend upon, a desirable offering.

"PATHE'S WEEKLY" (Sept. 23).—Nothing that appears in these weekly topical pictures is quite so important or so interesting as faces. The people are likely to grow tired in time of railroad wrecks, except very tragic ones, of fires, except when important buildings have been destroyed, but of faces they never can grow tired. Important ceremonies are also important. This week we find some excellent portraits and it is a commendable number.

"HIS PAIR OF PANTS" (Lubin), Sept. 21.—A rather slow moving farce that has an old situation and nothing that is truly fresh. Excentric camera work made a number of good laughs near the end of it.

"HIS TRADE" (Lubin), Sept. 21.—On the same reel, a shorter farce quite fresh in its situation, but rather lacking in farcical atmosphere.

"FRIENDS" (Biograph), Sept. 23.—A dramatic little love story in the costume of the 70's and which happens to be set in the West. The atmosphere is truly Western, but this is merely because the producer, having chosen to set his situation in a gold diggings country, used backgrounds of all kinds in perfect keeping. There are but three characters in the foreground—the daughter of the innkeeper and belle of the mining village (Little Mary); a young blade, perhaps a gambler or a speculator, who is dressed in a frock coat and topper (William Walthall), and a miner of a rather rough but honest appearance. These two men are the "friends," and the picture's chief object is to set forth the character of the young blade. He holds women in more or less contempt; but for his friend he holds a just respect. It is a realistic picture that appeals to the mind rather than to the emotions. A commendable picture; it will interest all kinds of people. The gallery will like the atmosphere; the critical will enjoy its matter.

"THE GRIT OF THE GIRL TELEGRAPHER" (Kalem), Sept. 21.—A picture made good and interesting by the materials it uses rather than by the way they are handled. It is a railroad, melodramatic picture, but the plot, the form it takes, is haphazard. It features the grit of a girl telegrapher, which, as shown, is equal to that of the usual Western sheriff, and it also features a chase in locomotives of a bad man by the girl. The bad man had not done anything to hurt the girl; she landed on him chiefly because her lover, a detective, had been ordered to keep an eye out for him. We are interested in the heroine solely because of her unusual grit, which isn't likely to make many spectators fall in love with her. After all, the best kind of heroine for wide popularity is Larrie Doone, a womanly, lovable girl. Another remark we may safely make, apropos of this picture, is that the well-made melodrama, even when it uses much that is trite with freshness in its characters and sets, is more likely to please than a picture like this in which we find much freshness and good acting, but do not find the old formulas that have been proved effective.

"MAX'S TRAGEDY" (C. G. P. C.), Sept. 20.—A very amusing picture which, if any audience can see without laughing, that audience must be very peculiar. Its object is to shock the audience and then to get the laugh on it. The means it uses are legitimate, but it does shock and the "come back" is extremely laughable. The picture most surely gets across; it is a live wire, and it is fresh. We commend it.

"THE EDMUND'S KLAMM RAVINE" (C. G. P. C.), Sept. 20.—The views of this beautiful ravine are stereoscopic, but they lack atmosphere. It is an interesting offering, but is not so good as some by this company that we have seen.

"THE INDIAN MUTINY" (Vitagraph), Sept. 20.—In nothing have the pictures shown more progress during the last year than in the way crowds are handled, especially at the moment of confusion and turmoil as in the sack of a city, and in the making of such scenes the Vitagraph people are in the very first rank. This picture tells a story of the beginning of the Sepoy rebellion, but it is not meant to be historical. A native prince (Harry Northrup), falls in love with an English girl (Lillian Walker), sister of an officer (James Morrison), and, because he is refused, incites the Sepoys to rise against the British. The town is sacked and the girl is carried away under the eyes of her frantic brother. An unexpected explosion throws all into confusion and the brother and sister manage to escape on one horse. The prince, with his men, give chase, but fall into the arms, so to speak, of a regiment of Highlanders. The prince is captured. Messrs. George Ober and George Lambert play officers of the regiment. The picture is full of good action throughout, and is a very good offering. Miss Marguerite Bertsch wrote the scenario, which was produced by Mr. Fred Thomson.

"THE BURNING OF THE MATCH FACTORY" (Vitagraph), Sept. 20.—On the same reel is a fine view of flame and smoke. It is worth seeing.

"ADVENTURE OF THE ITALIAN MODEL (Vitagraph), Sept. 21.—Lambert Chase, the great detective (Maurice Costello), appears again to unravel a very perplexing case of poisoning. Such a picture appeals exclusively to the intelligent. The situation is first presented blankly. The spectator can see no possible solution. We then see the detective make small discoveries. They are convincing as clews, but they don't lead us anywhere. The producer's skill is shown by the way he keeps every step that the detective makes from suggesting to the spectator what the next steps will be up to the dramatic climax when we are permitted to see the trap set for the murderer and breathlessly watch him fall into it. This offering fulfills all these requirements very well and is deeply interesting. The artist who was suspected of poisoning the model is Mr. James Morrison; the model is Miss Leah Baird; the artist's mother is Miss Rose Tapley, and Mr. George Cooper play the murderer. The author is Mr. B. R. Brookes, the producer is Mr. Van Dyke Brooke.

"TWO DAUGHTERS OF EVE" (Biograph), Sept. 19.—There are persons in the picture industry and out of it who bewail the fact that the personnel of the Biograph Company has undergone changes. So it has. Good people have gone to other companies. Likewise, good people have returned, and also good people have made their debut. In this picture it may truly be said that Biograph has put over another Biograph. It is a story with a wallop, to borrow a term from the bowlers. There is a triangle, to be sure, but the third member was drawn into it through motives of revenge, and perhaps measurably justifiable.

A little child, left alone for a moment by its parents, gets out of a machine and wanders into the wings of a theater. The mother in her search for the little one, discovers her in the arms of an actress—extremely decollete, by the way—and denounces the stage girl for contaminating her child. The father remonstrates with the mother and apologizes to the actress. The next night the father has a front seat at the show. There are effective scenes showing the theater and the audience, and flashes of the stage and the dance; the father and the actress exchange glances. The friendship is formed, the mother takes the child and goes out for herself; the father meets with financial reverses, the girl throws him over. The mother, as a last resort, seeks employment in the chorus. There she comes face to face with the third corner. The manner of the actress, scornful and sneering at first, changes to pity. She puts out her hands to a sister in distress. The stage girl takes from her neck and arms the jewels the husband had given her and forces them on the wife; she goes to the wretched home of the mother with her. "Now may I kiss the baby?" inquires the actress. Yes, she may. The stage woman does more. She meets the husband, and sends him to his wife. There is a strong scene, ending in reconciliation. The stage girl is new to the company. She is an acquisition. The work of the mother is powerful; she has never been seen to better advantage. Mr. Walthall took the role of the husband; he also was at his best.

"CHIPS OF THE OLD BLOCK" (Kalem), Sept. 20.—Comedy that merges into the burlesque and hardly refined. It will please some.

"TILLEY'S BIRD FARM" (Kalem), Sept. 20.—On the same reel as the foregoing. There are many fine pictures of rare fowl, from Madagascar, Egypt, Australia, India, Germany, Japan, Africa, etc.

"THE CATTLE RUSTLERS" (Selig), Sept. 24.—Use is made of a half hundred cattle in a so-called round-up. The story is ordinary. There are good people in it, and they do their best to make it go. William Duncan and Myrtle Stedman have the leads.

"A CHILD'S DEVOTION" (Lubin), Sept. 19.—Another Arthur Johnson. It is high-class drama—sympathetically portrayed; it will make strong appeal to thinking people. Miss Briscoe is doing fine work with Mr. Johnson. Young Raymond Hackett has much to do in this picture, and he acquits himself in creditable style. Florence Hackett, as the mother of the baby "borrowed" by the youngster as a substitute for the half-brother who died, aids materially in the making of a most naturally told story. The picture is worth featuring.

"A DETECTIVE'S STRATEGY" (Selig), Sept. 23.—Charles Clary and Winnifred Greenwood have the leads in a well-acted story—a story, however, which does not thrill; it lacks somewhere the essential "punch" deeply to move an audience.

"A GAY TIME IN QUEBEC" (Lubin), Sept. 23.—A scenic with a comedy diversion. The scenic was interesting. The comedy strongly appealed to the theater's charwoman seated near the writer. The police and fire departments showed considerable courtesy to the company, and they are featured in the picture.

"HIS LORDSHIP THE VALET" (Vitagraph), Sept. 24.—Fine comedy. The scenes are mostly laid on board of a steamship. The steamship may not be under way, but it does not have to be. Harry Northrup, as Lord Arthur Courcy, and E. K. Lincoln, as Jaspar Durbin, his valet, make a lot of fun. It is the old story of the master and man, to borrow an un-American expression from our English cousins, changing places in order to protect the lord from designing mammas. It worked so thoroughly to the advantage of the valet, who was filling his position in order to win a wager of a thousand dollars that he could cross the ocean without paying his fare, that the lord cried quits and uncovered the bogus lord to Harriet Knowlton (Edith Storey), between whom and Durbin there had sprung up a strong friendship. It is all well done.

"THE RENEGADES" (Lubin), Sept. 24.—Strong Western by the Western company. It is well photographed and has an unusual conclusion.

"SWIMMING AND LIFE-SAVING" (Lubin), Sept. 26.—There are in this film many tricks of the expert swimmer, interesting, but not necessarily valuable. There are, however, some excellent hints as to the handling of a drowning person, and the treatment to which he should be subjected when taken from the water.

"BUSTER AND THE GYPSIES" (Lubin), Sept. 26.—On the same reel as the foregoing is a storyette by the children's company. Some of the juveniles have received insufficient training for the camera. Buster, however, takes care of his end of the job.

"ACROSS THE BROAD PACIFIC" (Essanay), Sept. 24.—An interesting scenic, containing views of Yokohama, Kobe, Manila, the Pasig River, and China. One particularly unique picture is that of coaling ship at Nagasaki, in which hundreds of coolies are employed.

"THE PITY OF IT" (Selig), Sept. 26.—Colin Campbell has written and produced a strong drama, with a climax that will get to you. Thomas Santschi, in the character of Tom Morton, a husband deserted by his wife, does fine work. Sharing with him in the interest-making is Bessie Eyton, who carries the role of Sunshine, an Indian maid; the maid brings about

the regeneration of Tom, through inducing him to quit the use of liquor. Likewise she falls in love with him. When the erring and repentant wife learns Tom's whereabouts she goes to him, only to be spurned. The wife drives away, the horse bolts, and the wife is killed. The Indian girl lays on the body the ring Tom had given to her. Then Sunshine takes Young Deer, her former lover, by the hand, and goes away. Eugenie Besserer and Lillian Hayward play the parts of the wife and sister of Tom. They contribute to a good film.

"CYNTHIA'S AGREEMENT" (Edison), Sept. 25.—William H. Woodward and Gertrude McCoy have the leads in a most amusing comedy-drama, written by Mabel McSween. Mr. Woodward as Walter Edwin, a lawyer, loses patience with stenographers who resign to get married. He employs one finally on the understanding that she is not to get married and is not to resign her position. When the lawyer falls in love with her himself she quotes the agreement as a bar. The agreement is "lost." There are incidents aplenty to keep the fun going.

"THE LITTLE GIRL NEXT DOOR" (Edison), Sept. 24.—Splendid drama. Nina Rhoades is the author; she has builded well; and she has been especially fortunate in the assignments to the various characters. Of heart interest in this story there is much—at times too much for outward physical comfort. One could hardly wish for a stronger dramatic situation than that where Marc McDermott, as Mr. Hinsdale, takes into his home Edna Hammel, portraying Joy, the blind girl, and there discovers that it is his own granddaughter. In the awakening of the great public's heart to the afflictions of humanity's less fortunate ones the Edison Company is doing an incalculable service. The others in the cast of this drama, all of whom are deserving of mention, are Gertrude McCoy, Leonie Flugrath, Elizabeth Miller and Augustus Phillips.

"PALS" (Pathe), Sept. 25.—This is a Western by the Eastern forces. It is convincing enough except the absence of Mexican surroundings. The scenes labeled Mexican are too plainly a couple of thousand miles from there. Crane Wilbur and Pearl White have the leads.

"BILL WILSON'S GAL" (Vitagraph), Sept. 25.—Mr. Sturgeon, the Western director of the Vitagraph, has written and produced a drama which holds all the way. Miss Mary Charleson is doing fine work in all the parts for which she is cast, and this play is no exception. Robert Burns has the role of the lawyer who shuts up the only saloon in town at the behest of his client, Nellie Wilson, because the owner would insist on selling liquor to her father. George C. Stanley is convincing as the saloonkeeper. As a practical temperance lesson the picture takes high rank, and in this respect it may be said there are many attempts to do this very same thing, but which fall far short of accomplishing it. Churches looking for a virile story will find it right here.

Independent

"A SLY SERVANT" (Great Northern), Sept. 28.—Because it is acted in the right spirit and carefully conducted, this amusing little sketch gives fine entertainment. It will make good laughter.

"HER AMBITION" (Powers), Sept. 27.—A very well acted character study is the backbone of this picture. It deals with a charming but rather light-headed young woman whose ambition is to marry a man whom her sister, a soberer girl, has already fallen in love with. She succeeds and then, by her heedless extravagance, ruins him. It is not strongly dramatic, chiefly because the contrasts were not brought out with the vivid sharpness that was possible; but the smoothness with which it is told and the excellent acting of the whole cast make its progress deeply interesting. Beautifully set and perfectly photographed, it makes a good offering.

"THE ADVENT OF JANE" (Victor), Sept. 27.—The new doctor (of course the people knew a medicus was coming) is Jane Bixby (Florence Lawrence). The town is very rural and the doctor's adventures are now laughable and again rather trying. There's a thread of fresh and acceptable sentiment as the story develops into a melodrama, turning on a moonshine whiskey still. Miss Lawrence is a master in subtilly portraying a situation. Her work lifts the value of the offering above what the scenario would have by itself without her. It is a very fair offering.

"CURING HUBBY" (Imp), Sept. 28.—A speedy and very amusing farce in which two people have the center of the stage—Mr. Cumpson and a player who charmingly take the part of his wife. He will stay out late at the club and she prepares a comical scare for him. It is a mirth-maker and will be serviceable on the bill.

"LIE NOT TO YOUR WIFE" (Imp), Sept. 28.—On the same reel, this picture, which is also a farce, has a quite different atmosphere. It is played in bathing costume mostly and set at some Pacific seaside pleasure resort and its beach. Mr. Fred Mace has the chief role as a beach masher. His wife with the help of two other women, her friends, show him that they "are on." Together, the two make a very acceptable release.

"THE PLAN THAT FAILED" (Powers), Sept. 25.—The Power's producer has, in this picture, again made good use of the two kiddies who have grown widely popular through their work in other pictures. It's a farm life story with the usual delightful scenes, full of convincing truth and, as usual, the kids are shown as little mischiefs. They get a three-ply spanking. They straightway get into some more amusing mischief and their "scheme" is to defend themselves from another spanking. It fails. The boards are in the wrong place, for their hands receive the whip. The picture will amuse and will be liked by most people in nearly every audience.

"SWAT THE FLY" (Powers), Sept. 25.—A picture of one swat the fly brigade and its catch of dead pests. It is a good eye-opener, not entertainment; but highly commendable as necessary education.

"THE MYSTERIOUS AUTO" (Milano), Sept. 28.—A farce picture whose feature is a man-chase by a very farcical police force in an auto. Trick photography makes the auto dodge around trees, etc. It is merely light amusement, but it is a fair offering.

"HONESTY PUNISHED" (Milano), Sept. 22.—A whimsical, but fresh and amusing situation gives rise to a rough and tumble farce. The two on this reel are commendable as a number to lighten a bill, but we think the title of this last picture might have been made more descriptive.

"THE FIGHTING PARSON AND THE MOONSHINERS" (Imp), Sept. 26.—King Baggot who, with Jane Fernley, plays this picture of the mountains, lacks the opportunity of giving a sustained impression that he had in his recent picture, "In Old Tennessee." The idea that this story tries to present is good; but the scenario lacks strength. It hasn't been worked out with the objectivity that is necessary in a very effective work of art. Objectivity can be run to the ground; for, of course, every wholly mechanical melodrama is wholly objective. But the story work of art needs a formula, even though it always hides it, if it is to stretch us on the rack of suspense. It is an offering that will get past; but will not be likely to create much enthusiasm.

"OLD FORT DEARBORN" (Bison-Universal), Sept. 28.—The subtitle is, "Or Chicago in 1812." This two reel picture tells an exciting story of an Indian uprising at the time of the second war with England. It has many beautifully pictured scenes, a clearly told story with a fair measure of suspense; but the action falls rather flat in its most important scene, the attack upon the retreating troops in the second reel, and what follows is not very convincing. Audiences are apt to forgive such shortcomings as this picture has when, as in this, there is much of the quality that is popular. It is a very fair offering.

"THE OLD ORGANIST" (Rex), Sept. 26.—A village story dramatically presented. The chief characters are the old organist, his daughter and a city man who has come to the country for "his health"; the police would like to get him for burglary. This criminal, of good appearance, and the girl fall in love. Her father distrusts him; but nevertheless, the man compels the girl to leave home with him by threatening to blow out his brains if she doesn't (a rather weak scene) and then her misery begins. The old organist's part is finely conceived and the girl's sad homecoming to find him dead is certainly effective. The acting is highly commendable, being simple and natural. It is a good, substantial offering.

"GETTING MARY MARRIED" (Imp), Sept. 23.—This is a first rate farce comedy, well acted and full of amusing situations. Mary's father, wishing to avoid paying his daughter's marriage expenses, provokes her to elope with her fiancee, and the various situations bringing about this happy end are full of life and fun. A number of novel and unexpected incidents are introduced with splendid effect. Violet Horner plays effectively the part of Mary.

"THE CONFLICT'S END" (Rex), Sept. 22.—A girl reporter runs down a gang of Italian counterfeiters in this spirited melodrama and with unusual ingenuity rescues herself from their toils. The various steps by which she brings on the climax falter sometimes, but the story is interesting and moves quickly.

"THE OLD CLOCK ON THE STAIRS" (Eclair), Sept. 26.—In this is visualized Henry Wadsworth Longfellow's famous poem and its spirit is well preserved in the pictures. There is a strong suggestion conveyed in one scene of children dancing the turkey trot. It is to be feared that Longfellow did not picture them in just that occupation.

"THE CRIMINOLOGIST" (Nestor), Sept. 25.—An accident at the outset of this drama of self-sacrifice is as dramatically executed as its importance demands. By it, one of the rivals for the heroine's hand changes his character for the worse. The other rival, the criminologist, restores it, after some exciting episodes in the West, by a surgical operation. The scenes show a careful selection and the resulting terse action is pleasing.

"PERCY, THE BANDIT" (Nestor), Sept. 27.—This exceptionally good and wholesome burlesque of the wild and wooly West draws its fun from the transference of a ribbon counter clerk from his usual haunts to a bad man's town on the frontier. That Percy acquits himself like a man is a good part of the joke and not the least of it. The touch of extravagance necessary to this type of comedy is admirably added throughout and not overdone.

"THE SHERIFF'S REWARD" (Bison-Universal), Sept. 24.—A pistol fight at a long cabin, the horse play of cowboys as a comic relief and a running fight with a desperado are the chief items of interest in this melodrama of the Far West. An anti-climax adds nothing to the strength of the production. Hard riding and much fighting characterize the action.

"THE LEGEND OF MONTMARTE" (Gem), Sept. 24.—Lovers of the romantic will enjoy these scenes of gaudy Indians, swashbuckling cavaliers and rough pioneers. The legend swings around a sacred tree of which the capricious daughter of the governor general demands a branch as the price of her favor. The spectacular features of the film are stronger than the story.

"THE WORD OF HONOR" (Eclair), Sept. 24.—A number of very dramatic and well acted situations make this film intensely interesting. The character of the villain is not clearly defined at the beginning, but, with this exception, the logic is well carried forward.

"CARL VAN GORDON'S FAMILY" (Nestor), Sept. 23.—A comedy which is somewhat marred by its length.

"A FRIVOLOUS HEART" (Eclair), Sept. 22.—This delicious comedy, in which a girl serves as a guide in man's clothing, is well done and deserves special mention for its picturesque setting, a lake country in Italy. These backgrounds are often lovely.

"THROUGH CHINA" (Eclair), Sept. 22.—On the same film as the above are these views of Pekin and its environs. A picture that will make a wide appeal.

"THE BUTTERFLY" (Majestic), Sept. 24.—Mabel Trunnelle as Nina, the butterfly, and Herbert Prior as Nina's husband carry the burden of this drama across. The excellent acting throughout the entire caste is largely responsible for its success. Nina, whose butterfly disposition is rudely shaken when she is called from a dance to be told that her child has the smallpox, is admirably depicted in the clash between her vanity and the mother instinct, which alternately impel her to avoid her child's bedside and to take up the watch there. That the smallpox turns out to be only a case of measels, serves to round out the story with a pleasant surprise. The production is highly commendable.

"THE GERANIUM" (Reliance), Sept. 25.—Hector Dion plays well the leading male part in this drama of sentimentality. Barring a slight confusion in the latter part, the story is interesting and commands attention from the very beginning.

"BEDELIA AND HER NEIGHBOR" (Reliance), Sept. 25.—On the same film as the above appears this energetically presented farce in which a headlong quarrel of two neighborly but uncompromising and very large women furnishes excitement and fun.

"THE HEART OF THE RED MAN" (Gaumont), Sept. 29.—This drama of the aboriginal American loses much in its European setting, for while its story is convincing, the locale of its action detracts and the costumes are not always correct. Ardent Heart, a brave, who steals cattle to win the daughter of Sitting Bear, is well portrayed.

"PLEASE HELP THE PORE" (Thanhouser), Sept. 29.—Riley Chamberlain as Henry Snaith, a rapacious business man whose heart is softened by the child of one of his creditors, gives his role a splendid character in this very human little play. The film has an added interest in that it presents a colorful May day celebration in Central Park, adroitly woven into the plot. The story has a strong appeal. It will be liked.

"BUT THE GREATEST OF THESE IS CHARITY" (Thanhouser), Sept. 27.—Because her father is brutally uncharitable, his daughter who has been educated in a convent returns there unknown to him and he is led afterward to believe her dead. Thenceforth, devoting his life to charity, he finally discovers her again at a school dedication. The scenes for this were taken from an actual dedication in which appear some splendid views of Cardinal Farley. Mr. Cruze and Marguerite Snow play the leading parts.

"HIS BETTER SELF" (Broncho), Sept. 25.—This film is exceptional for its splendid photography and its unusually clear presentation of character in the leading role, that of an Indian who, thoroughly civilized, reverts to the worst vices of his kind in a groundless fit of jealousy over a white sweetheart. Always a dangerous theme, the story is nevertheless so well presented here that it nowhere offends and it unfolds through spirited, logical action from start to nish. Some novel entrances and unusual composition of pictures are highly commendable. As a whole the production ranks high.

"REAPING THE HARVEST" (Comet), Sept. 23.—This drama points the folly of a girl's hasty marriage with her father's chauffeur. She is happily rescued from her fate at the end by the suicide of her husband whose character looms darkly after the marriage.

"THE FIRING LINE" (101-Bison, N. Y. M. P. Co.), Sept. 27.—A drama of the Civil War in which a first rate battle is presented. It compensates much for a plot which is none too strong and sometimes haltingly developed.

"COHEN COLLECTS A DEBT" (Keystone), Sept. 23.—Two rival clothing dealers manage to give Cohen an opportunity for some unusual and interesting ingenuity when they borrow a thousand dollars of him in this rollicking comedy. The characterizations are good and in the lively antics of the characters is much that is laughable.

"THE WATER NYMPH" (Keystone), Sept. 23.—This comedy of an old and a young lover and a pretty girl divides the film with the foregoing. Some excellent bathing scenes are shown.

"THE HIDDEN TRAIL" (101-Bison, N. Y. M. P. Co.), Sept. 24.—A melodrama of the Wild West which leaves nothing to be desired for those who enjoy bandits, bandit lore and bandit hunting. They kidnap a girl in this case, a doctor leads a sheriff's posse to her rescue and some interesting and novel adventures follow. The production has an admirable setting in a rough mountain country and the photography is praiseworthy.

"A CHILD OF GENIUS" (Great Northern), Sept. 28.—A very good situation is wasted in this film. It might have been produced to make a good sentimental picture; but as a comedy, it is only so so. There are amusing things in it. It doesn't amuse as a whole. It is on the same reel with "A Sly Servant."

INQUIRIES.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

C. G. V.—We do not place the actress in Biograph's "Two Daughters of Eve," but the husband and wife were Henry Walthall and Miss Clair McDowell. The leading woman in "Who Got the Reward," was Miss Vivian Prescott, now with Imp.

R. R. P.—Next time please invest in a sheet of paper, and do not send your questions in on scraps. G. M. Anderson was the Deputy in Essanay's "The Deputy's Love Affair." Henry Stanley was the Sheriff in Melies' "Dodging the Sheriff." Frankie Wade was the child in Selig's "The Child of the Wilderness." Other answers are not available.

DOROTHY D.—You are correct. The reviewer's foot slipped.

MARBLEHEAD—"Zigomar" is a foreign production for which no cast is available. We did not see the red and blue effects, but presume they are due to toning the film. Blue is supposed to be moonlight and red sunset or fire. It is done by soaking the films in one or more baths. Biograph's "The Battle," ran 1048 feet—a one-reel subject slightly over length. The Famous Players Company is an independent concern. "Queen Elizabeth" was released some time ago. Tell your friend to read this paper and keep posted.

C. D. B.—Miss Mabel Normand was the girl in Biograph's "A Dash Through the Clouds." She went up in an aeroplane, but we cannot say how far, as the barograph was not submitted for our inspection.

FRED F.—Your letter has been passed along.

GEO. A.—We have your letter under advisement. We do not think the person mentioned is in the same class with the others. We are looking up the matter. Meantime, don't fall for the traps.

B. F. S.—Many of the licensed and some of the independent companies are reserving story rights to photoplays. If you do not wish to sell the story rights, simply write across the face of your script, "Fiction rights reserved." If the release slip comes to you unmarked by the reservation, mark that the same way and send a letter to the company calling attention to the alteration. It depends on the story whether this reservation will hurt your chances or not. The reservation is made on account of the use of the script in Motion Picture Story Magazine and kindred publications. At the same time we would point out that the use of the same plot in story and photoplay is bad. Bannister Merwin stopped doubling up because he found it better to sell a plot only once.

W. O.—Wilfred Lucas, not Edwin August, was the King in Biograph's "When Kings were the Law," and we have no information on "D." Otherwise the lettered questions are properly stated. The artist's wife in "The Sands O Dee" was Miss Clair McDowell. In "An Indian Summer," Bert Hendler was the lover, Miss Mae Marsh the slavey, and William Christie Miller and Miss Kate Bruce the elderly couple.

V. S.—Harry C. Myers had the lead in Lubin's "The Back Window. Miss May Buckley was leading woman.

K. C. Y.—Wilfred Lucas was Bruteforce in Biograph's "Man's Genesis." See above for others. We get no Pathe western casts. Glad you read regularly, to profit by other answers.

E. W.—Miss Myrtle Stedman was the woman lead in Selig's "An Equine Hero." She seems to be "the lady who rode so well," in the same company's "The Whiskey Runners," as she was the only woman cast. The Widow in "As the Fates Decreed," was Miss Kathlyn Williams.

COPE—George C. Stanley was Ignacio and Miss Mary Charleson Juanito in Vitagraph's "The Road to Yesterday."

M. V. L.—If you read this department regularly you should know that you are supposed to obtain the rights to a copyrighted poem from the holder of the copyright. We do not know whether the two poems you mention are still copyrighted or not, but if they are, you may depend upon it that the Kalem and Edison Companies hold written permission., Edison, by the way, pays more for copyrighted stuff than any other producer, with Selig a close second.

F. B. R.—Mrs. William Todd is the only woman cast in "Alkali Ike Plays the Devil." The other player was not identified by the Company.

E. M. B.—Miss Blanche Sweet was the blonde girl in Biograph's "Blind Love."

B. J. W.—The stories of the films published in this paper are from descriptions supplied by the companies in advance of the release. Sometimes they are the synopses of the original author, but more generally are written by press staffs of the various concerns. The dues of the Screen Club will be $12 per year, with an initiation fee of $15. Minors are not eligible. You must not only be 21, but have been in the business six months as player, producer, editor, motion picture journalist, cameraman or similar connection with the producing end.

THAN FAN—Miss Marguerite Snow is not with Kinemacolor, nor has she gone west to join a California stock company. She is not dead nor injured, nor anything else. She is playing for Thanhouser, has been playing for Thanhouser and will continue to play for Thanhouser. The fact that she has been in few of the recent Thanhouser releases has raised a fine crop of rumors, none of which have any real foundation. She has been doing some special work and has not been seen much of late, but may be seen in many soon.

C. R. S.—The name of the mother in Lubin's "The Senorita's Remorse" is not given. Trovio was M. Livingston.

RICHARD ROE—Ask sensible questions. Your first is very much out of order. The motion picture Jay Hunt, is the theatrical Jay Hunt. Bison-101 is not advertised by Universal. There are Bisons and Bisons these days.

E. R.—If that is not merely a bright and beautiful dream we are glad that this department enabled you to identify and talk to William Mason.

P. L. N.—As we understand your proposition, you want to start a vision in a corner of the screen and have it spread until it supplants the other picture. It can be done, but at a greater cost than the results would probably warrant. To displace one scene with another (it is called "fading"), is an elementary trick easily accomplished. It is the enlarging the quarter size vision to the full screen that makes the trouble. Can't you write the scene in the simpler way, letting the second scene displace the first? It seems that this could be done by simply replacing the scene of the present with the scene from the past without any preliminary vision.

R. A. M.—You should be on the ground here in New York if you want to break into the business. The field is overcrowded, but if you are persistent and can show experience you may be able to get work jobbing, playing when you are needed and being paid when you play. If you know the front of the house you might get a chance as local manager somewhere and eventually start a place of your own. It seems to be the better chance for a man who knows both.

"I'M THE GUY."

With Apologies to G. M. Anderson.

By Clyde Martin.

When the "Movies" are packed with youngsters
From the front row to the dome,
And they're watchin' some husky villain
Steal the ranch girl from her home;
And he hides her in an old hut
Where the poor thing's left to die
And some spartan hero saves her:
Just believe me, "I'm the Guy."

Then a way out in the mountains
Where some miners had hard luck
And would have lost all courage
Were it not for his daughter's pluck.
And some handsome cowboy comes along
As if he dropped down from the sky
And kills fifty or sixty claim jumpers:
Stop your kidding, "I'm the Guy."

When a notice has been posted
That the bandit is at large,
And the sheriff asks for deputies
To come over from Red Lodge;
Who is it steals out all alone,
Where beasts of the forest cry,
And brings Dick Dead Eye back to town:
Just ask me, "I'm the Guy."

When the show shop is full of ladies
Admiring a hero brave,
Who several times the week before
Went nobly to his grave.
When they murmer isn't he handsome
And watch and wait and sigh,
And wonder if the original is real:
Excuse me, "I'm the Guy."

Projection Department

Edited by F. H. RICHARDSON

The Voltage Question.

IN an excellent English publication, the Bioscope, one signing himself "F. G. W." asks the following questions: "One obtains a shock from touching the positive terminal of an arc lamp by virtue of there being present a pressure of 45 volts. Why, then should one receive a shock by touching the negative terminal, if at that terminal the pressure is not there? My reasoning is that, if there is pressure at both terminals, how can the current flow? Does a voltmeter show the pressure between earth and the negative terminal when the switch is open?" The Bioscope replies to this very interesting question as follows, and inasmuch as it brings up the old question upon which I have previously taken a stand in this department, I quote it here in full:

> Now, "F. G. W.," do you always get a shock from a negative terminal? Certainly not if the negative of your supply is on the neutral of a three-wire d. c. system of supply, or if it is the negative of an ordinary two-wire d. c. supply, as in both of these instances the wire is earthed. Now dealing directly with the first part of your query, that of the arc lamp terminal, it is evident that if you get a shock from the negative terminal of the arc lamp that point is not the negative of the supply. Positive and negative are strange terms. They are in fact relative and should be used only in conjunction with one piece of apparatus. Any one piece of apparatus on an electrical circuit has a positive and a negative terminal. However, where items are connected in series, the negative terminal of one becomes the positive of the other.
>
> It follows then in such a case that when touching a negative terminal one is also touching a positive. The positive simply indicates the direction of flow, and therefore the higher of two pressures. In a staircase the bottom of one step is the top of another; so the expression top or bottom must be used relative to one particular step. So with electrical apparatus connected in series. Now you will say, how does the current flow? You must remember, "F. G. W.," that pressure alone does not cause a flow; the condition of things must be such that a fall of pressure is rendered possible. Only then does pressure have a direct signification.
>
> Now electricians get into the habit of referring to pressure when they mean "difference of pressure." In the arc lamp circuit there is a difference of pressure across the arc terminals of about 45 volts, and it is this difference of pressure that causes a current to flow. If the negative terminal is directly connected to the negative of the supply, you will get no shock, but if, on the other hand, it is connected through a resistance to the negative of supply, then the negative of the arc lamp becomes the positive of the resistance, and you will receive a shock to earth dependent upon the voltage drop across the resistance. You see there is pressure at both the positive and negative terminals of the arc lamp, but as that of the former is about 45 volts above that of the latter, a difference of pressure exists, and current flows across the gap between the two carbons. Many operators wonder if it is essential to have the resistance on the positive side of the arc lamp. It is not so, but it is better practice so to have it.
>
> On, say, a 200 volt arc supply the following is the condition of things: voltage drop across arc lamp 45; across resistance 155. In the event of the arc being connected direct to the positive main, the positive terminal of lamp would have a pressure of 200 volts between it and earth, and the negative terminal 155 volts between it and earth. This is bad practice, as the operator is subject to a shock of either of the above pressures when handling the arc. The better practice is to connect the resistance to the positive main, and the negative terminal of the arc lamp direct to the negative main, and link up the free terminals of resistance arc. Now when the arc is burning there is a pressure of only 45 volts between it and both the negative terminal and earth. Risk of shock is therefore reduced to a minimum. Reference to mechanical conditions frequently impresses upon one's mind the difference between pressure and difference of pressure. At the sea level there is a pressure of the atmosphere equal to nearly 15 lbs. per square inch. This is being exerted on our bodies continuously. Now we know that whenever we have a pressure in a closed vessel it can be put to useful purpose, and if connected by means of a pipe to an engine, the pressure in the vessel, whether of air or steam, will cause the engine to work. It is possible, however, to have a steam boiler with a pressure of 15 lbs. per square inch, yet have no effect on the engine. The reason, of course, is, that the boiler is working against a back pressure of a similar amount in the atmosphere. Actually, of course, at the moment of boiling in an open vessel, steam is always generated at atmospheric pressure.
>
> Engineers knowing that there is always that intial pressure of 15 lbs., ignore it on their pressure gauges. They, in fact, deal with *differences of pressure*, and when one sees a boiler gauge reading, say, 100 lbs. per inch, it signifies that the steam is that particular pressure *above atmosphere*, although it actually has a pressure of practically 115 lbs. This is taken advantage of, and most modern engines exhaust into an artificially formed vacuum caused by condensation of steam, and the engine works as if the boiler pressure were 15 lbs. higher (with the engine exhausting into atmosphere). Now electricians are fortunate; they have no back pressure in the earth to consider (if we may be pardoned for putting it that way); the earth being our standard, and a pressure of 5 volts above is equally as efficacious as a difference of pressure between 1,005 and 1,000. Do not let the magnitude of pressure frighten you. A 100 volt lamp will burn just as nicely, if desired, between two pressures, one of 10,000 volts and the other of 9,900, as between 100 volts and earth potential. Certainly, as we are in such close proximity to the earth, considerably more risk is involved in handling apparatus connected to the first difference-of-pressure than to the second difference-of-pressure, simply because, however, of the risk of a high voltage shock to earth.
>
> In conclusion, "F. G. W.," volt-meters are generally connected, not to earth, but between the positive and negative terminal. If, however, one lead were connected with earth the volt-meter would indicate the pressure between the positive terminal and earth. Remember that volt-meters record differences of pressure; the difference, in fact, between the two terminals. On a series system a volt-meter may be used to measure the voltage drop across any item connected, simply by attaching the terminals of the volt-meter to those of the piece of apparatus whose voltage drop it is desired to determine.
>
> A lengthy reply, "F. G. W.," but we know that many men are in difficulty on the subject of the terms "positive" and "negative," and their relation to "pressure."

I started to comment on this proposition and then concluded not to, preferring to leave the matter for discussion by our readers. I have already, on several occasions, expressed my views in this matter, and would be glad to have our electrician-correspondents express their opinion. The subject is one of much interest, though of perhaps not very large practical value. At any rate, I imagine the comments will prove to be very interesting reading.

From Berlin.

Mr. Edward B. Kinsila, Nollendorf Theater, Berlin, Germany, writes:

> I am building here what I hope will be the finest cimenatograph theater in the world, and naturally I want to give the very best picture. The auditorium will be lighted during the showing of the picture, and the screen placed back on a thoroughly darkened stage about 18 feet from the proscenium opening. The throw will be made through the auditorium onto the screen, a distance of about 70 feet. It is my understanding that the best light effect is produced where the amperage is high and the voltage low, or the reverse. Will you be good enough to tell me just what voltage and amperage of direct current will be the very best? I can use up to 220 volts, and any amperage I like. I have no desire to economize on the light. I want the best effect, that is all. I peruse the Projection Department of your journal diligently each week and have therein sought for this information, but, as yet, have failed to find it. If you will be good enough to mail me a copy of your book of instructions to operators, I shall be pleased to remit a money-order for the same upon receipt of bill. I would enclose the order now, but I have no idea of the price, nor can I find it in your magazine.

It, is, I believe, a feather in the cap of this Department that its advice is sought from far off Germany, and by the manager of one of the finest theaters of its capital city. In the first place, like many another manager, our friend Kinsila has a rather hazy idea of the action of electric current and of the electric arc. The direct current projection arc operates at approximately 48 volts—not sometimes, but *all* the time, that is to say, its voltage is and must be somewhere between 45 and 55, according to the number of amperes used, and other conditions. Regardless of what the line voltage may be, this will be the arc voltage, and the line voltage must, in some way, be reduced to the voltage of the arc. If this is done by rheostatic resistance, then there will be enormous waste, particularly if the voltage be 220 or more. The waste is large enough when the line voltage is 110, but when it is 220 it increases as follows: energy used at the arc will be (taking 48 volts as the average) 48 multiplied by the number of amperes used; whereas the energy wasted in the rheostat will be the line voltage minus 48, multiplied by the number of amperes used, the result, in each case, being watts, thus: if the line voltage is 220 and the amperage 40, then there would be actually used in the production of light at the arc $48 \times 40 = 1{,}920$ watts; whereas the amount of energy wasted in the rheostat would be $220 - 48 = 172$, which multiplied by 40 (the number of amperes) will equal 6,880 watts. You would therefore be wasting 6,880 watts and actually using 1,920 watts. If you are on metered service, you must pay for the waste as well as the energy actually used, hence you will see that rheostatic resistance is enormously wasteful on high voltage. If you can get 110 volt pressure, or less, (but not less than 70 volts) the waste will be comparatively small, but if you must use 220 or more, then I

would advise you to install some type of motor generator to reduce the voltage. As to the amperage, I would advise that you use not less than two-tenths of an ampere per square foot of screen, provided, however, you use an ordinary screen. If you use a mirror screen or some effective type of reflecting screen, then you will need less amperage. To sum this whole matter up: your arc voltage is fixed and cannot be altered. The brilliancy of your illumination will depend upon: (a) the number of amperes used; (b) the size of your picture; (c) the kind of screen used; (d) the type of shutter used on your projector; (e) the kind and amount of auditorium lighting; (f) the kind of carbons and the way they are set. I would suggest, friend Kinsila, that you box in the entire stage in black by running black cloth from top and sides of the proscenium opening to the top and sides of the screen, and that the floor be painted dead black. I would also suggest that the picture itself be outlined with black, the same extending into the picture by two or three inches—that is to say, the picture overlapping the black by that distance. As to the Handbook, the price of the new book is $2.50, but it will not be ready for several weeks yet. The entire edition of the old one is exhausted. The Projection Department wishes the new theater every possible success.

Condenser Breakage.

Columbus, Ohio, sends in the following:

> Notice what Lawton, Okla., says about breaking lenses. I went through a similar siege, only it amounted to more than one pair a week. My ventilation is in the rear, over the machine, driving the hot air out, and of course, the cold air comes right up through the lamphouse. In order to prevent the breaking of condensers, I open the door in the rear and the draught comes from the basement. I shut off my fan before shutting off the arc. I have broken but one condenser since, and that was when I failed to shut off the fan first. Enclosed please find my $2.50 for that new Handbook. I bought the old one from a friend and only paid $1.00 for it. Did I sting him or not? I think I did.

Letters of this kind are published as setting forth one possible cause of condenser breakage. This particular phase of the matter has been dealt with in the department many times, but its reiteration occasionally is good, since there are constantly new men coming into the business, and moreover the older ones are prone to forget. Yes, I guess you got your money's worth in the Handbook all right, but you will, by comparison, get three times the value in the new one.

Apprenticeship.

La Crosse, Wis., says he is deeply interested in the moving picture business. He asks what the average salary of a moving picture operator is, and how the profession may be successfully mastered. He says: "I wish to get started, so as to be able to take an active part in the future development of this important educator."

La Crosse is advised that, so far as entering the field of operating is concerned, his best method would be to enter some operating room and serve an apprenticeship of from six months to two years, at the same time studying both the Handbook and the Projection Department of The Moving Picture World, and missing no opportunity to acquire knowledge concerning the art of projection. This is the only way I know of in which operating can be really mastered. As to the matter of La Crosse taking an active interest in what he rightly terms a "great educator," it is to be hoped his interest will prove of benefit to the business, though any important accomplishment in that direction on his part must necessarily be quite a distance away in the future.

Road-Man.

From Monroe, Ga., comes the following:

> Have had about two years' experience, one year of which was spent on the road, making three and six night stands. Of course, you know in road work, a man is handicapped all around. I now have two or three troubles with which I am coming to you and the department, viz.: Am using an Edison Improved Exhibition Model machine with a 45-foot throw. (1) About ⅓ of my picture on the right hand side is out of focus. Have been trying all the ways I know to get it right, but somehow cannot accomplish that much to be desired result. My machine is straight with the screen. Can this trouble be due to the fact that the aperture is not level, or my lens not exactly straight? (2) Sometime since, I had trouble with my arc flaming and sputtering. Don't think it is due to poor ventilation because my vent holes are all open. Am using 33 amperes of 110 volt a. c. Have tried cutting down the space between my condensers and find it kills Mr. Ghost. Now a word about condenser breakage: I had a lot of trouble for a while, but find that by grinding down the edge of my lenses so that they will be perfectly loose in the mount there is much less breakage. I tried cheap lenses and high priced ones and find very little difference.

(1) Be sure that your objective lens has not received a faint finger mark somewhere. It may be invisible as you look through the lens, and still be there. Try scheme suggested in the department recently by loosening the screws which hold the mechanism to the wooden case and placing some washers under one side or the other. You might also try loosening the aperture plate and placing something under one of its edges to raise it slightly. These remedies are only effective when the aperture does not set square with the lens. I think that in one of these things you will find your remedy. However, if you are projecting anything like a large picture, it is possible the fault is inherent in the objective lens. Lenses of very short focal length are notoriously bad. (2) Possibly due to poor carbons or carbons having defective cores. Your arc should not act that way when pulling 33 amperes and the above is the most likely cause. Glad, of course, to know that you appreciate the work that we are trying to do in and through the department.

Theater Opening.

Our old friend, William Herbst, President Circle Amusement Co., Inc., Washington, D. C., writes:

> Inclosed find program of the Circle Theater. You will see by it that we have enlarged our house to nearly double its former capacity. We now seat 500, and can stand 150 more. Good pictures, good operator and seeing that everything is up to the standard is what compelled the enlargement of our theater in order to take care of our patrons. Mr. Eagan, our operator, is still with us and is making good. He sends his kind regards. The next time you visit Washington, don't neglect to give us a call.

We are more than pleased to know that good projection and business-like management has not only enabled, but has forced you to double your capacity but to take care of increased business. There would be a great deal of capacity-doubling if all managers would follow friend Herbst's prescription. The program speaks of the excellent ventilation, heating and indirect lighting system, and then says:

> We wish to call your attention to the superior projection of our picture, due to an expert operator, a Motiograph machine, and the unsurpassed mirror screen—the only one in the city. You may see the same picture elsewhere, but to enjoy the ultra of perfection you must see them in the home of the mirror screen—the Circle Theater.

I am indeed glad to see friend Herbst lay stress upon the importance of an expert operator; also I am glad to know that friend Eagan is making good. I have no doubt but that he will continue to do so. I will surely call at the "Circle" when in Washington, but the date of my next visit to the Capital City is uncertain.

Feature Films Abused.

Sumpter, Ore., writes:

> Enclosed please find P. O. Order for $3.00, my subscription to The Moving Picture World for the year beginning October 1, 1912. I assure you that I consider it the best investment I have ever made. I have many times been overtaken by trouble, as have most operators, but through the aid of the Handbook and the Projection Department, I have invariably overcome and remedied the same. I am anxiously waiting the new issue of the Handbook. Some months ago you promised us some assistance in gaining the requisite electrical knowledge for successful operating, and I, for one, am anxiously awaiting the same. I am glad to note the movement for organizing, and hope my State will soon get in line. It is indeed badly needed, if only to check the exploitation of the feature film. The manufacturers may be abusing it, but they are not a marker to some of the exchanges. However, thanks to The Moving Picture World, the poor devil who still has to buck "commercial" with "alternating" in a store building, is at least being kept well informed.

It is gratifying to know that the Projection Department and Handbook have helped you, Sumpter, and I trust you will continue to find value in the department, and added worth in the new Handbook. As to the abuse of feature films: I would like to have more definite expression of your views on that proposition, at your earliest convenience. If the feature film business is being unduly exploited, to the detriment of the business as a whole, then we should be informed of that fact. As to the assistance you say I promised, I am obliged to admit that I don't know exactly what you refer to. What, with the new Handbook and other things I have been very, very busy, and may have made a promise and have forgotten it. Please tell me Sumpter, just what it was I agreed to do, and, if possible, I will do it.

Nothing Doing.

Grove City, Pa., writes:

> Some time ago I read an article, or comment of yours in the Projection Department, relative to aluminum screens. I have forgotten the exact date upon which the article referred to appeared. However, your statement was to the effect that an aluminum screen, in order to be practical, had to have a matte or pebbled surface, which would lead one to believe that good results could not be had from any other sort of a metallic screen. I do not have the article at hand and cannot quote your exact words, but if my memory serves me right the forgoing is correct. There is only one screen on the market that I know of that is made with this pebbled effect and your comments, while possibly not intended that way, really put the stamp of approval on this particular screen; and I also notice that the maker of the screen is using the article, or a part of it, in his advertising. I have had considerable experience with metallic screens and, after experimenting for more than a year, have finally produced a screen that is practically perfect, having a smooth surface. I have placed samples of the screen referred to above one of mine and cannot see that there is any improvement in having the pebbled or matt surface; further than that I cannot find anything in any of the technical works on light and reflection that would go to show that a matt or pebbled surface would be an improvement. The manufacturer of this screen also claims that his screen does not contain aluminum, but that it is a certain composition. A chemical analysis of a sample of this screen, by a competent chemist, showed absolutely no trace of any other metallic substance at all, except aluminum pure and simple. Neither were there any silicates present in the piece analyzed here. I haven't any particular pick at the fellow who is making the screen in question and I am not writing for publication, unless it is your wish to publish the letter. I do have a lot of respect for you as an authority on such matters, however, and think that you made the statement you did without making a careful investigation. I notice that you are very careful

about recommending any article through the columns of the department, and while I believe the screen referred to is very satisfactory, so far as a projecting surface is concerned, I don't like to see any one cause exhibitors to believe that plain, common every-day aluminum is something else, and be able to get away with it to the extent of having you give it your endorsement. Grove City cannot be located on all maps, but if you ever happen to be passing through Pittsburg or Erie and have a half-day to spare, come out and I will show you a good aluminum screen, and see that you get a good dinner as well.

I certainly did make the comment attributed to me in the foregoing letter, but let me say right here, now and most emphatically that it was not designed nor intended as a recommendation of any particular screen. If anybody has used my words in the manner set forth, then they have taken an absolutely unwarranted liberty, except that they would be justified in saying that I recommend and do recommend a rough or matt surface for metallic screens. I made that recommendation, and, until I am convinced that it was wrong, I shall stand by it. The trouble with the smooth surface screens, or at least with those I have seen, is that they have a tendency to "glare," and in some instances to form a sort of haze and create an out-of-focus effect; also if the surface be *very* smooth there is a tendency for one side of the picture to be darker than the other when one sits a little to one side or the other of the screen. Now I don't profess to be infallible. I have no patience with those who "know it all," and I want it clearly understood that I make no pretence to infallibility in anything. If I am in error in this matter, I will cheerfully acknowledge that fact if it is proven to me, but frankly, Grove City, you will have to show me on this particular proposition.

The advertising of things which are not true, however, is quite another proposition. Still I would not care to accuse anyone of dishonesty without being able to back up the accusation by personal knowledge of the facts. If, however, any manufacturer is doing the thing you charge, then he deserves to be exposed, since his methods are decidedly questionable, regardless of whether the projection service produced is satisfactory or not. In closing let me add that it is possible to so apply aluminum to a smooth surface as to secure a slightly matte effect; and such a screen would meet my requirement in that respect.

Houses Unionized.

Indianapolis, Ind., writes, thanking me for having secured the placing of union operators in two of the Indianapolis theaters, which had formerly been opposed to the union. The letter says: "I assure you your work in this matter has been highly appreciated, and will not be forgotten by Local Union, No. 194."

I am glad to have been of service to Local Union 194, though the matter was a simple one. I merely took the matter up by mail with the owner of the theater, instead of with the manager. I explained things to him and promptly secured his promise to straighten things up with the local. I trust there will be no further trouble and that the Indianapolis local will continue to prosper. Let me advise, however, that it is often much easier to start trouble than it is to stop it, and that trouble is very seldom necessary if things are gone about in the right way. When questions affecting wages, working conditions, etc., arise, select the very best, conservative, cool-headed men you have for your committee, and let this committee carefully remember the fact that many a manager who is abusive when the committee first goes in, is milk and honey before it leaves, provided the committee itself doesn't "fly off the handle." I have myself been on committees dealing with such matters, and have visited managers—on some occasions general managers of railroads—who met us with abuse, loud talk and even profane language. We paid no attention to this, but sat tight until the storm was over. The personal inclination was to knock the man down and argue with him afterwards. We were not there in an individual capacity, however, but representing a body of men, whose bread and butter depended on what we did. We would let the man "blow off"—for that is what it amounted to—and nine times in ten when the surplus "steam" had escaped, we were able to talk business with him and to gain our points, whereas, had we entered into an altercation, no good would have been accomplished, but much damage might have been done. I am writing this not altogether for the benefit of Indianapolis, but rather for the good of all locals. I think you will be able to understand what I am driving at, and let me assure you that if you do, and if you follow the advice offered you may find that many a fight can be avoided and everything be gained that a costly scrap might or might not have secured.

Equipment.

Kalamazoo, Mich., writes:

We have just opened our new house, the Elite, owned by the Elite Company. The description of our equipment may be interesting. Operating room is built somewhat after the style you advocate, being constructed entirely of metal, with an 18-inch vent through to the roof. The frame is of heavy timber and is lined on the inside with 7/8-inch sheeting, with 1/4-inch plaster board, 1/4-inch asbestos board and two layers of cabots deadening felt, then covered with No. 20 gauge iron. The outside has a layer of 1/4-inch plaster board and a coating of cement plaster one inch thick. The equipment consists of a Power's 6A and Mercury Arc Rectifier, a Chicago Stage Lighting Co. spot light, with B. and H. transformer. Our picture is about 22 feet. At first we used the transformer on the machine, but even on the 60 ampere contact did not get good results, as we use a three wing shutter, and were troubled with a flashing of the light. The managers, Messrs. Waterman and Pohner, wanted the very best to be had and were induced to try a rectifier, which has proven to be quite satisfactory. After installing the rectifier I made some tests with voltmeter and ammeter, and find that with 25 amperes our picture is 50 per cent. brighter, with no flicker or flashing at any speed. On starting the machine the ammeter would show 40 amperes and then settle down to about 25. I connected on what was supposed to be 220 volts, but which proved, by voltmeter test, to be 240, so you can see we are saving in current, and at the same time getting fine pictures. Our screen is made of the preparation furnished by the National Exhibitors, spread on a plastered wall, and I have never seen a better one. Our house seats 1,000 people and we have them every night standing outside waiting to get in. I am well paid for my work and I get everything I want in the way of supplies. The result is a picture which gets the business, and will compare with any of them. Am now using 5/8 soft carbons above and below. Have been advised to use 3/4 above. What do you think of it? We have ordered some; also some 1/2-inch hard for below. The best results can be obtained with 3/8 above and 1/4-inch below, but we have to trim so often, and you know every time you start a rectifier it makes the meter hum. I have every word that has ever been written in the old Operators' Column, its successor the Trouble Department and in the Projection Department, and I don't have very many troubles that I cannot find a remedy for by looking through them.

While I don't like a metal-lined operating room, your walls are certainly thoroughly fireproof, but it seems to me like a four-inch hollow tile wall would have been just as good and less expensive. I think you must be mistaken about the 3/4-inch asbestos board. Probably it is 3/8. A 3/4-inch board would not only be unnecessary but very expensive indeed. An 18-inch vent flue is very good, and is large enough if it is square. If, however, it is round, it might better have been a little larger, though ample enough for ventilation purposes and possibly sufficient to carry off smoke in case of fire. For a 22-foot picture you should have at least 80 amperes a. c. and 90 would be better. Your illumination cannot be very strong on that size picture with 25 amperes d. c. My judgment is that you should have at least 45 amperes, though I am not familiar with the screen finish you have named. Possibly that accounts for the good results at the low amperage. You are indeed fortunate in having such liberal managers, or rather in having managers with common sense and judgment enough to know that it does not pay to skimp on supplies, or on operating room equipment. No, you don't want 3/4 carbons above when using 25 amperes of current. 3/4 should only be used where the d. c. amperage is more than 45. For 25 amperes, 1/2-inch cored above and 1/2-inch cored below is a good combination, though 3/8 solid would be even better below. I don't like cored carbons both above and below when working with d. c. The solid (not "hard," but "solid") lower carbon is in my judgment much better.

Electrical Books.

Santa Ana, Calif., writes:

In the Projection Department, issue of September 14th, I notice you say every man who is trying to become a good operator ought to study electricity. I have been watching for some one to ask for the names of books which would be of value to an operator—or would you advise a course through some correspondence school. If you would advise a course through a correspondence school, what school would you recommend an operator to take it with? I read the Projection Department and think that every good, live operator should read it, for it is a great help to every one who wants to learn.

As to works on electricity, I wish I did know of some books I could recommend. The trouble is that the knowledge of particular value to the operator is of a peculiar kind and is scattered around through many different books. I have searched in vain for an electrical book which I would recommend to operators, but up-to-date, have not been able to find one. Some books contain one thing and some another, but usually the operator would have to buy a whole book to get about three pages of the information he needs. As to correspondence schools, I could not offer any advice. The American School of Correspondence in Chicago gives an operator's course which you might investigate, but I cannot recommend it, for I don't know what it consists of, nor how much the charge is. The Scranton school gives courses on electricity, but as a general proposition, I have my doubts about correspondence courses. I don't believe that more than one out of every five who take correspondence courses ever complete them. I may be wrong in this, but I don't think I am.

Use a Hammer.

In the issue of September 14th, Council Grove, Kans., tells of condenser breakage—now what do you think of this from Chicago?

I am operating for an "economical" manager and owner. I have a 50-foot throw, use 30 to 35 amperes d. c., through an adjustable rheostat, with a Power's lamp and Selig lamphouse. With this combination I have an old 6 1/4 condenser, which has been used so long that there are holes in the flat side of the lens. The other lens is a 9 1/2, which is improper I know, but a 6 1/4 would put my arc lamp feed wheel inside the lamphouse. I have a light-colored ghost sometimes. My fan is at my left and back of me and blows between me and the lamp. To try to break this feeble tottering old excuse for a lens, I open the lamphouse door at intermissions; but the fan will not break it, so I may have to use a hammer. I prize your Handbook and the Projection Department very highly. I am awaiting for the arrival of the new book at the western branch office.

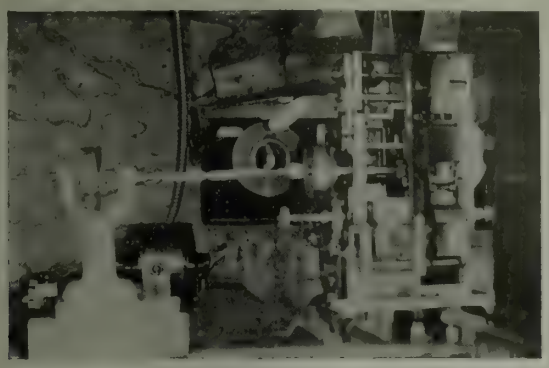
That certainly is one swell combination, Chicago, and it ought to be followed up by using an Edison table and a Vitoscope head with a Motiograph seat, hitched on for good measure. The plant could still further be improved if you use an Ingento slide carrier, a Simplex crank and a Lubin shutter. Your manager certainly must be some showman all right. I don't think I would bother with that fan business, but give the hammer a little needed exercise right away. Better send in your $2.50 to the New York office as orders for the new Handbook are coming in, even at this early date, quite rapidly, and they will be filled in the order of their receipt as soon as the book is ready.

Motor-Drive.

Mr. R. M. Farris, proprietor Lyric Theater, Genoa, Neb., writes:

Am sending picture of the motor drive I have attached to my standard machine and, as far as I have been able to find out, it is something new. I have used it nearly three months and so far it

has given excellent results. I use a 16-inch fan motor and regulate the speed by field resistance. I have taken two small knuckles and fastened one to the inside of the flywheel and the other one to the stand and have fastened the two together with a telescopic shaft, so I have no up or down and no side strain on the flywheel, and there is no end strain on the flywheel; in fact, there is no strain on the flywheel whatever. I have the stand set in line



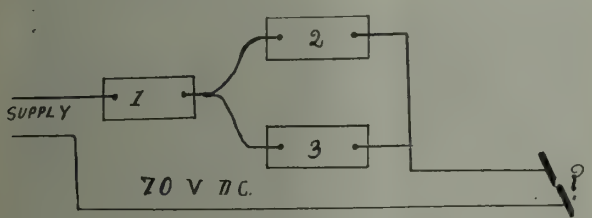
with the center of the up and down movement of the framing carriage and when the framing lever is clear up or clear down it is only about ½ inch out of line and the knuckles take care of it fine.

If you have space in the department you can show the brother operators what I have and let them offer their objections.

The drive certainly is unique, neighbor Farris, and it is also effective, though I would suppose those knuckle joints would make considerable noise as soon as they become worn. I should also think the shaft would be in the way of the stereopticon lens. There would, of course, be some lengthening and shortening of the shaft in framing but I see you have taken care of that proposition. The arrangement, of course, gives all the advantage of the flywheel drive, without having the objectionable feature of which I have complained, and this is good, provided excessive noise doesn't develop in the knuckles.

Resistance Problem.

Here is a little resistance problem which was presented to me recently by an operator. It might be interesting for the brothers to figure on: Rheostat No. 1, contains one ohm resistance, rheostat No. 2 contains two ohms resistance, and rheostat No. 3 has three ohms. The connection, you can see for yourself. The current is d. c. and the voltage is 70. What would be the result at the arc?



Engine Size.

San Antonio, Tex., propounds the following:

I have a 7 k. w., d. c. generator, with which I propose to operate the following: Sixty 16 c. p. incandescents on the front of my theater; fifty 16 c. p. incandescents inside; six 40 watt tungstens and six 18-inch fan motors and the projection arc; voltage 110. What size engine would you advise?

San Antonio's problem is easy of solution, always remembering that 746 watts equal 1 h. p. He has a total of (60 + 50) one hundred and ten 16 c. p. lamps, which would consume 51 watts to the lamp, or a total of 5,610 watts. He also must supply 6 × 40 = 240 watts for his tungstens. He hasn't given the number of amperes he proposes to use at the arc, but assuming this to be 30, it would consume 110 × 30 = 3,300 watts. The fan motors may be neglected, or at a guess we may put them down to 500 watts, which would give a total of 5,610 + 3,300 + 500 + 240 = 9,650 watts, or let us say, in round numbers, 9,700 watts. Now 9,700 watts divided by 746 equals almost 13 h.p.; therefore an engine of 13 brake h.p. would do the work, running right up to capacity. But it is best to figure on only 66⅔ per cent. efficiency, on rated h. p., therefore you should have an engine of almost 18 rated h. p. to pull that load and give a proper reserve. Your dynamo is not large enough by considerable, since it is only 7 k. w. capacity. You will therefore have to cut down on your lights very materially, or get a larger generator. If you are going to use 9½ k. w., you should have a generator of not less than 12 k. w. capacity, and that represents practically 16 h. p. A 12 k. w. generator and an 18 h. p. engine would be a well balanced plant.

VARIETY IN KLEINE'S PROGRAM.

Historical-drama, comedy-drama, farce-comedy, and three travelogues describing the quaint island of Malta in the Mediterranean, a trip to the most important cities of the busy kingdom of Belgium, and the life, dress and customs of the inhabitants of the picturesque old city of Laino in southern Italy, all go to form one of the most interesting programs of releases this house has put out in some time.

In all that critical period of French history, during the memorable wars of the great Napoleon in his vain attempt to satisfy his ambition and conquer the whole of Europe, to rule it as one vast Empire, few figures stand out in bolder relief from among his division commanders and valuable aids than that of Joachim Murat.

In the Cines photodrama of the last fight of the gallant Murat, one-time leader of Napoleon's cavalry forces, and later rewarded by him with the Kingdom of Naples and Sicily, Anthony Novelli gives another of his splendid military characterizations, a thrilling depiction under the title "How a Brave Man Died" (released October 1st), of how this bold and valiant Napoleonic warrior vainly strove to recover his lost throne with the aid of his handful of brave and faithful followers—all that remained of his splendid body of undaunted horsemen.

How he heroically fought against overwhelming odds, and, finally, with hopeless defeat confronting him, refused to desert the pitiful remnant of his undaunted band and take advantage of the opportunity which presented to escape; how he was captured, imprisoned, tried, sentenced and ultimately met his inglorious death are scenes which the film presents with enthralling vividness.

Completing the real beautiful views of the historic and little-known Island of Malta are shown with many interesting studies of the natives and the way they dress and live.

An Eclipse farce-comedy "A Foe to Race Suicide" is scheduled for October 2d, and to describe further than the title does this bright laugh-producer, full of lively action and fun, would be to detract from the pleasure of those who may anticipate viewing it. "A Trip Through Belgium" is the interesting travel subject which completes the reel and after visiting the famous and highly picturesque cities of Brussels, Bruges, Liege and Ostend we are shown the remarkable and unusual manner in which the native fishermen, on horseback, drag from the ocean the toothsome delicacy, shrimp.

"Trifle Not With Love," the Cines comedy-drama to be released October 5th, is intended to be a good-natured warning to the young folks not to meddle frivolously or treat lightly the mandates of the Love God. In this light little drama the popular Cines players, Dorothy Ferreri and Alfred Bracci take the leading parts, ably supported by a selected company. The scenes are laid mostly out of doors amid the beautiful foliage and flowers of a picturesque old garden. Here it is that Belle learns to rue the idle moment in which she so rashly wagered with the girls at her house party that she would have the popular and much-admired but notoriously fickle George worshipping at her feet before the party was over. A short scenic is added to this reel and in Laino we are shown views of one of the oldest, and at the same time, most quaintly beautiful and interesting towns in all ancient southern Italy.

THANHOUSER ADVOCATES NATURAL-LENGTH FILMS.

What will perhaps be the last trade statement of Edwin Thanhouser, who goes into retirement next month, has been made in favor of the natural-length subject. A Thanhouser story entitled "Miss Robinson Crusoe" is released Tuesday, October 8, in 1500 feet instead of the regulation full thousand or two thousand feet, and on it being volunteered that no Independent maker of film stories had ever stopped a story mid-way in a reel, Mr. Thanhouser said:

"It was a matter of being artistic. The market is supposed to want feature stories that occupy full reels. But the producer turned in a little over sixteen hundred feet, all 'live' stuff. With titles and 'padding' the picture could have been stretched to cover two full reels, but I decided to use the 'live' stuff as it stood. With 'cut-outs' there were fifteen hundred feet of it. So we stopped the story there. Then we chopped a thousand foot negative showing specimens from the N. Y. Zoological Park, down to five hundred feet, added it to the number two reel, and so supplied the missing length of film."

"It seems too bad that a producer must sell a story in a given length. It seems too short films or too long films; it means the padding evil. It would be splendid if the manufacturers would make up their minds to let a story just run along naturally, to not only start right, but stop right. The story-action would be helped a lot, and if good stories are the salvation of the business we may all yet get around to natural-length subjects."

Among the Picture Theatres

News and Views of Houses Here and There.

AMERICAN THEATER, BUTTE, MONT.

THE public of Butte, Montana, was promised that within ninety days from the day upon which the construction work on the American Theater began, the Montana Amusement Company of that city would have the theater ready for occupancy. Work was rushed on the house, and in exactly eighty-five days from the start, the American was thrown open to the public.

The building is thoroughly fireproof. It is constructed of steel and brick. The frame work is reinforced concrete with concrete pillars and supporters at intervals of a few feet. This framework is paneled with brick, which bears its own weight and supports only the plaster. The balcony, which affords one-half of the seating capacity of the house and which is equipped in the same lavish manner as the lower floor, is supported on huge steel beams, which rest on the concrete pillars of the framework. More than eighty tons of steel were used in the building. The height of the structure is three stories and affords a "fly" loft over the stage fifty feet in height.

The entire front of the building is studded with lights, and the artistic plaster work gives it the appearance of marble.

American Theater.

As will be seen from the photograph published herewith, there is a mirrored canopy extending for some distance over the sidewalk, which reflects the glow of a large number of electric lights. The base of the box-office is of solid onyx. One section of the onyx is illuminated to give an idea of the variety and beauty of the coloring. The sidewalk in front of the theater is tiled and the name "American" has been worked into the tiling. Big illuminated programs on either side of the lobby indicate to patrons the films which form the current offering.

Upon entering the foyer one is immediately impressed with the magnificence of the interior decorations. On either side great wide stairways of concrete lead to the balcony. The floor of the foyer is of concrete, but it is carpeted with the same rich velvet which covers every aisle in the house. To the right of the foyer is the ladies' retiring room, while to the left is a carriage room where mothers may have their babies and baby carriages checked. The color scheme of the interior of the theater is green and gold, the walls being tinted in green, which blend with the light ceiling. The main floor is saucer shaped, giving a good view of the picture from any part of the house, and there are no pillars in the theater to obstruct the view. The house will seat one thousand people, and the seats are so arranged that when a person comes in after the show is started, he can go to his seat without disturbing those sitting. The lighting throughout the house is perfect and, with the exception of the large suspended dome in the foyer, there is no hanging electrical fixture in the place.

The stage is so large that it will permit of the production of dramas, vaudeville, etc. The proscenium arch, which is draped in heavy green French tapestries, acts as a frame for the picture screen. The singer's booth is also finely draped in expensive tapestries. Sound effects and music for the picture are produced by a pipe organ which cost $8,000.

The operating booth is made of concrete and is the only one in Butte, Montana, that is made of this material. The ventilating system consists of a large eight-foot suction fan, which is said to be able to pump a supply of fresh air for every part of the house in thirty seconds, and a three-foot ventilating fan, acting as a supplementary supply to the large suction fan. The boxes are set just below and in front of the balcony. Each one is carpeted and equipped in a different color scheme.

The officers of the Montana Amusement Company, owners of the American Theater, are: President, Frank T. Bailey; Secretary-Treasurer, George Grombacher, and General Manager, William Cutts. This company also owns and operates a number of other large theaters throughout the state of Montana.

ODD ARCHITECTURAL DESIGN.

As will be seen from the accompanying photograph of the Isis Theater, Sioux City, Iowa, the place is decorated in the Egyptian style. The Isis is the only Western theater that we recall designed in such a style, and it is surely a novelty. Mr. Morris Fox, manager of the house, opened it to the public of Sioux City on February 17th, 1912, and has been doing a good business since that date by showing moving pictures. The Isis has six exits, four wide aisles and ladies' and gents' retiring rooms. The building is fifty feet by one hundred feet and has a seating capacity of 400.

Isis Theater.

NEW PICTURE THEATER OPENED.

Mr. Roy Morgan is the proprietor of a handsome moving picture and vaudeville theater situated on La Bree Avenue, Thief River Falls, Minn. The building, including the site, cost $12,000. It is constructed of brick, steel and concrete.

The interior of the theater is built with the floor sloping toward the stage. It is 140 feet long, 25 feet wide and 24 feet high, with a seating capacity of 480 persons. The indirect lighting system is used. The interior is entirely devoid of pillars or posts, thereby giving a clear view of the stage or screen from any part of the house.

The ventilating system, which consists of two large exhaust fans directly over the ends of the stage and six smaller fans placed throughout the house, is capable of renewing the air every seven minutes. At the rear of the balcony, which can seat fifty persons, is the operator's booth. Power's No. 6 machine is used to project the pictures.

STARLAND THEATER, WINNIPEG, CANADA.

We print herewith an excellent reproduction of the Starland Theater, Winnipeg, Manitoba, Canada. This house is one of Canada's finest motion picture theaters and has been in operation since May 3rd, 1911. It has always played to capacity houses even during the summer months. It has a seating capacity of 750 persons, and the general admission prices are ten and twenty-five cents. The projection room is fitted with Motiograph machines. The size of the screen is sixteen feet by twenty-one and a half feet.

Starland Theater.

The house is beautifully decorated in deep rose and bronze with many hanging flower baskets, serving to give it a very attractive appearance. A four-piece orchestra renders the music. Mr. Chris. Graham is the manager of this house. The officers of the Starland, Limited, are Mr. Paul LeMarquand, president; Adrian Le Marquand, secretary and treasurer. E. L. Ledoux is vice-president and W. Ledoux, general manager. The officers are also the directors of the company.

LYRIC THEATER, MOLINE, ILL.

Mr. Lee Woodyatt, manager of the Lyric Theater, 1510 Sixth Avenue, Moline, Ill., states that he has been enjoying good business ever since he opened the Lyric on October 1st, 1910. The house was built expressly for motion pictures and can accommodate 550 people. The building is

Lyric Theater.

fitted with all modern improvements and a spacious lobby, as will be seen by the halftone which we print herewith. A piano, a $1,400 Weltz organ and a $5,000 pipe organ furnish the instrumental music. The operating room is made of galvanized iron and the projection battery consists of a Motiograph and Power's No. 6, with Mr. Derr as chief operator and Mr. Magel as Mr. Derr's assistant. Mr. Woodyatt runs a continuous show from 1 a.m. to 11 p.m.

THE TRIANON.

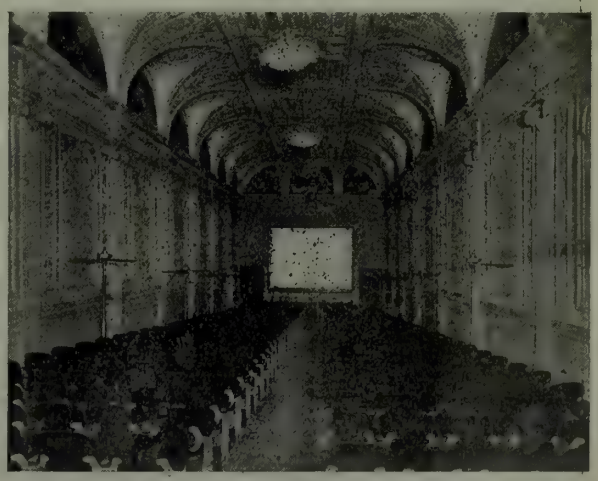
A Handsome Motion Picture Theater at New Orleans Built by Josiah Pearce & Sons.

As the accompanying illustrations will show, the Trianon Theater at New Orleans, La., of which Messrs. Josiah Pearce & Sons are the managers and proprietors, is a very fine motion picture theater. The decorative plaster work on the

The Trianon Theater.

walls and ceiling can easily be seen to be work done by a master hand, and the mural decorations in the lunates near the top of the side walls were painted by Drysdale, a local artist, and are symbolic of various scenes in Louisiana. The mural decorations over the screen were painted by Thomas of New York, the subject of which is "Music."

The lobby of the Trianon is very pretty indeed as the photograph will attest. It is well illuminated by the



Interior View of Trianon Theater.

many lights and the indirect lighting system is used throughout. This house has a seating capacity of 494 persons. A five-piece orchestra furnishes the musical accompaniment to the three reels of first-run pictures which constitute a show, and for which a price of ten cents is charged. The Trianon opened on January 15th, 1912.

TO BUILD $22,000 PICTURE HOUSE.

F. E. Nemec, president of the Princess Theatre Circuit Company, Inc., St. Cloud Minn., has just completed plans for a moving picture theatre costing $22,000. The house will accommodate seven hundred and work has been started on the building. This is the ninth theatre owned by the Princess Theatre Circuit Company.

MORTON PURCHASES COLONIAL THEATER.

Charles Morton, of Bloomington, Ill., has purchased the Colonial Theater in North Main Street, this city. Guy Strickle, who has been managing the house, will go to Chicago to take a similar position.

GORDON'S OLYMPIA THEATER, BOSTON.

Representing an Investment of One Million Dollars.

The Moving Picture World is pleased to present to its readers a review of the Olympia Theater, together with the cut herewith, because this house is an excellent example of the highest type of theater, especially built for the exploitation of motography and vaudeville. The house is the result of the success that the promoters have attained in Lynn and Gloucester, Mass., where they operate theaters.

The Gordon's Olympia Company has as president Frank J. Howard, known to the trade throughout the country as the original moving picture man, who owned the Licensed exchange in Boston, purchased by the General Film Co. Nathan Gordon, of the Gordon Brothers Amusement Company, operating a chain of houses, is treasurer. The remaining members of the corporation are Arthur E. Lord and Ernest Horstman, of the firm of Lord & Horstman, who own houses in Massachusetts. The Olympia opened on the afternoon of May 6, and is located on Washington Street opposite Boylston, in the very heart of the hotel, business and theatrical centre. In many respects the new playhouse will be found one of the most novel in the country. It has already been called the "House with the Moving Stairs," because fast moving escalators carry patrons to all parts

Gordon's Olympia Theater.

of the house. Mr. C. H. Blackall, the architect of the great majority of Boston's finest public buildings and theaters, feels that the Olympia is one of his best efforts. Beauty, comfort and safety are the dominating notes so far as the construction of the Olympia is concerned. It is of concrete throughout, and in addition to the ordinary exits, has two wide passageways on both sides of the auditorium, one known as Hersey Place, leading into Essex Street, and the other into Harrison Avenue. The Olympia seats 2,500, part of this in fourteen loges on either side of the auditorium, in tiers of three and four.

The color scheme throughout is red, gray and gold. The tapestries and hangings are crimson velvet with gold embroidery. The stage is about the last word in perfection of its detail. The proscenium opening is 32 by 34 feet, and the height of the gridiron is 70 feet. In addition to the escalators the management has provided all possible conveniences for its patrons. The ladies' rooms, the smoking rooms, the "greeting" rooms are found to be admirably equipped, artistically decorated and finely furnished.

The magnificent entrance lobby gives one an excellent idea of the beauty within. As is most appropriate for a building named Olympia, the dominating note is Grecian. Vesper L. George, head of the department of design of the State Normal Art School, is responsible for the splendid and unusually artistic frescoes to be seen in the entrance. On one side, Orpheus is shown playing to the muses, and on the other, the Sun God, driving the chariot of the morning, with Mercury, the winged messenger, between earth and heavens. There are many panels, and symbolic and allegorical designs. The pagoda for the sale of tickets is of Greek design, and in keeping with the general scheme of ornamentation.

It must not be thought that Boston's latest amusement place is a vaudeville theater. It is not. Gordon's Olympia is presenting the strongest and very latest pictures from the Licensed camp, and seven acts of the **better** class of vaudeville. With its ample resources and unusual facilities, Gordon's Olympia Company can afford to give good vaudeville, and the writer was informed by the President, Mr. Howard, that the public demand for the best will always be very promptly met at the Olympia. It must be remembered that the Olympia seats 2,500, and can afford to give excellent shows on this account. Prices are: every seat in the house, from 10 a.m. to 5 p.m., ten cents; from 5 p.m. to 10:30 p.m., ten, fifteen and twenty-five cents.

A most excellent executive has been obtained to actively manage this house, in the person of J. E. Comerford, well known in theatrical circles of the East. Motiograph machines have been projecting a high-class picture, and the light has always been sharp and clear when the writer visited the house.

Everyone who knows Mr. Frank Howard, or any other of the owners of the house, in fact, also knows that the Olympia is bound to be a winner. These men are all successful and appreciate the utmost importance of giving the public the "goods." Since its opening, the Olympia has been doing a business that needs the word "tremendous" to adequately describe it. The writer believes the Olympia to be the finest in the New England States, and exhibitors who have journeyed to see this house have all agreed to this. It almost sets up a new standard for a moving picture house. It caused a **revolution** among playgoers, and is a **revelation** to nearby exhibitors!

PASTIME THEATER, EUREKA, CAL.

We publish herewith a picture of the Pastime Theater, Eureka, California, showing how the managers, Pettingill & Pettingill, advertised the Selig picture, "The Two Orphans," when they ran it a couple of months ago. The managers say that they showed this picture to four thousand people inside of three days, and the Pastime Theater only seats three hundred at every performance. From seven until nine in the evening it was impossible to pass on the street out-

Pastime Theater.

side of the Pastime, so thick was the crowd to get into the house. Messrs. Pettingill & Pettingill claim to be the pioneer picture people of Humboldt County, Eureka, Cal., and have been enjoying the fruits of a profitable business ever since their entry into the exhibition business. The Pastime Theater uses a four-piece orchestra and several days are given to the preparation of special music for feature pictures. The Pastime managers are great believers in advertising and run a reader advertisement in both the morning and evening papers of Eureka, using no display at all.

Obrock Has Adventure.

Free-Lance Cameraman Films a Mexican "Fort" and Narrowly Escapes Being Shot at Sunrise.

Herman Obrock, Jr.

Mr. Herman Obrock, Jr., well known as a cameraman, has been doing some "free-lance" work in the Southwest. Writing from Los Angeles, Cal., under date of September 14th, he tells the Moving Picture World of a bit of adventure he had while attempting to get some pictures in Mexico. Here is the story in Mr. Obrock's own words:

"I intended to write to the World before, but traveling around as I do, I always keep putting everything off for a more convenient time. I have just returned from Mexico, where I certainly had an experience. I went by automobile, and penetrated about one hundred miles into the interior, taking pictures along the way of anything that looked interesting. The roads were very bad, almost impassable, but we kept on as I hadn't taken a thing to warrant the journey and felt that I must get a few feet of something important.

"Finally we came to a small clearing which boasted of about twenty huts, so I got out and placed my camera where I could get a panorama of the place. I noticed two old barns standing to one side, which had earth works thrown up around them. The chauffeur guessed that it was meant for a protecting stockade for the inhabitants in case of an attack from the insurgents. We laughed, as it was pretty poor protection for any one.

"In the course of my panorama I took in the barns and had just finished when I saw several men coming out of the largest barn. They stood talking a moment and, as I was through I went back to the machine, put my camera away, when down the road came a 'greaser' running for dear life toward us. He couldn't talk a word of English, but motioned to me to go up to the barn.

"I refused and there was some sort of a scramble, but the chauffeur thought we must be in some sort of trouble, and so I concluded to go and see just what was the matter. I found I was under arrest as a spy, as I had photographed their 'fort.' This being told me by an old villainous looking fellow, who could talk a little English and who swaggered and leered into my face in the most insulting manner, constantly asserting his opinion, first in English and then in Spansh (or whatever they talk), that I was guilty. He further assured me that they shot all spies at sunrise.

"The chauffeur suggested that I offer them my camera, but even in such a position I was loth to give it up, but he brought it from the car and for the next half hour I stood there in the hot sun and tried to explain the mechanism of a moving picture camera to a small crowd of 'savages.' That is exactly what they are, for they are certainly far from civilized.

"At this juncture a 'greaser' drove up in a dilapidated wagon, and asked the 'General' (the worst looking savage of the bunch) what had happened. He proved to be an angel in disguise, for he had seen a moving picture camera before, when he lived in the southern part of California, and as he was a great friend of the 'General' he persuaded him to confiscate the film and let me go. So I lost all the film I had with me, about 800 feet, but I got away with my life and the advice to get out of Mexico **quickly**, which you may be sure I followed to the letter.

"It surely was a pretty close shave, and I feel mighty glad that I am here to tell the tale. Well, as there is no more to tell this time, I will close for now, hoping this finds you in the best of health."

Universal Wins a Point.

Justice Delany Declines to Grant Application of New York Motion Picture Company for Injunction During Pendency of Action.

The Universal Film Manufacturing Company won a point in the New York Supreme Court in a lengthy decision given by Justice Delany on a motion made by the New York Motion Picture Company. The suit between the parties is for the purpose of compelling the Universal Company to deliver up certain contracts and other papers given in May last when negotiations were on for a merger of the New York Motion Picture Company into the Universal Company. The motion before Justice Delany was made by the New York Motion Picture Company and is described in the text of the opinion as "made with the intention of inducing the Court to restrain and prohibit certain acts on the part of the defendant (Universal Company) during the pendency of the action which would interfere with or impede the freedom of action of the plaintiff (New York Motion Picture Company) in its business and rights as they were before the execution of the several contracts referred to, the annulment of which is asked for in its complaint."

The court then recites the probable effect of the granting of the motion on either party to the suit and adds: "If the plaintiff's ultimate success appears to be doubtful the court is constrained to deny such a motion." Justice Delany then reviews the history of the two contending parties prior to the agreement to consolidate their business in order to improve the trade, prevent waste and generally solidify their interests, which it is claimed were needed for profit and standing.

After an exhaustive statement of the negotiations and agreements entered into by the two parties, Justice Delany concludes:

"The most striking feature of the moving papers and exhibits is that not a question, as it seems to me, can be raised as to the sufficiency or the regularity of these transactions so far as set forth in the documentary exhibits, and they of themselves are ample to tell the entire story of the course pursued by the parties. The only transactions which might be considered as vitiating the contract depend on statements of Bauman without the support of any writing incidental to the matter. It must be observed, although it is not necessary to enter into a discussion of it now, that there are several defendants who, it is claimed, were similarly with the plaintiff interested in the undertaking, and who had invested their entire businesses in it, and I do not see that any action on the part of the plaintiff has been taken to do the equities which might be necessary to minimize their damage if the plaintiff is entitled to change his position in this transaction."

The opinion treats at length of the contention of the New York Motion Picture Company that the merger was in restraint of trade. "It is contended that the contracts are void because their tendency is to monopolize and restrain trade," says Justice Delany. "The papers of the moving party referring to the defendant and these transactions frequently use the terms 'combination,' 'scheme,' 'conspiracy,' 'fraudulent arrangement,' and the like, but I have searched for specific allegations which would justify the sinister meaning evidently intended to be given to them without avail."

The Justice concludes: "There appears to be no further need to discuss this motion. It is plain to me that apart from other considerations plaintiff has not shown in its moving papers such a clear right to the relief sought pendente lite as would warrant this court to intervene in behalf with injunctions, which would in all likelihood do irreparable injury to the defendant. Motion denied, with $10 costs."

On the strength of Justice Delany's decision the Universal Film Manufacturing Company announces that it will make application for an injunction restraining the New York Moton Picture Company from using the name "Bison" and "Bison-101" and also from the use of property and plant at Los Angeles, Cal.

Manufacturers Advance Notes

"THE PARSON AND THE MOONSHINER" (Imp).

King Baggot in the role of a parson is just as good as he is as a blacksmith, which goes to show his fine versatility. The picture tells the story of the Tennessee mountains, which have always been a stronghold for moonshiners. Whoever goes there must earn the good will of those illicit whiskey distillers or life will become a burden to him. They are very suspicious of strangers and can make it very unpleasant for anyone who gives the remotest indication of being connected with the "eternal" revenue department of the United States government.

The parson comes to a small Tennessee mountain village. He is a sort of circuit preacher, traveling from one town to another, and he makes his presence known by posting notices and circulating among the villagers. He comes to a cabin where a brother and sister live with their old father. The two men are engaged in the time-honored occupation of moonshining and the girl, like most of their womankind, is throughly in sympathy with them. The brother is a for-

Scene from "The Parson and the Moonshiner" (Imp).

bidding sort of personage and immediately takes a dislike to the parson, but by the sister he is received with courtesy and faith. Her brother suspects the parson of being a revenue man and determines to drive him out of town. The stalwart young moonshiner attends the parson's first meeting and there proceeds to break it up. The parson and the moonshiner come to blows and the latter is skillfully knocked down and subdued by the parson. His hate for the parson becomes greater while his sister's admiration increases.

One day the parson in roaming about comes across the moonshiners working at their hidden still. But for the young woman's interference the parson would have been shot dead by her brother. Nothing can change the moonshiner's conviction that the parson is a revenue officer. Some days later the parson again goes to the still with the idea of persuading the men to give up their illegal practices, but the men have fled, owing to the presence of revenue men in the vicinity. The officers, finding the parson there, and the fire still burning, seize him and place him under arrest as a moonshiner. Rather than tell on the moonshiners, he submits to arrest and suffers himself to be sentenced to a year's imprisonment. He serves his time in jail and when it expires he returns to the mountain village; this time entirely free of the suspicion of being a government agent, and for the very pleasant purpose of marrying the pretty sister of the moonshiner.

This is the first picture to be produced for the Imp Company by Mr. James Kirkwood. The acting is strong and rugged, in conformity to the local conditions of a Tennessee village. The characterization is very apt and the work of Miss Jane Fearnley as the moonshiner's sister is particularly well done.

"LOVE ON TOUGH LUCK RANCH" (Essanay).

Here is a humorous Western comedy production, produced by G. M. Anderson, and relating the trials and tribulations of a young couple who elope, and the annoyances that beset them before the knot is finally tied. Augustus Carney, world-famous for his great comic role of Alkali Ike, is featured in another big laugh portrayal.

Old Jim Parsons, a ranchman, desires that his pretty daughter, Ethel, shall marry old man Carney, a little dried up, weazened character, old enough to be her grandfather. Ethel refuses point blank to marry Carney, even at her father's pleading. One morning a young stranger, Horace Vinton, while riding along the trail, is thrown from his horse and sustains a broken arm. Ethel and her father find him and Ethel cares for him at the ranchhouse until he recovers. Of course the young people fall in love at sight, and old Carney finds them with heads together one day, summons Parsons and young Vinton is ordered away from the ranch. Ethel manages to smuggle

Scene from "Love on Tough Luck Trail" (Essanay).

a note to him begging him to rescue her from Carney. Vinton replies by saying he will elope with her that night. The elopement takes place as per schedule that evening and the young people get a fine start of old Parsons and Carney, who attempt to overtake them in Carney's "ottermobile." Quite naturally the machine takes a notion to run over a few yards of rail fence, lands in the ditch and sticks there. So while the marriage knot is being tied, the old men perspire and rave and cuss each other deep and long as they tug and strain at getting the machine back into the road. Of course the young Newly-Weds run across them on the way back, the simplest thing in the world is to hitch the disabled machine to the back of the rig and, after receiving parental blessing, the youngsters start back slowly to the ranch in the moonlight dragging the auto behind them in which the two old hornets buzz and threaten to sting each other at every step.

There is hardly a foot of film throughout this production that does not absolutely reek with hearty laughter. The antics of the two old men in the chase after the elopers are ludicrous in the extreme, and the exciting dash of the young couple down the road while the parson gallops between them reading the marriage ceremony is fun personified.

Augustus Carney plays "old man Carney" in his accustomed laughable way, and comes very near equaling his Alkali Ike character for real humor. Arthur Mackley is old Parsons, Mrs. Todd is his wife and the young people who portray the elopers are splendid in their respective characters. The film is booked for release October 5th.

"GHOSTS" (Essanay).

This is one of the most beautiful and novel dramatic subjects booked by the Essanay Company for the month of October. It is magnificently portrayed and has been staged with infinite care and attention to the slightest detail. The plot is unique.

Colonel de Valpeau, an aged French gentleman, lives alone with his faithful negro servant, Zeno, in the wonderful old mansion that has passed through generation after generation. Being pressed for ready funds the Colonel is refused a loan on the hereditary estate, and is threatened with eviction. Zeno now hits upon a plan whereby his master may remain in the great house without his presence being discovered, and shows the Colonel a sliding panel in the dining room wall that leads to a small garret inside. The Dixons, wealthy social climbers, now purchase the place, but firmly believe it is haunted when they

Scene from "Ghosts" (Essanay).

find the table has been used by a mysterious company during the night, and catch sight of the sliding panel shutting behind Zeno as he goes to his master. Therefore, they leave in a fright and refuse to purchase the mansion, which is immediately taken by Dr. Trueman, a wealthy physician.

One evening as the Doctor and his friends are chatting they catch Zeno coming through the panel and force him to disclose the secret. Upon learning of the Colonel's identity the Doctor writes him a note saying the old estate is his as long as he lives and that his presence is desired that evening. Finding the old fashioned costume of one of his French ancestors in a trunk, the Colonel dons it and is presented to the gentlemen in the great dining room. However, the strain of proposing a toast to his King is too much for the aged man, and he dies, while the faithful Zeno sobs out his grief across the wasted body.

The production is replete with splendid scenic settings that are extraordinary in quaint beauty. The exterior of the old mansion is a masterpiece of architecture, the massive porch-columns rising in their white majesty as the wonderful moonlight floods the scene revealing the old Colonel in consultation with his faithful Zeno. A number of very fine light effects are introduced throughout the film, and a rich toning makes it charming in high lights and shadows.

Norman Macdonald portrays the character of Colonel de Valpeau with a splendid depth of sincerity and the many little touches that characterize the eccentricities of the aged. Joseph Allen renders a fine study of Zeno, the old negro servant. Frank Dayton plays Dr. Trueman. Charles Huntington and Eleanor Blanchard are the social climbers. E. H. Calvert is the real estate broker and Howard Missimer and William Bailey are Trueman's friends. The production is booked for release October 1st.

REALISTIC STAGE FIGHT SCENE.

The writer has seen many a stage fight of a sensational nature, but he has never witnessed a more perfectly registered or more thrilling struggle scene than is shown in Eclair's "A Choice by Accident."

It is enacted by Geo. Larkin and Richard Sterling, both of whom have belonged to the acrobatic stage before their entry into the photoplay.

Scene from "A Choice by Accident" (Eclair).

Chairs are swung at one another, a magnificently set room is completely demolished. The utter absence of any signs of acting or saving one another gives one the impression that the two boys are making a sort of grudge fight out of it.

The story is most entertaining and the film should be a hot favorite with those who crave sensational excitement.

ANOTHER BIG UNIVERSAL BISON.

Producer Frank E. Montgomery has turned out another big two-reel subject, which will be released by the Universal Film Manufacturing Company on October 5. "When Uncle Sam Was Young" is the title, and the story of the play takes in such pre-Revolutionary incidents as the Boston Tea Party and the agitation over the imposition of the tea tax. The battle of Bunker Hill is another feature of the story. The picture will make a hit with those who love rapidity of action and large scenes. One of the finest bits put out in a month by anyone is the portrayal of the Tea Party. Nearly the entire broadside of a great ship is presented to the spectator, and the casks are coming over the side in rapid succession, flashes showing the work of destruction on shipboard. There is a story of love and politics running through the two reels.

Another big two-reel subject will soon follow the "Uncle Sam" picture. It is "Early Days in the West." Both of these features are notable for the fine photography.

FIRST AUSTRALIAN PICTURE STUDIO.

The first motion picture studio to be erected in Australia was opened with imposing formalities at Rushcutter's Bay, Sydney, N. S. W., on Friday, August 16, 1912. Spencer's Pictures, Ltd., is the company which owns and will operate the new studio and factory.

"THE GIRL IN THE NEXT ROOM" (Crystal).

Pearl White, a photoplay favorite of long standing, appears to very good advantage in this bright little comedy by the Crystal Company. Miss White has recently been acquired by the Crystal Company and is perhaps better known as a Pathe player of ingenue roles, during a successful engagement of two years with that company. In this picture she appears as a pajama girl and is altogether fascinating and clever. The comedy hinges upon a mix-up in the interchange of letters from a sister to her brother and from the brother to a male friend. Pearl writes her brother, telling him that she expects to be in town over night and for him to leave the key of his apartment with the janitor in order that she may get in to sleep in his spare room. About the same time her brother writes to a friend to come and spend the night at his apartment in order that they may both get up early the next morning to go on a fishing trip that they have planned. The boy who took Pearl's letter to mail had a

Scene from "The Girl in the Next Room" (Crystal).

hole in his pocket and the missive was lost. The brother's letter, however, was delivered to his friend with the information that the key would be left with the janitor. Pearl arrives there first and proceeds to make herself at home. In a short space of time she is clad in her pajamas, ready to retire. She goes to bed in the next room and presently a young man enters the sitting room, somewhat the worse for wine. He prepares to retire, but in looking for his pajamas he opens the wrong grip and there finds a quantity of dainty feminine wearing apparel.

Meanwhile Pearl, peeping through the doorway, sees the strange man and supposes him to be a burglar. For a weapon of defense she resorts to that formidable feminine implement known as a hatpin. She leads the intruder a merry dance, jabbing him frequently with the hatpin until he beats a hasty retreat from the flat and Pearl retires again in triumph.

The brother, returning home, finds his friend marooned in the hallway clad only in his pajamas and hears a strange tale of a female who ran him out. Of course the brother does not expect his sister, not having received her letter, and he enters the apartment with his friend determined to find out what is what. He knocks upon Pearl's door with an air of considerable authority and the next moment receives a large pitcher full of water, mostly in his countenance, the balance being distributed elsewhere about his person. The two friends are in a deep quandary until the young lady comes forth with further preparation for offense and defense. Then the brother is obliged to explain to his bewildered friend that the young lady is his sister. It is a jolly little picture built for laughing purposes only and is quite certain to succeed immensely along those lines.

On the same reel is another Crystal comedy entitled, "The Man from the North Pole." It tells of an Arctic explorer and his friend. The friend decides to return to America from the polar regions and his companion thinks it a good idea to give him a letter of introduction to some of his friends in America, letting them know that all is well with him. He explains in the letter that they will find his friend a good fellow if they choose to overlook his eccentricities.

About the time the returned explorer is preparing to visit his companion's friends, a lunatic makes his escape from an asylum and is pursued by the guards. In his flight the madman comes across a stalled automobile with a man underneath it, trying to fix the mechanism. The man under the car happens to be the returned Arctic voyager. In the car is a suit of polar bearskin with a hood formed from the head of the animal. The lunatic seizes this strange costume, runs to the bushes and hastily gets inside of it. When the guards come upon him he emerges from the bushes as a polar bear and they take to their heels. Being hungry, and close to the house where the explorer is expected for dinner, the madman goes there in search of food. The host and his wife, expecting an eccentric explorer treat the lunatic warmly when he appears in the polar bear garb, supposing, of course, that such a dress is only a part of his eccentric personality.

Scene from "The Man from the North Pole" (Crystal).

In a short time the lunatic is dining with the host and hostess. While the visitor's table manners are awfully bad, the elderly couple ascribe them also to his eccentricity. However, his eccentricity takes a dangerous turn when he develops a sudden dislike for the butler and pursues him around the house and yard with a large carving knife. The butler takes refuge in a tree. The lunatic returns to the house and immediately forms a dislike for the elderly host. Hence the elderly host is trotted a lively heat by a polar bear with a long carving knife in his paw. Having treed the old man, the insane guest takes a violent fancy to the old lady and corners her in another part of the house. But he is not violent with her; he only insists upon the old lady doing the "Turkey Trot" with him. They do the "Turkey Trot" until the old lady is almost exhausted, when the butler and the host rush in to her assistance. The crazy man then compels the butler and the elderly gentleman to do the Turkey Trot together, which they do with more or less grace until the real Arctic explorer bursts into the room with the two guards, who hustle the lunatic back to the asylum.

There is no doubt that this comedy will be a roaring success. The situations are extremely ludicrous, and, taken as a whole, this first release of the Crystal Company, as a contributor to the Universal program, will establish it as one of the best. The pictures were produced under the direction of Mr. J. A. Golden, who is long experienced in the picture making business. The mechanical part of the work is well up to the mark and perhaps a little better.

"A DAY IN JERUSALEM" (Kalem).

This film depicting life in the most interesting ancient city of the world is very helpful. To the average reader Jerusalem is somewhat familiar, books and illustrated lectures have made many of its scenes additionally familiar; but the Kalem pictures have given life to all that was inanimate before.

"The Jews' Wailing Place" is an old picture in its cold stillness, but as a living picture it becomes more than new. The attitudes and movements of the devotees imparts a thorough knowledge of how the orthodox worshippers still continue in the manner of the devotions of their forefathers for many generations. The "Jews Studying the Talmud" also continues to show how great a hold ancestral teachings has on succeeding generations. The student of these pictures cannot fail to be impressed with the non-progressiveness of tradition (which may be truth bound up) as in contrast with the advancing and progressive nature of truth free, unbound and unchecked. The interesting picture of the aged man and woman who give every evidence to the truth of the statement, "We have always lived in Jerusalem," emphasizes the fact that whatever of modernism may be changing, old Jerusalem the inhabitants continue bound to the habits and appearances of many generations.

"The Candle Maker" by the wayside is another link with the past, both in appearance and commercially, and helps to center an interest in the present-day Jerusalem.

The procession of Mohammedans celebrating "The Feast of Moses" is a strange blending of the traditional and fanatical in weird religious rites. While the sword dancers are seen, the only lack to making the picture real is that we fail to hear the "howling" or monotonous sounds we know are pouring forth in guttered tones. "A Day in Jerusalem" brings former things to life, and as if a real visit to the "city of the great king" had been made in person one could scarcely be more repaid.

"HIS COUNTRY BEFORE ALL" (C. G. P. C.).

Have you ever invented anything? No? Well, if you invented a powerful explosive, the possession of which would make a nation invincible in war, and your own government offered you $5,000 for it, would you sell it to Germany for $50,000? This situation arises and the question is decided in "His Country Before All," a C. G. P. C. film which will be released October 12th.

Arthur Herbert, a young inventor, is dreaming of the time when the government accepts his formula for making a deadly explosive and the fortune paid him for it will place him in a position to ask the hand of Alice Nevin, the daughter of a wealthy banker. One day a letter comes to him containing an offer of $5,000, which is much less than he had hoped to receive. The young fellow is deeply disappointed and his spirit at low ebb when an emissary from a foreign government calls upon him with an offer of $50,000. The possessor of the invention will, of course, have a telling advantage in war and Herbert is transfixed between his love for Alice and his love for his country. Patriotism triumphs, and he tells the foreigner that his (Herbert's) country must have the secret of the invention no matter what they offer. When this ultimatum is delivered, the stranger removes his disguise and reveals himself—Alice's father. He congratulates Arthur upon his patriotic decision and declares himself anxious to secure a man with such a loyal heart as his son-in-law.

Scene from "His Country Before All" (C. G. P. C.)

GENERAL FILM COMPANY RELEASES FORTY-TWO PER WEEK.

Claiming a great demand for Licensed pictures, the General Film Company announces an increase of six pictures weekly to meet that demand, which brings its total release up to forty-two pictures weekly. In addition to the regular releases the General Film Company is releasing interesting educational and other features of unusual interest. Some of the big multiple reel features are of extraordinary character. Probably the theaters using the General Film Company's service were never so popular as they are at the present time because of the great variety of pictures the exhibitors are enabled to flash on the screen.

It is said that two expert camera men will accompany a party of scientists who will visit Crater Lake, Ore., in October. It is said that sixty of the leading scientists of the world will make the trip.

D'ORSAY TO THE FORE!

Your bally Lawrence D'Orsay, English comedian, has been seen in film plays invariably dancing to the time of the bad man's 44 for the edification of the cowboys gathered about Dynamite Dan's bar. But not until now has he been given a sufficiently serious part to enable him to prove that he possesses brains without going to the bother of exhibiting same, b'jove! In the flying "A" release for Wednesday, October 16th, however, the monocled individual with the weeping willow on his upper lip turns the tables in an exciting sleuthing story entitled "The Border Detective." He happens to know that in this day of wheels within wheels the trail of the law breaker is likely to lead to the door of the law maker, so when the border customs officers call upon his detective talent to solve the opium smuggling mysteries he comes upon the trial of one of the very customs officials, employed by the government to help prevent smuggling.

Scene from "The Border Detective" (American).

Of course, the customs men have tried to track the culprit, and one of them, whose sweetheart is his aid, bids fair to capture the smuggler. But just when success seems in his grasp the crafty villain turns the tables and the customs man lands in his toils. The cockney individual gets his grand opportunity for a display of genuine nerve, when he utilizes the opportunity to rescue the honest official from a burning cabin. This also leads to the capture of the smuggler, after which it is definitely proven that the blooming deuced cut-up with the broad accent is not at all a Londoner, but a border detective, in disguise! Which might also explain how it comes that so queer appearing a personage can have brains.

MOROCCO'S SULTAN IN PICTURES.

A most interesting account of how Moulay-Hafid, the Sultan of Morocco, was initiated into the mysteries of the cinematograph in the Vincennes studio of the Pathe Company is rendered in the "Le Cinema" of recent date. The Sultan was received by Mr. Charles Pathe and a corps of artists and employees. In the directorial offices decorated in white and gold the Sultan was introduced to all the notables of the studio. In the course of his visit he was taken to a moving picture machine and given a first lesson by an expert operator. The Arabian monarch in his picturesque costume setting off his swarthy but manly form made a striking spectacle, as he turned the crank of the machine. The Sultan inspected every part of the vast plant. He left an autographic appreciation of his visit on the Pathe stationery.

PICTURES POPULAR IN TURKEY.

In no country has the motion picture gained more prestige and popularity than in Italy. This is largely due to the war between Italy and Turkey. The cinematograph has left the newspaper far behind in giving the people at home quick and authentic records of doings at the front, and reproducing the principal points of interest made interesting in the course of the war. It is announced that very fine views have been taken of the passage of the Italian fleet through the Dardanelles. But little has been known of this romantic and historic spot, as the Turkish government has jealously guarded all approaches to the famous passage for centuries. The popularity of the motion picture in Italy is well attested by the growth of trade journalism. There are now almost a dozen journals devoted either wholly or in part to cinematography, while only two years ago there were but two or three.

ROBERT FRAZER IN ECLAIR SUBJECT.

The accompanying illustration shows Robt. Frazer in the chief role of the Eclair release for October 8th, "All on Account of a Ring." It is understood that Mr. Frazer is leaving the photoplay to take the name part in "The Millionaire" which will soon take to the road. Mr. Frazer has won a host of admirers during his connection with Eclair and there are many who will be loath to see him leave the screen. But it is a case of a previous contract for he had signed with Mr. Savage before going with Eclair.

EQUIPPED TO GIVE SERVICE.

With buyers in Europe and competent men in authority in America the Feature Film Company, of 108 East 14th Street, New York, is properly equipped to serve its patrons with the best in its line. Every feature is carefully selected with the needs of the market always uppermost in the minds of its managers. It is receiving large shipments every week and its business is steadily increasing. A weekly service is now possible and includes a feature with the necessary quantity of commercial subjects.

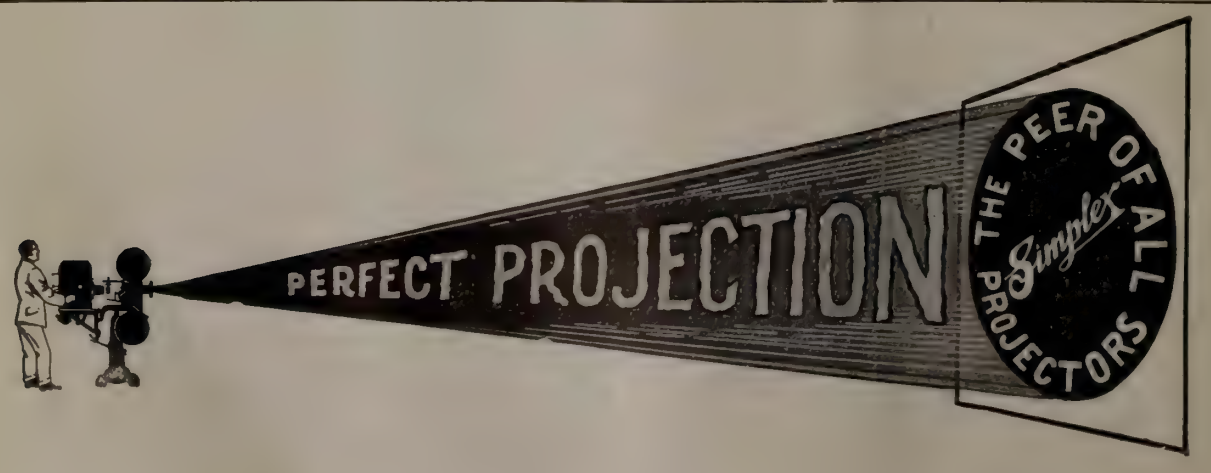
"AMONGST MANY LOVES" (C. G. P. C.).

Comedy is the element of entertainment most in demand and, with Wiffles, the noted fun-maker, playing the lead, C. G. P. C. presents another farce of merit, which will be released October 8th. Wiffles has secured a position as bookkeeper in a millinery establishment owned by two ladies, the Fright Sisters, who certainly look their name. They are both possessed of a strong affection for Mr. Wiffles. The shop is as busy as a bee hive with a swarm of pretty girls busily engaged in constructing elaborate bonnets. Wiffles finds it difficult to work in this atmosphere, preferring to sit all day and gaze at one little maid with whom he has fallen in love. He is continually interrupted in this dreaming by the two proprietresses, both madly in love with him, who constitute a continuous parade to the bookkeeper's desk. He is frightfully bored by their efforts to please him, continually looking past them at the maid of his choice. Finally, the two sisters quarrel over the peculiar prize and in the melee which follows Wiffles takes his girl away from her work and off to the church. The story affords numerous opportunities for a clever comedian to display his art and none of these situations are allowed to pass without yielding their limit of mirth. The film can be had on October 8th.

On the same reel is shown "The Trianon—Versailles," being some beautifully colored views of the little palace in which the famous Marie Antoinette made her home.

"BILLY" GARWOOD, MOTOR MANIAC.

The latest of picture favorites to buy an automobile is "Billy" Garwood, who served all last year with Thanhouser Company, then quit them for a season in theatrical "stock" and came back to New Rochelle a few months ago. Garwood tells the World that he misses the applause at the footlights, but that they don't buy automobiles "in stock." He says that players the country over are awaking to the fact that picture performing can be made an artistic as well as a financial success. Garwood has seen as many weeks of consecutive service with Thanhouser Company as any of the many veterans in the production department of that organization.



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RELEASED SUNDAY, OCT. 6th

A Delightful Comedy, in which a great musician takes lessons from a poor young girl until she discovers his identity, and Cupid works a miracle.

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Loving Hearts and Hands

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TIME AVENGES

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Calendar of Independent Releases.

Releasing Through Universal Company

CURRENT RELEASES.

SUNDAY, SEPTEMBER 29, 1912.

REX—The Hidden Bonds (Drama)
ECLAIR—Love and Sacrifice (Comedy-Drama)

MONDAY, SEPTEMBER 30th, 1912.

IMP—A Cruel Stepmother (Drama)
NESTOR—The Old Prospector (Drama)
CHAMPION—Her Whole Duty (Drama)

TUESDAY, OCTOBER 1st, 1912.

GEM—The Convict's Return (Drama)
BISON—A Western Episode (Drama)
ECLAIR—The Old Doctor's Humanity (Drama)

WEDNESDAY, OCTOBER 2nd, 1912.

NESTOR—The Boomerang (Comedy)
POWERS—Early's Awakening (Drama)
AMBROSIO—The Bowstring (Drama)
UNIVERSAL—Animated Weekly (Topical)

THURSDAY, OCTOBER 3rd, 1912.

IMP—A Country Girl (Drama)
REX—Bob's Deception (Drama)
ECLAIR—The Lucky Lover (Comedy)

FRIDAY, OCTOBER 4th, 1912.

POWERS—Two Women (Drama)
NESTOR—Hearts and Skirts (Comedy)
VICTOR—Tangled Relations (Drama)

SATURDAY, OCTOBER 5th, 1912.

BISON—When Uncle Sam Was Young (2 reels) (Hist. Dr.).
IMP—He Had But Fifty Cents (Comedy)
IMP—A Day in an Infant Asylum (Edu.)
MILANO—An Alpine Tragedy (Drama)

ADVANCE RELEASES.

SUNDAY, OCTOBER 6th, 1912.

REX—The Winnings of Silas Pegg (Comedy)
CRYSTAL—The Girl in the Next Room (Comedy)
CRYSTAL—The Man from the North Pole (Comedy)
ECLAIR—A Lock of Hair (Drama)

MONDAY, OCTOBER 7th, 1912.

IMP—The Wreckers (Drama)
NESTOR—Romance and Reality (Drama)
CHAMPION—To Err is Human (Drama)
GREAT NORTHERN—The Black Chancellor (Three Reels—Drama)

TUESDAY, OCTOBER 8th, 1912.

GEM—Orphans (Drama)
BISON—The Tattoo (Drama)
ECLAIR—All on Account of a Ring (Comedy)
ECLAIR—Surprising Eliza (Comedy)

WEDNESDAY, OCTOBER 9th, 1912.

NESTOR—His Only Son (Drama)
POWERS—Good Snuff (Comedy)
AMBROSIO—(Title Not Reported)
UNIVERSAL—Animated Weekly (Topical)

THURSDAY, OCTOBER 10th, 1912.

IMP—The Bridal Room (Drama)
REX—If Dreams Came True (Drama)
ECLAIR—A Choice by Accident (Comedy-Drama)

FRIDAY, OCTOBER 11th, 1912.

POWERS—On the Danger Line (Drama)
NESTOR—Love and a Lemon (Comedy)
VICTOR—Betty's Nightmare (Comedy)

SATURDAY, OCTOBER 12th, 1912.

BISON—(Title Not Reported)
IMP—A Bronx Cocktail (Comedy)
IMP—A Bad Tangle (Comedy)
MILANO—(Title Not Reported)

Releasing Through Film Supply Company

CURRENT RELEASES.

SUNDAY, SEPTEMBER 29th, 1912.

MAJESTIC—Belligerent Benjamin (Comedy)
MAJESTIC—A Garrison Joke (Comedy)
THANHOUSER—Please Help the Poor (Drama)

MONDAY, SEPTEMBER 30th, 1912.

AMERICAN—Calamity Anne's Ward (Drama) 1000

TUESDAY, OCTOBER 1st, 1912.

MAJESTIC—The Call of the Blood (Drama)
GAUMONT—The Convict's Brand (Drama)
THANHOUSER—Letters of a Lifetime (Drama)

WEDNESDAY, OCTOBER 2nd, 1912.

AMERICAN—The Renegade (Drama) 1000
GAUMONT—Gaumont's Weekly (Topical)
RELIANCE—Brothers Under the Skin (Drama)
SOLAX—Si's Surprise Party (Comedy)

THURSDAY, OCTOBER 3rd, 1912.

AMERICAN—Father's Favorite (Drama) 1000
GAUMONT—Zigoto to the Rescue (Comedy)

FRIDAY, OCTOBER 4th, 1912.

LUX—The Medallion (Drama) 983
SOLAX—The Retreat from Eden (Drama)
THANHOUSER—The Warning (Drama)

SATURDAY, OCTOBER 5th, 1912.

GREAT NORTHERN—I Am Going Out For a Shave (Comedy)
GREAT NORTHERN—The Tramp's Revenge (Comedy)
RELIANCE—Time Avenges (Drama)
GAUMONT—Zigoto Drives a Locomotive (Comedy)

ADVANCE RELEASES.

SUNDAY, OCTOBER 6th, 1912.

MAJESTIC—The Little Music Teacher (Comedy)
THANHOUSER—A Six-Cylinder Elopement (Com.-Dr.)

MONDAY, OCTOBER 7th, 1912.

AMERICAN—Jack of Diamonds (Drama) 1000

TUESDAY, OCTOBER 8th, 1912.

MAJESTIC—The Winner and the Spoils (Drama)
GAUMONT—Love's Test (Drama)
THANHOUSER—Miss Robinson Crusoe (Drama)

WEDNESDAY, OCTOBER 9th, 1912.

AMERICAN—A Sister's Devotion (Drama) 1000
GAUMONT—Gaumont's Weekly No. 31 (Topical)
RELIANCE—Guy Mannering (2 reels—Drama)
SOLAX—Canned Harmony (Comedy)

THURSDAY, OCTOBER 10th, 1912.

AMERICAN—Reformation of Sierra Smith (Drama)
GAUMONT—The Tie Eternal (Drama)

FRIDAY, OCTOBER 11th, 1912.

LUX—Evading Justice (Drama)
SOLAX—A Fool and His Money (Comedy)

SATURDAY, OCTOBER 12th, 1912.

GREAT NORTHERN—(Title Not Reported)
RELIANCE—The Peddler's Find (Drama)
GAUMONT—The Cotton Industry (Industrial)

MUTUAL FILM CORPORATION.

CURRENT RELEASES.

SUNDAY, SEPTEMBER 29th, 1912.

ITALA—His First Law Suit (Comedy)
ITALA—A Nail in the Shoe (Comedy)

MONDAY, SEPTEMBER 30th, 1912.

KEYSTONE—Riley and Schultze (Comedy)
KEYSTONE—The New Neighbor (Comedy)

WEDNESDAY, OCTOBER 2nd, 1912.

BRONCHO—For the Honor of the 7th (Military Drama).

FRIDAY, OCTOBER 4th, 1912.

"101" BISON (N. Y. M. P. Co.)—Custer's Last Fight (3 reels) (Drama)

ADVANCE RELEASES.

SUNDAY, OCTOBER 6th, 1912.

ITALA—(Title Not Reported)

MONDAY, OCTOBER 7th, 1912.

KEYSTONE—The Beating He Needed (Comedy)
KEYSTONE—Pedro's Dilemma (Comedy)

WEDNESDAY, OCTOBER 9th, 1912.

BRONCHO—An Indian Legend (Drama)

FRIDAY, OCTOBER 11th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Sergeant's Boy (2 reels—Drama)

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Calendar of Licensed Releases.

Current Releases.

MONDAY, SEPTEMBER 30th, 1912.

BIOGRAPH—So Near, Yet So Far (Drama).....
EDISON—Calumet "K" (Drama) 1000
KALEM—The Poacher's Pardon (Drama).....1000
LUBIN—A Girl's Bravery (Drama).....1000
PATHE—Pathe's Weekly No. 40 (Topical).....
PATHE—The Man Hunt—Special Release (Drama)...
SELIG—Bread Upon the Waters (Drama).....1000
VITAGRAPH—Her Choice (Comedy-Drama) 1000

TUESDAY, OCTOBER 1st, 1912.

EDISON—The Girl from the Country (Drama) .....
ESSANAY—Ghosts (Drama) 1000
CINES—How a Brave Man Died (Drama)..... 540
CINES—The Island of Malta (Scenic)..... 460
C. G. P. C.—A Well Washed House (Comedy).....
C. G. P. C.—Evolution and Life of a Silk Worm (Edu.)
LUBIN—The Amateur Iceman (Comedy-Drama).....1000
SELIG—Why Jim Reformed (Drama).....1000
VITAGRAPH—The Adventure of the Smelling Salts (Drama) 1000

WEDNESDAY, OCTOBER 2nd, 1912.

EDISON—Olympic Games—Pittsburg, Y. M. C. A. (Athletic) 200
EDISON—The Green-Eyed Monster (Comedy)..... 700
ECLIPSE—A Foe to Race Suicide (Comedy)..... 500
ECLIPSE—A Trip Through Belgium (Scenic)..... 500
ESSANAY—Well Matched (Comedy) 1000
KALEM—A Hospital Hoax (Comedy).....
KALEM—Ancient Temples of Egypt (Scenic).....
PATHE—At the Burglar's Command (Comedy).....
SELIG—The Pirate's Daughter (Drama).....1000
VITAGRAPH—Bachelor Buttons (Comedy) .....
VITAGRAPH—Diana's Legacy (Comedy) .....

THURSDAY, OCTOBER 3rd, 1912.

BIOGRAPH—A Feud in the Kentucky Hills (Drama).
ESSANAY—The Redemption of Slivers (Drama).....1000
LUBIN—The Physician of Silver Gulch (Drama).....1000
MELIES—A Western Coquette (Comedy).....
MELIES—Clearing Land for Farming in the West (Agricultural) .....
PATHE—Theodore Roosevelt (Topical) .....
PATHE—Experiments with Liquid Air (Science) ....
SELIG—The Great Drought (Drama).....1000
VITAGRAPH—She Cried (Comedy-Drama).....1000

FRIDAY, OCTOBER 4th, 1912.

EDISON—"Cashmere," the Chief Health Resort of India (Educational and Science) 1000
ESSANAY—Terrible Teddy (Comedy) 1000
C. G. P. C.—A Ship Boy's Grit (Drama).....
KALEM—The Village Vixen (Drama).....1000
LUBIN—Spoony Sam (Comedy) .....
LUBIN—Collection Day (Comedy) .....
SELIG—An Assisted Elopement (Comedy) 1000
VITAGRAPH—Her Spoiled Boy (Drama).....

SATURDAY, OCTOBER 5th, 1912.

EDISON—The Usurer's Grip (Drama).....1000
ESSANAY—Love on Tough Luck Ranch (Comedy)...1000
CINES—Trifle Not With Love (Drama)..... 700
CINES—Laino, Southern Italy (Scenic)..... 300
KALEM—The Confederate Ironclad (Drama).....1000
LUBIN—His Life (Drama) 1000
PATHE—A Redman's Loyalty (Drama).....
VITAGRAPH—The Red Barrier (Drama).....1000

Advance Releases.

MONDAY, OCTOBER 7th, 1912.

BIOGRAPH—The Line at Hogan's (Comedy).....
BIOGRAPH—A Ten-Karat Hero (Comedy).....
EDISON—A Curable Disease (Drama).....1000
KALEM—When Youth Meets Youth (Drama).....1000
LUBIN—The Last Rose of Summer (Drama).....1000
PATHE—Pathe's Weekly No. 41 (Topical).....
SELIG—How the Cause Was Won (Drama).....1000
VITAGRAPH—Nothing to Wear (Comedy).....1000
VITAGRAPH—As You Like It (Special—Three Reels).3000

TUESDAY, OCTOBER 8th, 1912.

EDISON—Under False Colors (Drama).....1000
ESSANAY—Alkali Ike Stung (Comedy).....1000
CINES—A Glimpse of Sicily (Scenic)..... 250
CINES—Artistic Glass Work (Industrial)..... 300
CINES—The Wonder Powders (Comedy)..... 450
C. G. P. C.—Amongst Many Loves (Comedy).....
C. G. P. C.—The Trianon, Versailles, France (Scenic)..
LUBIN—The Moonshiner's Daughter (Drama).....1000
SELIG—A Motorcycle Adventure (Drama).....1000
VITAGRAPH—The Godmother (Comedy) 1000

WEDNESDAY, OCTOBER 9th, 1912.

EDISON—Uncle Mun and the Minister (Comedy).....1000
ECLIPSE—Through Derbyshire Dales (Scenic)..... 300
ECLIPSE—A Roman's Conversion (Drama)..... 700
ESSANAY—The Rebellion of Mandy (Comedy).....1000
KALEM—The Belle of the Beach (Drama).....
KALEM—Election Day in California (Comedy).....
PATHE—Passing Gypsies (Comedy-Drama).....
SELIG—When Edith Played Judge and Jury (Drama).1000
VITAGRAPH—When Persistency and Obstinacy Meet (Drama) 1000

THURSDAY, OCTOBER 10th, 1912.

BIOGRAPH—The Chief's Blanket (Drama).....
ESSANAY—The End of the Feud (Drama).....1000
LUBIN—The Players (Drama) 1000
MELIES—Forgive Us Our Trespasses (Drama) 1000
PATHE—The Horse Thieves (Drama).....
SELIG—Euchred (Drama) 1000
VITAGRAPH—As Fate Would Have It (Drama).....

FRIDAY, OCTOBER 11th, 1912.

EDISON—The Charge of the Light Brigade (Drama)..1000
ESSANAY—Not on the Circus Program (Drama).....1000
C. G. P. C.—His Country Before All (Drama).....
KALEM—His Mother's Picture (Drama).....1000
LUBIN—Mr. Fixit (Comedy) .....
LUBIN—The German Singers (Comedy).....
SELIG—An International Romance (Drama).....1000
VITAGRAPH—Her Father's Hat (Comedy)..... 700
VITAGRAPH—Mammoth Life Savers (Comedy)..... 300

SATURDAY, OCTOBER 12th, 1912.

EDISON—A Fresh Air Romance (Drama).....1000
ESSANAY—The Shotgun Ranchman (Drama).....1000
CINES—Trailing the Counterfeiters (Drama).....1000
KALEM—The Redskin Raiders (Drama).....1000
LUBIN—The Cringer (Drama).....1000
PATHE—Haughty Marietta (Comedy) .....
VITAGRAPH—When California Was Young (Drama).1000

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"I'm the Lonesomest Girl in Town"—York.
"You're Going to Love Your Honey Boy"—Morris.
"Way Down South"—Tell Taylor.
"I'm Going to Write You a Letter"—Tell Taylor.
"Parisienne"—York Music Co.
"We've Been Sweethearts, Mary, for Fifty Years"—Geo. H. Diamond.
"Ghost of the Goblin Man"—H. Von Tilzer.
"Take Me to the Cabaret"—Leo Feist.
"That Lovin' Gal of Mine"—E. F. Heberlein.
"String a Ring of Roses Round Your Rosie"—Jerome & Schwartz.
"Keep Away from the Fellow Who Owns an Automobile"—Ted Snyder.
"I Wish To-Day Were Yesterday"—H. Weyman & Son.
"Good-Bye, Sal"—Theo. Morse.

A. L. Simpson.

"What's the Use of Loving if You Can't Have What You Love"—Pub. by The Globe Music Co., N. Y.
"Your Lips Were Made for Kisses"—Pub. Globe Music Co., N. Y.
"When It's Moonlight on the Meadow, Mollie, Dear"—Pub. by the Cadillac Music Co., N. Y.
"Sailor Boy, My Sailor Boy" (The Great Sailor Song)—Pub. by Simpson, N. Y.

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LICENSED FILM STORIES

ESSANAY.

ALKALI IKE STUNG (Oct. 8).—This time Alkali Ike is dissatisfied with his boarding house and, when the buxom Soffie, a two hundred-pound widow arrives in town, buys out Tony's place and nails up cards announcing that it will be opened on the following Tuesday as a first-class boarding house, Alkali is the first to see it, rushes back and begins to lay plans for switching at once. The following Tuesday morning Alkali is found hard at work stuffing everything he possesses into a big barrel. Clothes, chaps, old boots, the flour bin, bottles of good booze and other things too numerous to mention are plied into the barrel while the dust flies in clouds. Meanwhile, all the other boys in town, with their belongings on their backs, meet before the door of the new boarding house and clamor for admission. One by one Soffie admits them, and when Alkali finally takes leave of his irate landlady and arrives at the new place, he finds the rooms all gone and is refused shelter for the night. Mad as a hornet he hangs around and, after supper, sees Soffie and the boys in the parlor singing and having a hilarious time. Determined to win her with music, Alkali secures his trusty banjo and serenades outside her window, but gets a pail of water deluged over him for his pains. Wet and mad he tramps back to his old place, but is met by his former landlady, who throws him out bodily and deposits his belongings in the water barrel. Realizing that the world is "agin" him, Alkali retreats to the sancity of the stable and, with his saddle for a pillow and a prayer in his heart that the horse won't tramp on him, finds rest at last.

THE REBELLION OF MANDY (Oct. 9).—Old Joshua Hardman, a grouchy farmer, refuses to fit up his place with any of the conveniences of life despite his wealth. Consequently his wife and daughter slave in the old-fashioned kitchen with old-fashioned utensils and the food is none too good. Joshua kicks and complains and, at last, a rebellion is started by Mandy, his daughter. She proposes to her mother that they move out and leave Joshua to himself. Mrs. Hardman, in desperation, agrees, and they leave the old farm while Joshua is off to church. Returning he is informed by the hands that dinner is not ready, stamps into the house to rage and fume and discovers the note telling him how matters stand. With bull-headed cussedness Joshua tries to prepare the dinner himself, makes an awful mess of things and causes a mutiny on the part of the hired men, who refuse absolutely to work until he gets his wife and daughter back. Realizing his predicament Joshua hitches up and locates them at the Widow Bradley's farm. He finds them happy and contented in a modern kitchen with modern utensils, and they refuse to return with him until he promises them a duplicate of the kitchen and anything else they may desire. The following Sunday morning it is a happy family indeed that grace the festive board on the old farm, for the kitchen is bright and shining with everything new and peace reigns supreme once more.

THE END OF THE FEUD (Oct. 10).—Two feudal clans, the Parkers and Simpsons, have been at war for years in the Kentucky hills, but it is not until Jim Parker, the eldest son, returns from college with different ideas that matters are brought to a swift culmination. Jim meets Rose Simpson and it is a case of love at first sight between the two. The days go by and this love is ripened into true affection. Dave Simpson discovers the lovers one day and it is only the jamming of his gun that prevents the instant murder of Jim. Dave informs his father and the furious mountaineer hides Rose in a lonely cave in the hills with Dave standing guard over her, just to prevent her marrying Jim. Jim learns of her whereabouts, narrowly escapes a bullet from Dave's gun, gains access to the cave through a secret passage, overpowers Dave and rides away with Rose to be married. Years later Jim and Rose live in the hills with their pretty baby girl, Millie. One morning Millie wanders away from her mother and accidentally strays into the very clearing in which the Simpsons and Parkers are battling each other from behind trees. Seeing the baby a truce is called and the discovery is made that Millie is their own flesh and blood. Fondling the little one in their arms the two old feudists glare at each other, but finally Parker declares his willingness to call the feud off and offers his hand. Simpson agrees and hostilities are ended forever in the sweet smile of Millie.

NOT ON THE CIRCUS PROGRAM (Oct. 11).—The big circus arrives in town and Frank Mason takes his little five-year-old boy, Billy, to see the street parade. The passing of a little bareback rider attracts Mason's attention and, that evening, he makes it a point to have the owner introduce him. Charmed with her gay spirit Mason lavishes costly presents upon her and showers her with attention. Marcel, a clown, has loved the little rider, and begs her to give Mason up, but she refuses. Next afternoon little Billy is taken shopping by the maid and wanders away from in front of the store. Terror-stricken at finding Billy missing, the maid rushes home and a frantic search at once begins. That night, after the performance, Marcel and the girl are talking in the dressing room when little Billy wanders in. Realizing he is lost they set out to find his home. After a long search they are directed to the house and are brought face to face with Mason, who has kept the fact that he is married a secret. Without exposing the unprincipled scoundrel they return little Billy to Mrs. Mason and, when she has turned away, Mason's gifts are thrown at his feet by the heart-broken little bare-back rider as Marcel leads her from the room. Once outside she realizes the depth of the clown's love and goes to his arms as he gives thanks for her salvation.

THE SHOTGUN RANCHMAN (Oct. 12).—Jake Nixon, a fiery old ranchman, is cheated out of his dinner one day when the cook burns her hand severely and instantly drives his cowboys from their meal, declaring that if he can't eat, no one else can. The Widow Morgan now applies at the ranch and endeavors to rent a deserted shack, but Nixon declares the place is not for women and brats and drives her away. Finding that his cowboys take an interest in the widow and child, Nixon discharges them all and endeavors to run things himself. His attempts to get his own meals are ludicrous and he is drawing water from the well one morning when the widow's little baby girl toddles on and the ranchman's reformation begins. She makes him take her in his arms and stiffens him with amazement when she kisses him tenderly on the cheek as she runs away. From that moment Nixon's nature changes, and two weeks later finds him waiting anxiously for the appearance of the baby he has grown to love. She doesn't come and he goes to the widow's shack, only to learn that the child is dangerously ill. Dashing into town he returns with the doctor and the little one is pulled through only after a hard battle. Night after night finds Nixon watching through the long hours at her bedside and, on her complete recovery, he immediately moves the widow into his ranchhouse, declaring the shack will be good enough for an old bear like himself. That evening he is musing to himself when the door opens and the little one enters. "My mamma says supper is ready," she lisps and Nixon, with a prayer of joy in his heart, takes her in his strong arms as he starts for the ranchhouse. The reformation is complete.

LUBIN.

THE LAST ROSE OF SUMMER (Oct. 7).—Wild roses are the joy of Ethel Borsdon's life. She had two suitors, Harry Myers and Charley Gunner. She is a capricious miss, teases them and laughs at both. One day, Ethel, in her daily search, discovers a bush bearing two roses on the top of a steep precipice that rises from the sea. On the same day Harry and Charley sit beside her. Ethel points out the cliff and declares that she will favor the one who secures for her one of the white roses at the top. The men take her seriously. Gunner reaches the top ahead of Harry. Just as his arm is stretched forth to grasp the rose, Harry's hand extends over the edge of the cliff, and a moment later he is facing his rival on the brink. They quarrel and a desperate struggle is precipitated. Myers loses his foot-hold and plunges over the cliff, his hand grasps one of the roses, and he takes it down with him. Gunner, panic-stricken at the accident, yields to a cowardly instinct, leaves Harry to his fate and returns to Ethel. He presents the rose to her and claims her love. But there is something in his look that strikes Ethel strangely. She asks where Harry is. Gunner says he does not know. Then she catches sight of a splotch of blood, staining the white petals of the flower. Her suspicions are aroused. Gunner averts his gaze. Ethel forces the truth from him, and rushes wildly toward the village to find men to go to the rescue. She reaches a number of fishermen at work, and they hasten to Harry's rescue. They find him stunned, bleeding, lying on a ledge half way up the face of the precipice. One of the sturdy fishermen ascends the cliff, ties a rope under Harry's shoulders and lowers him into the eager hands below. Left alone by Ethel, Gunner, in a frenzy of fear, determines to kill himself. He pulls a revolver from his pocket, places it to his temple. At that moment he sees the party returning and rushes to Harry's home, where he learns that he is not fatally hurt. Harry extends his hand in forgiveness. Later, when Harry is convalescent, he carries the white rose, now faded, to Ethel. He claims her as his wife and this time the little maid accepts him.

THE MOONSHINER'S DAUGHTER (Oct. 8).—Zeb Roth, a sprightly young Virginia beau of the country type, divides his time between making moonshine whiskey and love to Lucy, the pretty daughter of Mr. and Mrs. Blackwell. A letter is received from a rich cousin of the Blackwells, inviting Lucy to pay them a visit in their city home. When Zeb hears of it he is opposed to his sweetheart going, but little attention is paid to him, and Lucy departs. She has a splendid time during the visit and in addition, manages to fall in love with Harold Noyes, a wealthy young artist. She returns to her little country home engaged to Harold. The day after Lucy's return Zeb comes to see her, and learns of her engagement. Zeb declares that if Harold ever comes within reach of him he will kill him. A week later, Harold does come to see his little country lassie and is seen by Zeb, who hastens to the nearby still and tells the illicit operators that a revenue officer has come to the country. Heading the reckless band, Zeb comes upon Harold as he is returning to the hotel where he is stopping, accompanied by Lucy, who has walked part way home with him. Despite Lucy's wild protests, they tie her to a tree and depart with Harold. The whistle of an on-coming train suggests a fiendish means of getting rid of their supposed enemy to the moonshiners. Harold is bound to the railroad track and left to his fate. By a mighty effort Lucy frees herself, and rushing to Harold's rescue, tears him from underneath the wheels of the onrushing monster. At their quiet and simple wedding which follows a week later, there is one uninvited guest, Zeb, who unexpectedly and greatly to his surprise, departs from the scene in the hands of a sheriff.

THE PLAYERS (Oct. 10).—Ormi Hawley, at an artist's reception, meets Edwin August, a young actor, and they fall in love. August induces Mr. White, the manager of the company, to give Miss Hawley a part in the new play. She is engaged and makes a big hit. She, however, soon discovers that Jean Gale, one of the company, is in love with August and, quitting the organization, takes another engagement. Mr. Moore, a millionaire, is in love with Miss Hawley, and begs her to marry him and she accepts. August reads the notice in the papers. One night August becomes ill before going on the stage and during the performance he falls in a faint and is taken home. The doctor, who is summoned, gives out the report to the papers that his case is serious. The millionaire's wife reads it at the breakfast table and she persuades her husband to go with her to the sick man's home. They go together and arrive just in time for a last parting and the actor dies in his loved one's arms.

THE GERMAN SINGERS (Oct. 11).—Shutz, Bungarten and Schnitz, with their families, leave their home town to visit the Saengerfest. Thinking they are excellent singers, they decide to enter the hall and allow the public to hear their golden voices singing the songs of the fatherland. On entering they are confronted by members of the Saengerfest, who, on hearing their voices on the outside, think differently and eject them from the building. But Shutz, Bungarten and Schnitz, thinking the public should not miss the opportunity of hearing choice singing, decide to start a Saengerfest of their own, which they do. The terrible noise arouses a neighborhood of peaceful citizens who, not being able to stand it any longer, drive them from the streets, they finding refuge in a park. They get renewed inspiration through a German band playing national airs, and immediately proceed to emit golden notes, but the German band becoming extremely annoyed, seek the aid of two policemen who give chase, drive them from the park into a freight yard, capture them, lock them in a box car and ship them back to their home town.

MR. FIXIT (Oct. 11).—Mr. Fixit has an idea that the people in this world are not practical, that instead of sending for a plumber or other mechanics, they should fix it themselves. So his object in life is to help others out of their troubles and, as a natural consequence, he always makes a botch and gets the worst of it in the end. Some men are blasting, the blast failing to go off, he runs up and says he will fix it. The charge explodes, blowing him high in the air. The remains are

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interred in a small and quiet neighborhood and on the slab which marks his last home is the inscription, "Here lies the body of our main Fixer."

THE CRINGER (Oct. 12).—A young sheep herder, whom his associates had dubbed "The Cringer," because of his physical fear, was one day attending to a sick kid out of his flock, when some cowboys, who are a sheep herder's natural enemy, came upon him. They make sport of him and rough him up a bit, leaving him cringing on the ground. They then ride into town and have a blow-out. Muck Peters, the owner of the sheep, a renowned character for stinginess and brutality, happens to see the cringer nursing the goat and in his anger strikes the cringer to the ground. The cringer drags himself away from him back to his sheep, where he tells Joe, a stoic herder, of his mishaps and is again knocked to the ground by his fellow herder. His thoughts are not so much of himself as for the poor little kid. When he thinks of the suffering of the little goat his whole nature transforms itself. He determines to show them that he fears nothing. He steals one of his employer's horses, rides into a mountain city, sets fire to a barn, so that the citizens may be drawn thereto by the conflagration, enters a bank and holds it up, the cashier being alone as the remainder of the clerks have gone to the fire. He falls an easy prey to the cringer, but presses a button to the Protective Service Office, thereby giving the alarm that the bank is in danger. The cringer gets away with a sack of money, but through a daughter of the captain of the Protective Service, who runs to the fire and warns the cowpunchers that the bank has been robbed, the cringer is soon compelled to take to cover in an old abandoned log hut, where he makes his last stand, and he compels the posse to shoot him, dying with the words on his lips, "I wasn't afraid."

BIOGRAPH.

THE LINE AT HOGAN'S (Oct. 7).—Hogan and McNabb are rivals for the hand of the Widow O'Shaughnessy, but Hogan is the favored suitor and the day of the wedding is set. However, a clothesline in Hogan's yard aids fate in conspiring against Mrs. O'Shaughnessy becoming Mrs. Hogan. At first Hogan curses the line, but later he is made to realize that it was a blessing in disguise.

A TEN-KARAT HERO (Oct. 7).—The town bully has everybody whipped without striking a blow. He simply pulled a big bluff, and when Zeke Thompson passed with his sweetheart they were both forced to suffer an insult from the bully because Zeke was afraid to ignore the bully's reputation and resent the insult. Of course, his sweetheart stamps him a coward and jilts him, but Zeke makes good in a most novel way and the bully's laurels lose their verdure.

THE CHIEF'S BLANKET (Oct. 10).—When the Great Chief's body is placed before the funeral pile by his mourning braves, his sacred blanket is covered over it and a sentinel left to watch that this, his last resting place, is not desecrated. The tribe has just departed for their village when a mountain outlaw appears and succeeds in stealing the blanket, having given the sentinel doctored whiskey. When the Indians discover this they exile the unfaithful sentinel until he can recover the blanket. About this time there comes to the mountains a little family, which is forced into the location on account of the ill health of the old father. They meet the outlaw, who is stricken ill, and dying, he presents the sacred blanket to the wife. Later on, the blanket is seen in her possession by the exiled Indian and he vows to recover it. In his attempt he yields his life, but the blanket is returned to the tribe through his sacrifice.

MELIES.

JUDGMENT OF THE SEA (Oct. 17).—Captain Dixon, receiving a message from the custom office that there is a band of smugglers operating on the islands off the coast, bids his wife good-bye and goes on the assignment. At the island wharf he inquires of an old sailor for the most quiet lodgings in the place and is led to a hut where lives an elderly man, supposedly a fisherman, and his pretty daughter, Bess. The old man does not at first want to admit the stranger, but the sight of handsome board money quickly changes his mind. Bess leads him to his room. That night Dixon is still unpacking when a noise downstairs arouses his suspicions. He goes down and discovers the old man leaving the house stealthily with several rough-looking strangers. He follows them and learns that they are the smugglers for whom he was sent in quest, and Bess' father the leader of them. Hurrying back to the house, the captain discovers Bess waving a red lantern in the window (the secret danger signal), for she had heard him depart and suspected his mission. She had also learned through a photograph in his room that he was married. Dixon attempts to remove the light, but is forced by Bess at the point of a revolver to wave it. The smuggler and Ned, Bess' lover, heed the signal, and, returning, put Dixon out of the house. The latter, however has formed a wild desire for Bess and, meeting her on the beach, attempts to force his love on her. Failing in this he sends her a note to the purport that if she does not meet him on the pier at once he will expose her father. Bess' love for her aged father is stronger than anything else, so she sadly decides to sacrifice herself to save his life. She had not left the house long, however, when her father and Ned find Dixon's vile note. They hurry to the pier in time to frustrate the captain's designs, but in the melee, the officer falls into the sea.

ECLIPSE.

A ROMAN'S CONVERSION (Oct. 9).—In the days of ancient Rome, her mighty armies were commanded by leaders brave and powerful, but also cruel and relentless to the conquered. Titus, one of these fearless generals, becomes infatuated with the beauty of Cecilia, a Christian slave, and endeavors in every way to win her love, but she steadfastly refuses him.

One day, a messenger informs Titus that the Christians are holding secret meetings, nightly, in the quarries situated east of the city. In great wrath, he orders that they be arrested and brought before him. When they enter his presence, he notices Cecilia among them, and asks her to renounce her faith, promising to spare her life. Upon her refusal, he orders them to be cast into a dungeon to await execution. That night, however, the Roman general has a terrible dream, in which he sees the victims put to death by his order, and amongst them Cecilia. Frantic at what he has done, he awakes and orders that they again be bought before him. After testing their faith, and devotion to their belief, he acknowledges that his proud spirit is not equal to theirs, and is converted. He then orders their release and they depart rejoicing.

THROUGH DERBYSHIRE DALES (Oct. 9).—We are taken on a trip through this delightful country, located in the central part of England, and are thus able to gain many impressions of typical English rural life.

CINES.

THE WONDER POWDERS (Oct. 8).—Alas! Leah is lazy. One day, her father sees a traveling quack selling a wonderful powder guaranteed to put energy into a log of wood. He buys a package, and goes off confident that at last he has something to rouse his daughter. Unfortunately, however, Leah sees him make the purchase, and also buys a powder that has the contrary effect. Upon reaching home the clever girl manages to get possession of her father's purchase, and places the contents in the cups of her father and mother.

The tea is poured and the innocent victims are soon rushing about in an extraordinary manner. At last Leah takes pity upon them and administers a dose of the other powder which causes them to sink down exhausted. It is sad to relate that Leah is still lazy, but her parents let her entirely alone.

ARTISTIC GLASS WORK (Oct. 8).—The process of glass blowing is always very interesting and instructive to witness. In the film we are shown expert workmen making some of the most delicate and beautiful designs in vases, dishes, and ornaments of all kinds.

A GLIMPSE OF SICILY (Oct. 8).—A beautiful travelogue subject spreading before us some of the delightful mountain scenery of Sicily. We are taken on a trip up Mount Pellegrino from where we are able to get many entrancing panoramic views of the city of Palermo and the bay.

TRAILING THE COUNTERFEITERS (Oct. 12).—Informed that a gang of counterfeiters is operating in the neighborhood, Detective Briggs starts out to investigate. Disguised as a farmhand, he secures work at Porter's farm, the place under suspicion. While toiling in the field, he is attracted by Rose, the farmer's pretty daughter, and endeavors to win her heart. She soon yields to his attentions and they pledge eternal love. One day the detective hears talk of a mysterious castle and investigating discovers the location of the coiner's den. Although in love with the girl and hesitating to betray her family, Briggs determines to do his duty and reports his discovery at headquarters. The den is raided, but in the ensuing struggle Rose's brother is slain.

Five years later, Briggs and a companion happen to be hunting in the district. Overtaken by darkness, they are forced to ask shelter at a farmhouse, which, as fate wills it, is tenanted by Rose and her newly acquired husband. Rose recognizes Briggs and tells her husband, who decides that the two travelers must die. After overpowering them, the farmer commands Rose to make sure of Briggs' identity. Looking the detective straight in the face, she is torn between the desire for revenge and the old love; she hesitates, and then simply answers that she has been mistaken, and the lives of the two men are spared.

SELIG.

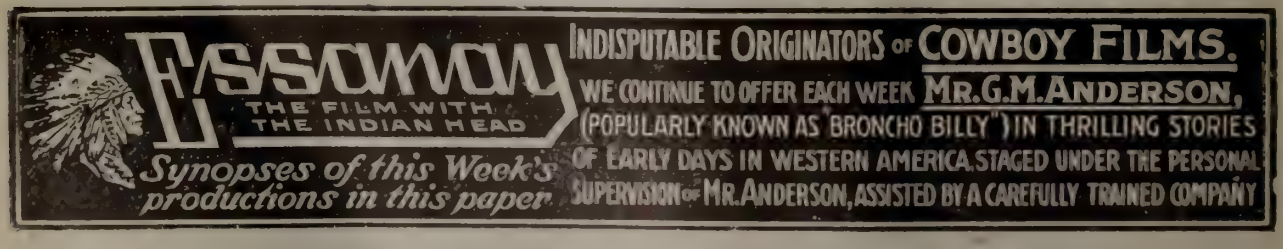
HOW THE CAUSE WAS WON (Oct. 7).—Major Clarke is the president of a large steel works. His son, Tom, returns from college with ideas of leisure which do not coincide with the hardworking "governor," and the "governor" tells Tom that he must get out and hustle for himself. Tom, who is not really a bad fellow at all, has heard much of the hardships of employees in the steel works. He conceals his identity and becomes a steel worker. While here, Tom becomes engaged to Mabel, the daughter of "Old Man" Moody, a Civil War veteran, and one of the oldest employees of the works. This transpires just at the time that the steel workers plan a strike on account of a notice of reduction of wages, signed by Major Clarke. Mabel learns of Tom's identity, and, believing him a spy, working in the interests of his father, denounces him.

At this juncture a vote is called for to decide whether the men shall strike or not. There is considerable dissension in the ranks of the workers themselves, and half hold out against the strike. Tom Clarke casts the deciding vote in favor of the strike, as he believes that the workers' grievances are real.

The strikers are meeting around a stand erected for their speakers, when Major Clarke pushes his way through the hostile throng to demand a hearing of the employer's side of the case. The strikers start a demonstration against him, when "Old Man" Moody recognizes Clarke as one of his old Civil War regimental mates. Moody jumps up and quiets the strikers. The appeal to the Americanism of all present is so strong that the turbulent men become friendly and the "Big Boss" signs an agreement granting all they ask.

Tom and Mabel are, of course, reconciled, and the "governor" is convinced that his son is the "real thing."

A MOTORCYCLE ADVENTURE (Oct. 8).—Dave Martin, who has lately become a motorcycle enthusiast, leaves his Denver home on his machine for a visit with his uncle and cousin who live in the Rockies. His uncle, William Martin, leaves his daughter, Lillian, at the mountain cabin, while he goes to bait his bear trap. While tramping through the woods he accidently falls into an old abandoned mine and is unable to get out again. A half-breed, in the meantime has stopped at the cabin door, and after begging a drink of water from Lillian, he insults her. She slams the door in his face. Out of fear for her father, who he expects to return at any moment, the half-breed postpones his revenge until later. He finds the hat and gun of Martin and discovers his accident. With the knowledge that the old man is safely out of the way, he returns to the cabin and induces Lillian to go with him up into the mountains, on the explanation that she will see her father. After he has her in his possession he again attempts his assaults, but his career as a bad man is short-lived. The unexpected entrnce of Dave at the cabin and his failure to find his relatives there, starts that young man upon a tour of investigation. After a most thrilling ride on his motorcycle along the sky-line drive and an exchange of bullets he manages to recover his cousin without injury to her. Soon afterward he discovers his uncle, and the little family are once more reunited.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WHEN EDITH PLAYED JUDGE AND JURY (Oct. 9).—When Edith's mother died her aunt and uncle, living on the Wyoming range, invited her to live with them. Soon after her arrival she rode out alone and, becoming bewildered by the vast rolling expanse of country, became lost. To her delight, she found a small cabin and a man, whose gentlemanly manners contrasted strangely with his surroundings. He gravely offered to see her home and, on her arrival under his escort, she was even more surprised at the cool formality with which he was received. Their interest in each other grew, and he called so often that her aunt finally found it necessary to tell her that he was a squawman. Horrified and heart-broken she taxed him with it. Now, at last, the quiet, reserved, almost hermit-like man realized the coldness and suspicion of his treatment, and told her the story of how, when a student at Harvard a girl had jilted him and he came West to forget. How in a Navajo village, a man had cruelly beaten and lamed dis daughter, and he had bought her. How she had been with him ever since, the only one in whom he had found truth and fidelity. At the end he said, "Now you are my judge and jury. What is your verdict?" Of course her verdict was "Not Guilty," and she realized the folly of her suspicions when she saw the sweet face, but terribly maimed and bent form of the little squaw.

EUCHRED (Oct. 10).—Tom Saunders, of the Internal Revenue Service, acting on instructions from headquarters, is endeavoring to locate a band of smugglers on a Pacific Coast island. He is attracted by the suspicious actions of a party of fishermen, headed by old Joe Devonne, but is unable to obtain actual proof of their guilt. He meets the old man's daughter, and for business purposes, makes love to her. By a trick he learns through her, of the hiding place of the smugglers and their hoard, and tackles the men single-handed. He is overpowered in a struggle in which the old man is shot in the arm. He is bound and taken aboard their sloop, and the supposition is that they will make short work of the spy. The girl, to whom the love-making has been a very serious matter, struggles between love for the man and filial duty and fears for his life. She swims out to the yawl and releases Tom. Tom, released, still has his duty to perform and tracks the old man to his shack, discovers him hiding under a stack of nets and is about to make the arrest when the girl turns the tables on him in a most surprising manner.

AN INTERNATIONAL ROMANCE (Oct. 11).—The little town of Fleissengen, in far off Germany, is the pleasant locale chosen for "The International Romance." The month is July. Fatigued by their long tramp through the woods, Fritz and his party of hunter friends pause at "Zur Wald Huett'n," a typical mountain inn. The inn is conducted by Gottfriend who is the father of Lena. And Lena is the prepossessing sweetheart of Fritz. While Lena goes for refreshing steins of beer, her rival, "Tony," enters the room and coaxes Fritz to give her a sprig of Edelweiss which he is wearing in his coat lapel. Unfortunately for Lena's peace of mind, she turns just in time to witness Fritz's unconscious deceit. "Tony" escapes with the coveted flower, while Lena is left in tears. Soon afterward a party of rich American tourists stop at the inn for luncheon. Billy West, a handsome young fellow in the party immediately becomes captivated with Lena, and she, in a spirit of revenge, flirts openly with him. Fritz is immediately consumed with an ungovernable passion and decides to have it out with the young American. He does so, much to the amazement and chagrin of the young American. When he understands the true status of affairs, however, he effects a reconciliation between the estranged lovers and everything is once more in keeping with the tranquil peacefulness of the locality.

VITAGRAPH.

THE GODMOTHER (Oct. 8).—Everything is arranged by Dick and his college chums to have their sweethearts from the city, with their chaperone, visit them to spend the day. At the 11th hour, the boys receive a telephone message from the girls informing them that their chaperone has disappointed them, and they will not be able to come. The boys are disconsolate. While they are deploring the matter, their tailor, the ninth part of a man, enters. Struck with a sudden idea, they seize him and compel him to impersonate Dick's godmother. His protests are useless. Dick calls up the girls and tells them his godmother has kindly consented to chaperone the party and they can come with perfect propriety, to the dinner which they have prepared for them. The young rascals then instruct the tailor to pretend he is deaf and dumb. The girls come at the expected hour, but are very much surprised when they see Dick's funny little godmother. In order to give the young people a chance to enjoy themselves, the godmother begs to be excused for a few minutes. The tailor goes into Dick's bedroom, takes off his disguise, stuffing the dress with pillows, making a dummy which he sets on the bed. He then hides and waits results. The girls grow impatient when the godmother does not return and they all go to look for her. Entering Dick's room, they see her, as they think, sitting on the bed. On nearing the dummy, the girls discover the boys' deception and indignantly leave them and start for home. At the railroad station, the girls begin to grasp the humor of the whole affair, their hearts soften and they phone the boys their forgiveness.

WHEN PERSISTENCY AND OBSTINACY MEET (Oct. 9).—Henry Ford deeply loves Dorothy Ellis, but he cannot abide her poodle dog. She resents his reflections upon her pet. They quarrel and Henry in a "peeve" leaves. Later, he repents his hasty action and telephones Dorothy, who refuses to answer the 'phone, telling her maid to do so. This is a complete setback to Henry, but he still persists, writing her a letter which she returns to him unanswered. He is not discouraged. He sees his sweetheart in a millinery store making a purchase, which is later delivered to her home by the expressman. Henry follows the man and induces him to exchange costumes with him and allow him to deliver the package. He is admitted to Dorothy's home. At first she does not recognize him in his disguise, but when she does, she treats him as she would any common carrier. He is repulsed. He keeps at it: this time following her to the theater, masquerading as a woman. No use, she will have nothing to do with him. He tries again, attending a reception to which he and Dorothy have been invited. She arrives at the place d'affair in her limousine, and he in his conveyance, at the same time. After the reception, he tries to attract Dorothy's attention and secure a dance with her, but she obstinately resists him. He determines upon a coup. He gives the attendant who announces the conveyances at the door, his limousine check for Dorothy's, which he found on the sidewalk. Both their vehicles are alike. Henry gets in his machine and hides under the lap robes. When Dorothy comes out of the mansion to return home, she enters his machine, supposing it to be her own. After they have proceed some distance, Henry bobs out from under the robes and reveals himself. Dorothy at first will not listen to his overtures for forgiveness, but finally she weakens and cannot help but acknowledge his persistency as proof positive of his firm and lasting love for her.

AS FATE WOULD HAVE IT (Oct. 10).—While working his way through college, George Reynolds meets Edith Pond. Their acquaintance ripens into love. At the end of his college days, George returns home, with a promise from Edith that she will marry him.

Shortly after their parting, Edith's father is taken suddenly sick and on his death-bed, he implores Edith to marry Ralph Leslie. To please her father, she consents. She writes George, telling him of her engagement and asking him to forgive and forget her. Heart-broken, he suddenly makes up his mind to leave his home town and establish himself in a large city, where he will be forgotten and engrossed with his profession. Just after he leaves home, a telegram comes from Edith, in which she states that he has broken her engagement with Leslie and requesting George to come to her at once. His parents, not knowing where he has gone, put the telegram aside until his return, which is five years later. His father and mother have almost given him up as dead. They are overjoyed to see him again, and to learn that he is a successful and prominent lawyer, in the metropolis. When his father hands him the telegram, which has been awaiting him, George loses no time in calling upon Edith. Imagine his surprise and delight in finding her unmarried, like himself, still awaiting his coming.

HER FATHER'S HAT (Oct. 11).—Just in time to catch the train and intent upon the fulfilment of a business engagement, Harry Smith seats himself and places his hat on the seat beside him. A stout lady enters the car and sits directly down upon his hat. She apologizes and gives Harry her card. She lives in the very city where he is going. She tells him to buy himself a new hat and send the bill to her. Reaching his destination, he enters a restaurant, gets something to eat, and after paying his bill, finds he has but 25 cents left. He is in desperate straits and writes a note to Mrs. Stone asking her to lend him $5.00 to get a new hat. Mrs. Stone is not at home. Her daughter opens the note, takes an old high hat of her father's and delivers it to Harry. She finds him a very agreeable fellow and invites him home, where he can wait for her mother's return. Harry feels that the hat which is altogether too large for him, looks disgraceful and suggests that she walk in front of him as he does not wish to make her look ridiculous. On the way Harry is arrested. As she is entering her house, her father and mother come along in a carriage. She tells them of her experience.

They go in search of Harry and find him at the Station House. Mr. Stone secures his release. Harry learns that Mr. Stone is a member of the very firm he came to the city to do business with. He is invited home by Mr. and Mrs. Stone and placed in a seat in their carriage beside their daughter, very much to his delight. She grabs her father's hat from Harry's hand and slams it on his head. This creates considerable merriment and when they reach the Stone residence everybody is happy and all are the best of friends.

MAMMOTH LIFE-SAVERS (Oct. 11).—The circus is in town and the keepers of the elephants decide to take their charges to Coney Island and give them a bath. They enter the water and some very nice and fastidious ladies complain to the officers in charge of the beach that the elephants are interfering with their baths and polluting the waters. One fussy old girl is particularly emphatic in her denunciation of the beasts. The circus men are just withdrawing with their elephants when a scream of distress is heard from the water. The fussy old girl, who goes out beyond her depth, is seized with the cramps. She cries for help. The elephants immediately come to her rescue and one of them saves her from a watery grave, thus returning good for evil and heaping coals of fire upon her head.

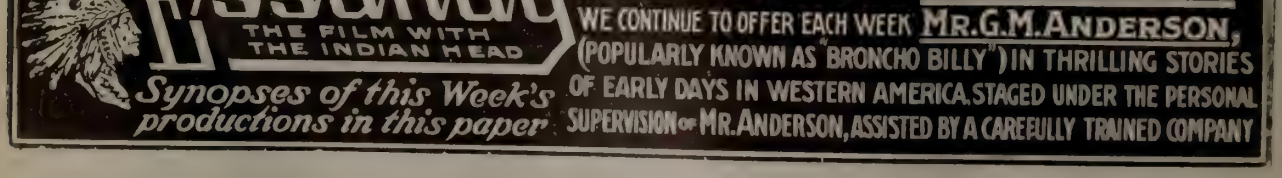
WHEN CALIFORNIA WAS YOUNG (Oct. 12).—In days of old, when California was young, it was rife with Spanish chivalry and romance. No story more beautiful and pathetic has ever been known or conceived than the love of Rosita Peroso and Jose Martina. Rosita and Jose are of the peasantry, poor and happy. The youth loves the girl most dearly. She is beautiful and does not escape the notice of the knights of the Spanish nobility, who would fain make love to her. One, Don Sylvia, of the Spanish Guards, passing through California, charmed by Rosita's beauty, makes love to her, hastily proposes and seals their betrothal with one of his jeweled decorations. Jose, who has heard of Don Sylvia, and marks his attention to Rosita, jealousy warns her against him and angrily takes the jewel from her and throws it away. The girl tells her parents of her promise to marry Don and they are pleased, giving no heed to Jose, when he tells them that the Don is a profligate and libertine. They are so elated with the match they drive Jose from their presence and tell him he must not see their daughter again. She is to mary a grand gentleman.

In despair and broken-hearted, Jose makes his way to the neighboring monastery and takes the vow and becomes a member of the order of ascetics. Rosita marries Don Sylvia and from that time he shows himself in his true colors. Through an insult to the Spanish governor, he loses his position as commander of the Guard, throw himself recklessly into dissipation, abuses his wife and, while in a beastly state of intoxication and a fit of rage drops dead from heart-failure. Rosita flees to the monastery and falls exhausted in the presence of the godly monks, who administer to her as she passes away. Jose, now Brother Joseph, is a silent witness of the sad ending of the woman, whom he would have given his life to protect and care for.

Jose, instructed by the abbe, sorrowfully and prayerfully tolls the monastery bell, sounding the death knell of a departed soul entering the realms of eternal peace.

EDISON.

A CURABLE DISEASE (Oct. 7).—This story deals with the "White Plague," showing the conditions that arise in the life of a young linotyper, who contracts tuberculosis, while working on a New York daily. We are shown his deep love for a young girl and eventually his engagement and preparations for marriage. All goes merry as a marriage bell until within few days of his wedding when he hears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Synopses of this Week's productions in this paper
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from the doctor that he has become a victim of this dread disease. He staggers blindly to the home of his fiancee and there is enacted that pitiable scene where two young lives stand upon the brink of separation, forced apart by the cruel hands of the disease. Fond eyes look into eyes for the last time perhaps, and dear hands clasp dear hands and the victim goes pathetically to his little hall bedroom to face the black future with only one gleam of hope—the Union Printers' Home, Colorado Springs, Colo.

He travels westward and arrives at the institution founded for these sad victims of whom he has become one. After a careful examination by the physician he is introduced to his nurse and assigned to his tent. The strong willing hands of the hospital nurse slowly but surely push back the impending doom and bring him back from the edge of the grave into the bright future of happy, healthy life.

During these hours of patient watching something steals in unexpectedly and that something is the love of a woman for a man. But the sad part of it all is that the eyes of the man never see the beauty of the woman who saves his life, but look far from the gray mountains towards the East, where waits and watches the woman he loves and longs to marry. The nobility of the woman who saved his life is brought forth when she learns of the dear one far away, writes to her and bids her come and claim the man who loves her. And when the victim, no longer a victim, steps forth into the world again, he is clasped in the arms of the woman he loves.

UNDER FALSE COLORS (Oct. 8).—Mrs. Goodwin had nothing but money and social aspirations. She wanter her daughter, Marcia to marry a nobleman. Marcia coldly refused Jack Brookfield, who is only a rich man. Brookfield, humiliated, determines to be avenged. The same evening, strolling home through the park, he chances to prevent a young man from committing suicide. The man, Vonberg, is a young German of refined appearance, completely discouraged and out of employment. Brookfield takes him to his apartment, where he makes this proposal: Vonberg is to pose as a German count and become engaged to Marcia Goodwin. He, Brookfield, will then expose Vonberg and Marcia, he believes, in her humiliation, will return to him. Vonberg signs a written agreement to do all this for five thousand dollars.

Affairs progress until the unexpected happens. Vonberg forgets to pretend and really falls in love with Marcia, and she, forgetting not to be sentimental, falls in love with him. Vonberg's honor now asserts itself and he tells Brookfield that he cannot keep up the deception. Brookfield insists. Vonberg is compelled to go on. He proposes to Marcia and is accepted. Now Brookfield gives the story of the imposter count to the newspapers. That afternoon, and before the newspapers are out, Vonberg comes to take Marcia out automobiling. She suddenly gets an idea and naively suggests that it would be a nice car to elope in. Vonberg is tempted. Why not? He at least really loves Marcia, while Brookfield's only object in marrying her is revenge. This last thought determines him and they motor quietly to a country church and are married.

They return to Marcia's home only to be confronted by her parents, who point to the newspaper. Vonberg humbly admits his guilt and Brookfield suggests that it might be worse. Marcia silently holds out her wedding ring. Brookfield is baffled, perplexed and furious. Marcia's father bids Vonberg to go. He starts, then stops and pours forth the whole miserable story about his poverty, how Brookfield tempted him, his love, his weakness and then ceasing, he turns to go, but Marcia stops him and turning on her parents, denounces them for bringing her up to satisfy their own selfish ambitions for which they are now paying the price. They are awed and cowered by the strength and truth of her denunciation and Marcia seemingly possessed of a new strength, yearningly holds out her arms to the one being who ever really loved her.

UNCLE MUN AND THE MINISTER (Oct. 9).—The story begins in Mr. Nankivel's country studio where he and little Dot are sojourning during the warm spell and incidentally doing some trick drawing for the edification of a country friend. Unable to secure the services of a model, he makes himself up to represent that eccentric and funny individual known as Uncle Mun and standing before a large mirror he draws his life-sized reflection. While thus engaged, the village minister enters and excitingly describes the capsizing of a canoe on the lake, precipitating a young man and his sweetheart, the minister's daughter, to the bottom.

Uncle Mun new rushes to the rescue with a goodly number of villagers following in his wake. Arriving at the lake-side, he discovers, by the aid of a tented at the bottom of the lake. This discovery causes no end of excitement among the villagers, who are at a loss to know how to bring the young couple back among them, until Uncle Mun strikes the brilliant idea of demolishing the dam with the wonderful spy-glass, the young couple, quite dead of a huge cannon.

After firing into the dam we see the water rush out with great force until the lake is drained. The young couple are now seen on the muddy bottom of the lake making their way towards the bank, wading through mud knee-deep. They are soon in the embrace of their friends and are married there and then by the minister, while Uncle Mun is pronounced the hero of the hour and carried home on the shoulders of the villagers.

THE CHARGE OF THE LIGHT BRIGADE (Oct. 11).—There are eighteen short minutes in the history of Great Britain that will live as long as the war drum is sounded and the shrill trumpet calls to arms. These historical moments are recorded in the annals of time on October 25th, in the year 1854, at the hour of ten o'clock, on the blood-stained field of Balaklava, where England strewed for over a mile the life-blood of heroes. Over four hundred soldiers gave up their lives to the everlasting glory and honor of England's military discipline, and all within this short space of time. Think of them, wonder at them, honor them, all you who love the heroic and brave, for it was only eighteen minutes from the moment Lord Cardigan gave the command, "Forward the Light Brigade," and the brilliant band of England's best blood made their never-to-be-forgotten charge, and then this torn, bloody, battle-stained, broken and shattered regiment, the pride of England's army, came back from the valley of death. All that was left of the six hundred, only one hundred and ninety-nine answered the roll call.

A FRESH AIR ROMANCE (Oct. 12).—There are few of us who cannot remember the time our old "family doctor," gray whiskered and spectacled, came gravely into the room, looked at our tongues, felt our pulses, gave us eight grains of quinine—admonished our mothers to keep the doors and windows closed. This film tells the story of one of these hard-headed old doctors—grown old in his native village—snug and content with his methods, refusing to accept the new and better theories; his patients believing in him only because he has gotten to be a habit.

Old Dr. Fogg takes his son into partnership in his practice. The young doctor is of the new school and tries hard to teach his father the value of later day methods, but without avail. While he is out on a call one of the doctor's patients has a relapse and the son answers the call. He sees at once the error in his father's treatment, and immediately throws open the windows, discards the old-fashioned nauseous doses and replaces them with a light tonic. The patient, a pretty girl, takes on the young doctor's cheerfulness at once and begins to recover.

A plan is laid to save the old doctor's feelings and at the same time take advantage of his son's more effective treatment. His medicines are brought and the windows closed during his visits—only to be changed again at his departure. The patient waxes strong and a love story is developed between her and the young doctor. In a pathetic scene the old doctor is told of the subterfuge, but is bread enough to see the error of the old way and the story ends with his quiet retirement, leaving the practice in his son's hands.

PATHE.

PATHE'S WEEKLY No. 39—1912 (Sept. 23).—Hot Springs, Wash.—Three trainmen are killed and several other persons injured when a Nothern Pacific passenger train collides with an East bound freight.

London, England—Bonar Law speaks to 20,000 Unionists at Blenheim Park.

Fern Glen, Mo.—The locomotive of a Missouri Pacific passenger train traveling at 70 miles an hour leaves the rails and wrecks the train, killing two trainmen.

Epernay, France—Several of the principal buildings of the famous Mercier champagne industry are destroyed by fire. Three people are killed.

Los Angeles, Cal.—Clarence Darrow, counsel for the defense in the McNamara trials and famous labor leader, addresses the crowds after the Labor Day parade.

Atlantic City, N. J.—Governor Woodrow Wilson reviews the Spanish War Veterans in reunion.

1. General Nelson A. Miles.

New York, N. Y.—In the Hudson River Yacht Club Water Carnival Miss Ida Schnall wins a medal after some spectacular diving.

Terre Haute, Ind.—Former Vice-President Fairbanks speaks at the unveiling of a tablet commemorating the battle with the Indians at Old Fort Harrison, in 1812.

Asbury Park, N. J.—The firemen's hose contest is won by the fire laddies from West End, making a quarter mile run and connecting hose to hydrant in 47 2-5 seconds.

New York, N. Y.—Murray scores in the seventh inning of the second game between the Giants and the Dodgers. Score: New York, 7; Brooklyn, 2.

PATHE'S WEEKLY No. 40—1912 (Sept. 30).—London, England—General William Booth, the founder of the Salvation Army, is buried in Abney Park Cemetery, while 0,000 people of all creeds join the cortege in respectful tribute to the man and his work.

Syracuse, N. Y.—A tornado tears through this section of the country doing considerable damage.

London, England—Bonar Law speaks to 20,000 Unionists at Blenheim Park.

Fern Glen, Mo.—The locomotive of a Missouri Pacific passenger train traveling at 70 miles an hour, leaves the rails and wrecks the train, killing two trainmen.

Coney Island, N. Y.—The Mardi Gras parade is made up of gorgeous coats and many maskers in fantastic costumes.

Muskogee, Okla.—The Woodmen of the World parade in this city.

College Point, N. Y.—The iron steamship "Perseus," strikes on some rocks and sinks, after being docked at Astoria.

Los Angeles, Cal.—The National Encampment of the Grand Army of the Republic takes place in this city.

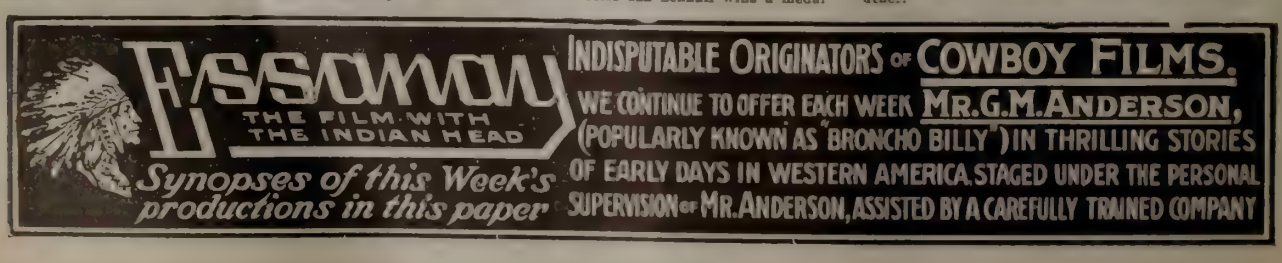
New York, N. Y.—The Giants and the Cubs supply some exciting moments at the Polo Grounds. Score: New York, 3; Chicago, 5.

Paris, France—The newest fall fashions are in evidence at the Longchamps race course.

PASSING GYPSIES (Oct. 9).—Wild though her life may be, a gypsy girl has the seed of mother love in her heart. This is proven by the case of Mariola, who refuses to marry one of her tribesmen, because she is in love with a young farmer. The farmer is already married, but that makes no difference to Mariola, and, using all the wiles of her romantic nature, she soon leads him to urge an elopement. The following day, on her way to meet him, a babe crosses her path. She pauses and her heart melts as she watches his tiny hands clutching at the air. Taking him in her arms she walks on with him until she meets the man with whom she is to elope. The baby she holds is his son and when the farmer sees him he grows pale. Mariola realizes the situation and her determination to have the father for a lover fades instantly. She sends the father back to his wife with the baby in his arms.

THE HORSE THIEVES (Oct. 10).—Two men who steal a rancher's horse, sell the animal to Black Hawk. The original owner of the horse notifies Captain Brandon, in charge of the government troops, of the theft, and a squad is sent out to find the thief. Of course, they find the animal in Black Hawk's possession, and his vow that he purchased it is not believed. They take him to the barracks, where he is imprisoned to await trial. Black Hawk's tribe is determined to be revenged for the outrage against one of their warriors, and they kidnap Captain Brandon's daughter, a girl of nineteen. The whole garrison is then turned out to rescue the girl, which they do after a bitter fight. When she learns the reason why the redmen carried her away she clears Black Hawk with the information that she was a witness to the theft of the horse.

NAUGHTY MARIETTA (Oct. 12).—Marietta, out for a lark, masquerades as a chauffeur, and, in her father's automobile, she drives to one of the principal avenues in town, hanging a sign on the machine reading: "For Hire." A young man appears and asks to be driven to the railroad station. On the road the inexperienced chauffeur upsets a cart and the passenger pays the damage. Marietta's father by this time is ready to take a spin in his car and is astounded when he cannot find the machine. A motorcycle policeman is called and informed that a thief has been at work. After a brief search the officer discovers the car, but when he orders the driver to halt the car shoots ahead at terrific speed and the chase is on. Luck is with the law, however, and the machine is brought to a standstill. The policeman escorts the chauffeur (and the passenger), back to the girl's father. When Marietta removes her goggles the joke is on father.


ESSANAY
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BLANCHE WALSH

IN

RESURRECTION

FOUR PARTS

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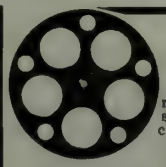

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C. G. P. C.

AMONGST MANY LOVES (Oct. 8).—Willies, the noted comedian, is employed as bookkeeper in a millinery shop owned by the Fright Sisters. He immediately falls in love with all the pretty girls in the shop, but, alas, he is pestered almost to death by his two female employers, both of whom are madly in love with him, and his efforts to avoid their attentions make this film a real comedy.

THE TRIANONS—VERSAILLES, FRANCE (Oct. 8)—(Colored).—Beautifully colored views of the little palace in which the famous Marie Antoinette made her home.

HIS COUNTRY BEFORE ALL (Oct. 11).—Although representatives of a foreign power offer Arthur Herbert five times more for his invention than his own government will give, he refuses the better offer. The father of the girl he loves has been acting as the foreign government's agent and the young fellow's patriotism so impresses him that he gives his consent to his daughter's marrying Herbert.

KALEM.

WHEN YOUTH MEETS YOUTH (Oct. 7).—Will, the foreman of a stone quarry, loses his heart to Olga. The happy man introduces his sweetheart to his brother, Bernard, and the inevitable happens. Bernard is younger and therefore more attractive to Olga, who soon forgets the older brother. The two brothers, who have lived happily together for many years, now separate. A terrible revenge occurs to Will. As foreman, he orders Bernard to take a position directly over a section of the quarry which is to be blasted.

The tie of blood cries out to Will and before the explosion can take place he rushes to his brother's side and tears Bernard from his precarious position. But he is obliged to sacrifice himself and he is instantly covered by an avalanche of rocks. The workmen, seeing the incident from afar, hasten to Will's aid and finally extricate him. He is tenderly carried to the cottage and a doctor is summoned. Will's last hour comes and, calling Olga and Bernard to his bedside, he bids them a last farewell.

THE BELLE OF THE BEACH (Oct. 9).—Lizzie Mooney, who presides at the underwear counter in a department store, secures a week's vacation. Determined to make an impression at a seaside resort, she borrows the finery of a friend and prepares to take the place by storm. To her chagrin she discovers that there is but one eligible man to the resort, Claud, who is adored by all of the girls.

Lizzie resorts to strategy and induces the editor of the local paper to insert an item to the effect that Miss Edith Krocker, heiress to the Krocker millions, is spending a week at the Seashore Hotel, incognito. Then, with the assistance of the porter, she creates the impression that she is Miss Krocker.

The gullible Claud finds himself in the midst of a violent love affair with the supposed heiress and pledges of constancy are exchanged by the "sad sea waves." However, the time for parting arrives and Lizzie hastens back to the underwear counter, where she draws a vivid picture of her conquest. But the irony of Fate! Her first customer is Claud and the ideals of many dreams are rudely shattered.

ELECTION DAY IN CALIFORNIA (Oct. 9).—Solomon Wise and Susan Smith are devoted lovers and therefore find themselves confronted by many difficulties when they become rival candidates for mayor of their town. The campaign opens with a rush and Susan seems to be a sure winner. Solomon arranges for a coup to defeat Susan and, to his horror, receives a message that if he is elected, she will not marry him. Solomon, therefore, finds himself between two fires and finally resolves to defeat himself. The fight goes on merrily and the difficulties of the lovers are settled when it is found, after the votes are counted, that a "dark horse" has won.

HIS MOTHER'S PICTURE (Oct. 11).—As Tom Whitelaw, a wanderer, rests at the railroad bridge and gazes at his one keepsake—a small framed picture of his mother—he hears a cry and notices that a young woman has caught her foot in the frog of the track. He hastens to the scene and with his knife cuts away the shoe, just in time to remove the girl to a place of safety. The young woman, who is Kitty, the daughter of the W. & N. R. R. superintendent, starts back home and when she reaches the bridge she finds the picture which Tom accidentally dropped. Later Tom discovers his loss and returning to the scene he is unable to locate his keepsake and begins to make inquiries.

Tom encounters a railroad man, to whom Kitty has shown the picture and learns her address. He proceeds to the house, but is driven away by the cook, who believes him to be a prowling tramp. In the meantime Kitty comes to her room and is about to place the picture under a sofa pillow. The sun plays upon the brilliants which bedeck the small frame and the flashes of light attract Tom, who stands in the roadway. Tom climbs up the porch and reaches through the window to secure his keepsake. Kitty is taken by surprise and not seeing who the intruder is, she bites the arm as it comes through the window and Tom hastens away.

Tom hides in a box car overnight, and next morning Kitty tells her sweetheart, a conductor, of the strange appearance of a robber. Later the conductor discovers Tom attending to his arm and knows that he is the man. Tom becomes suspicious and flees. There is a spirited chase in which Tom lowers himself from a high bridge by means of a rope. One gripping scene follows another and when Kitty recognizes the fugitive as the man who rescued her, a novel climax is reached.

THE REDSKIN RAIDERS (Oct. 12).—Dan and his wife, with a small company of pioneers, journey over the western prairie searching for a new home. Their approach is discovered by Lugo, an Indian, who advises Anapa, chief of the Poncas, and the tribe prepares to drive the settlers from the hunting grounds.

The pioneers establish a camp, and, holding a short council, the men go on an exploring expedition along the brook. Shortly after the departure of Dan and his companions the Indians appear, set fire to the wagons, capture Dan's wife, and ride back to the Indian settlement. Arriving at the Indian camp, Sarah is told she is to become the wife of Anapa, the Indian chief. Dan and his friends return to their camp and are overcome with grief when they learn what has taken place.

Rolfe, a trapper, explains to Dan and the settlers the uselessness of any attempt to free the captured woman from the Indian camp, with such inadequate forces, and he assures Dan that he will assist him in the rescue of his wife by strategy. Dan accompanies Rolfe to the trapper's hut, where the two men form a plan for the rescue of Sarah. The next day the two men journey to the Indian camp, where they present themselves as peddlers with a view of learning where Sarah is being held prisoner. Ascertaining that Sarah is in the wigwam of the chief, the two white men are successful in communicating with the unhappy prisoner. That night Dan and the trapper enter the camp, overcome the guard at the chief's tent, and make their successful escape. The Indians start in pursuit but Dan, Sarah and the trapper succeed in reaching a settlers' stockade before the Indians can overtake them. A sharp fight takes place, but the Indians are eventually driven off.

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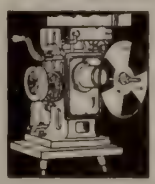

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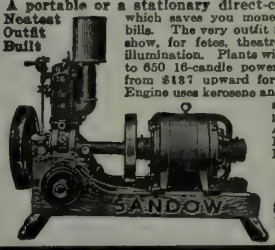

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INDEPENDENT FILM STORIES

UNIVERSAL

ECLAIR.

ALL ON ACCOUNT OF A RING (Oct 8).—It is the evening of Jack's wedding. He has loitered downtown to have the customary farewell drink with bachelor friends, and is late in getting dressed for the big event of a fellow's life. He rips his trousers and tries to mend them. All this is now happening while the bride and guests are awaiting his past due time for arrival. At last he appears and the ceremony starts, then Jack misses the necessary ring and, with a running explanation, bolts out of the house to go to his quarters to get it. But since he left his room, a burglar has entered it and found the ring. After many adventures with the police, janitor and fire escape, he discovers its theft. He returns to his bride and sadly explains his predicament. It looks like no wedding till Mrs. Jones inspiredly thinks of loaning Jack her wedding ring. So follows the ceremony and then happiness.

SURPRISING ELIZA (Oct. 8).—Silas Hobbs, farmer, purchases a new suit, while at the same time a woman customer is buying a bed spread. In wrapping up the parcels the clerks get mixed up and Silas gets the bed spread in the confusion.

He is riding home on horseback when the idea strikes him to put on his new suit and surprise Eliza, so he pulls up behind a clump of bushes and takes off his old suit, putting it over the saddle. while he unties his bundle, the old horse wanders down to the stream for a drink and as he bends over Silas' clothes fall in the stream and drift away.

Silas has now opened his package and discovered the bed spread. His horse returns minus his clothes, so he is forced to walk home wrapped in the bed spread, and he does truthfully surprise Eliza.

A CHOICE BY ACCIDENT (Oct. 10).—Caleb Jones, guardian to Tess and Trixie, discovers they are being wooed by the two fortune hunters, Clarence and Percy. So he writes a letter to his country nephew to come on and woo one of them and keep the money in the family. Tess and Trix chance to see the letter he is writing and to protect themselves against their guardian's scheme they write their grandmother to come to their assistance.

Both the grandmother and the country nephew chance to arrive on the same train. They get their suit-cases mixed in the depot and each sets off to the home of Caleb Jones. The nephew comes to a stream, and being hot and dusty, decides to have a bath and swim. He does, and while in the water a tramp steals his clothes, so in coming out of the water the nephew is forced to put on the suit he thinks is in the suit-case. Opening it he discovers it is filled with feminine articles, a dress from which assortment he is forced to don in preference to his state of nudity. Having to wear the dress, he decides to affect the whole attire, bonnet, glasses and all, and he is soon a perfect counterpart of grandmama.

He arrives at his uncle's and is welcomed by the girls as their grandmother, for they hadn't seen her for years. Then the same tramp who stole the clothes enters the home and holds up the crowd. The two fortune-hunters flee in fear, while the supposed grandma turns in and captures and ropes the hold-up tramp. Finally the real grandparent arrives and all is straightened out.

THE WHITE BONNET (Oct. 13).—George Hardy and Paul Dawn, reporters for the "Daily News," are both in love with pretty Miss Walton, daughter of the publisher. In order to decide between them, the publisher determines to put the two suitors to a test. "Let your mothers come and ask for my daughter's hand for you," is his plan of selection. Accordingly both young men write to their mothers.

George writes his mother an affectionate letter, asking her to come and help him to attain his life's happiness, while Paul pens a very formal sort of note requesting his mother to visit him and help advance him in certain interests. Now both mothers are but plain country women, so that when they arrive, immediately is shown the difference in the two men by the reception the respective mothers are accorded.

George is proud of his mother and her old white bonnet, while Paul plainly shows his shame of his mother because she too wears one. Paul at once sets about to make his old-fashioned mother into a seeming aristocrat. But she cannot pretend to be what she is not, and Paul, ashamed to introduce her, writes that she is detained at her country estate, but begs for the daughter's hand in his behalf. How different did George act, for proudly did he bring his mother to the home of the publisher.

The old publisher read between the lines of Paul's letter and was pleased by the pride George exhibited in his mother. He made his choice as he said, "He who is ashamed of his mother cannot make a good husband."

MILANO.

AN ALPINE TRAGEDY (Oct. 5).—Before her marriage to the wealthy stock broker, Olga was a popular actress at the Folies Bergere, and much sought after by the gallant Boulevardiers. But to all she turned a deaf ear, until won by the earnest and staid Mr. Bred. They open a cozy little chatelet in the Swiss Alps and invite a jolly party of friends to participate in the wild goat hunts.

Tired out, the gay hunters come across another party and are invited to share the luncheon which is being prepared. In one of the group Olga recognizes an old admirer, Count L'ery, an engineer in charge of the great Alps tunnel. He attempts to renew their acquaintance and during the afternoon finds an opportunity to slip a note into her hand, reading: "It is imperative that I speak to you alone. Can I see you at my cabin this evening?" Remembering that her husband had a business engagement in the nearby village last evening, Olga, with ready zest for the adventure, hastily scribbled her answer on the back: "Phone me at nine tonight; Mountain 26." That evening, after bidding her husband farewell on his short journey, Olga awaits the telephone call. Mr. Bred however, cannot reach his destination through the breaking of a bridge over the Alpine torrent and returns to the chatelet. Finding his wife dressed to go outdoors, he inquires her errand, and she, in her confusion, arouses his suspicion that all is not as it should be. This to him becomes a certainty when, as the phone rings, she refuses to let him answer. He forces her aside, securing the phone, hears a man's voice, recognizes who it is. Alone in his cabin, L'ery impatiently awaits the coming of Olga. A heavy rumbling sound draws his attention. He rushes to open the door, but at that instant his cabin is enveloped in a mass of snow and ice—a dreaded avalanche has come. It completely covers the house, blocking the chimney and turning the heavy smoke back into the room. Stifling, the terror-stricken man staggers to the phone and appeals to Olga for help; then, overcome, falls to the floor.

IMP.

THE CRUEL STEPMOTHER (Sept. 30).—A father is greatly beloved by his two children and it is a bitter blow to them when they learn from their nurse that they are to have a stepmother. They decide to run away, leaving an affectionate note for their father, in which they explain that they don't want a "stepmother," so they have "runned away." They pack their toys together and make their home in a huge piano packing box. The father returning with his pretty young bride finds the note, and immediately starts a search for them. They come upon the packing box and the children reading "The Story of the Cruel Stepmother." The stepmother asks her husband to leave her alone with the children. They ask her if she is running away from a cruel stepmother too, to which she answers "Yes." Of course they take her into their confidence. The wife finds a better story in the same book, entitled "The Story of the Fairy Godmother," and it is while reading this to the little ones, that they fall asleep. The husband now returns with some men, and they carry the children asleep in the packing box, back to the garden of their home. Here he awakens them, after he has sent his wife to the house to be ready to receive her stepchildren. They do not like the idea of having to meet the stepmother, but the father persuades them, and gently takes them to the room. They are astonished to find it is the lady who read them the story of the "Fairy Godmother."

THE COUNTRY GIRL (Oct. 3).—This is a story of a country lass who is engaged to marry a young fellow whom she has known since they were both children together. The tempter enters into the scene. She consents to go away with him. The mother finds it out just in time to save her daughter. The country girl marries her lover of childhood days and everything is happy. One night after supper the young wife goes to sleep and dreams that she has eloped with the tempter and he takes her to the city, and after living a gay life he casts her off. She awakens with a scream just as her father, mother and husband enter the room, and she tells them of her horrible dream.

HE HAD BUT FIFTY CENTS (Oct. 5).—Charlie Hart, a young ribbon clerk earning about seven dollars a week, invites Helen Vaughn to luncheon. He possesses just two dollars and as he is about to leave his room, his laundry is delivered to him, for which he has to pay one dollar and fifty cents of his total, leaving him but fifty cents with which to entertain his guest. He is compelled to carry out his invitations, however, so he calls on Miss Vaughan, and she, in delightful anticipation of a pleasant afternoon, leaves with him for the luncheon. Knowing that his bankroll amounts to but 50c, he tries to guide her into a very cheap restaurant, where the prices range from 5c to 35c. She absolutely refuses, and she brings him to a real cafe. They enter, and Helen immediately orders a dinner that amounts to almost $5.00. Charlie is dumbfounded, and to add to his embarrassment, two young lady friends of Helen enter and she invites them to join Charlie and herself at their table. They accept and at once order two sumptuous repasts, which adds another $10.00 to Charlie's bill. An hour or two elapses and the young ladies decide to have fruit, cake and wine for a fitting climax to a splendid dinner. Poor Charlie is almost prostrated and at his wits' end how to get out of his predicament. He at last decides his only chance is to excuse himself, hustle out and borrow the money from some friend. He hits on a Dr. Sykes to help him out. He calls at his office, and after many funny incidents, manages to procure $20.00. In the meantime the ladies are in a state of hysteria. The waiter had demanded the payment of the cheques, they have but small change and are held in durance vile, awaiting the arrival of the lost Charlie. After moments of awful suspense Charlie comes on the scene. The waiter gives him a bill amounting to $20.50, which he pays, it taking every cent he possesses. The girls leave in anger. The waiter demands a tip. Charlie hasn't it and runs out. The ladies leave in an auto with an obliging friend. Charlie is soundly thrashed by the waiter and a patient from the dentist's whom Charlie had made miserable during his visit to Dr. Sykes.

POWERS.

EARLY'S AWAKENING (Oct. 2).—Early Gorman, a spoiled child, looked with contempt upon those less fortunate than herself. At the entrance of the park, Bobby and Gertie, two poor little foundlings, looked with awe at Early as she left the big automobile with her nurse and following, ventured to admire her big doll. Incensed at what she considered her presumption, Early cruelly struck Gertie, who told her story to the good sister at the park playground.

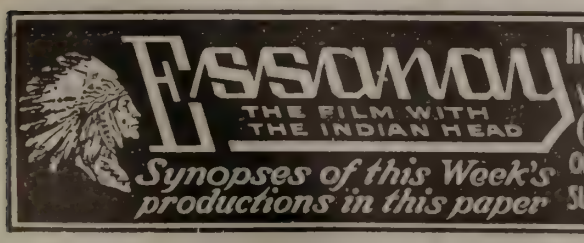
The sister, accompanying the children, found Early and tried to impress her that rich and poor were all God's children and that she some day might feel the sting of poverty. Upon the sister leaving, Early did not feel quite so well satisfied with herself. Sitting by herself thinking, she fell asleep and dreamed of herself, poor, mistreated and alone—waking up in terror. Her dream had taught its lesson and she tries to make amends.

TWO WOMEN (Oct. 4).—Fritzi, the spoiled wife of a wealthy man, tires of her husband and carries on an intrigue with an idle fop. She is suddenly left without an alde, and as it is wash-day, she sends the nurse to find her a washwoman.

Mrs. O'Hara, a poor but good and righteous woman has a baby which was born blind. She has struggled and saved to try and get enough money to have the baby's sight restored, but on visiting a renowned specialist, he advises her that it is possible for him to restore the sight of the baby, but that it would cost $400. She has only a quarter of this amount after months of hard labor, and is discouraged.

The maid, in her wanderings, finds her and she accepts to do the family wash. While taking the clothes from the basket, she finds in a pocket in one of Fritzi's waists, a note making an appointment for that evening, providing her husband is away.

It was necessary for the washwoman to bring the blind baby with her to do the work, as she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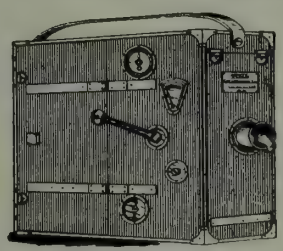

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had no one to leave it with. The child cries and is very peevish and Fritzi reprimands the woman for the disturbance of the child. Mrs. O'Hara fathoms the way in which Fritzi is ruining both her and her husband's happiness, and goes to her with the note and demands that she furnish the balance of $300 to save the sight of her child, or she will give the note to Fritzi's husband. Fritzi is panic-stricken and promises to secure the money.

It is necessary for her to offer some good reason to her husband for wanting this large sum of money, and she describes to him the suffering of the child of the poor washwoman. The husband gladly consents to stand the expense of the operation, as he believes from the actions of his wife, that she is beginning to take an interest in something else in life than merely a butterfly existence. The baby's sight is restored and the mother's happiness has no bounds.

CHAMPION.

HER WHOLE DUTY (Sept. 30).—Judge Kelley is a good fellow, but is addicted to drinking to excess. He is removed from the bench in consequence. A few years later the Kelley family is living in reduced circumstances. Myra secures a position as reporter on the "Times." Judge Kelley promises his wife and daughter never to take another drop of "booze." Myra is seated at her desk in the "Times" office when Marvin receives a telephone message from the desk sergeant at a police station that there is material for a good story down there. He is buried with work and irritated. He goes to the reporters' room and finds Myra the only occupant. He orders her to go to the police station and get the story. She goes to the station and discovers her father. She returns to the office and tells Marvin that she cannot write the story. He is petulant and orders her to write the story quickly, under a threat of dismissal from the staff. She writes the story and lays it on the desk of Marvin and goes out. He reads the account of the arrest of the once prominent man and then that he is the father of the woman he loves. Hastily turning his work over to an assistant he rushes from the office without coat, hat and vest and reaches the street, where he inquires of a policeman if he has seen Myra, describing her. The copper points in the direction of the river front. Marvin rushes to the dock just in time to prevent Myra from throwing herself into the river. He takes her in his arms and begs her to forgive him. They clinch.

NESTOR.

THE OLD PROSPECTOR (Sept. 30).—Thomas Boone, an old prospector, finds his later years embittered through continued failure. His wife and daughter, Moll, endeavor to humor and encourage him, but without avail. Arthur Wilbur and Will Brown are partners in Prospect 77. Both are in love with Moll, but Will seeing that Moll is more attracted by his partner, keeps his love silent. The boys make a strike of considerable value and joyfully take specimens and the news to the Boone family. The strike is of such proportions that the partners deem it necessary to guard the mine. Will takes the first night watch.

Old Boone fondles the specimens and the feeling that he has been robbed of his heart's desire works him into a frenzy of hate and avarice. He silently follows Will, attacks and kills him. He returns stealthily.

Arthur is suspected, can give no account of his actions that night beyond the fact that he was asleep, and is arrested and taken to jail. The day of the execution arrives and the awful fact is impressed upon the old prospector's brain. He confesses to his wife and daughter, who assist him to mount his horse and accompany him to the jail. Boone arrives in a dying condition, but in time to prevent the young man being hung. Arthur and Moll decide to take care of the bereaved mother.

THE BOOMERANG (Oct. 2).—Jack Curtis sends to his father, John Curtis, an old ranchman, half of his outfit and the following note. "Dear Father:—I am sending you half of my boys. Don't starve them as you did the others. Your son, Jack." The new outfit take possession, but although the ranchman has full and plenty, the boys have only dry bread and potatoes. As the boys are complaining of their food, the ranchman receives a letter from his niece, stating that she and her husband are coming to pay him a visit and will bring their children. They arrive and the extra expense almost drives the old man frantic. They break his bric-a-brac. His cowboys demand better food, so when the ranchman sees a newspaper article which reads: "Epidemic of strange diseases resembling smallpox. Physicians puzzled. Contagion spreading. General quarantine may be ordered," he decides to get rid of the "whole bunch." Going to the wagon shed, he paints his face with small red spots, and the next morning appears among them. The foreman hurries for a doctor, while the boys and the visiting family start to pack at once. However, before they can leave the ranch, the doctor arrives and places the entire outfit under quarantine, and the old man in the smoke-house, where he is fed on buttermilk. A wagon-load of supplies is ordered in the meanwhile, and the ranchman is forced to pay for it. At last his son, Jack, arrives and together they succeed in convincing the doctor that the ranchman is not sick at all, while Jack convinces the ranchman of the folly of his stinginess.

HEARTS AND SKIRTS (Oct. 4).—Mabel Russell, on her return from Europe, is informed by James Leonard, administrator of the Russell Estate, that it was her father's dying wish that she should marry Billy Jones, the son of William Jones, her father's schoolmate and lifelong friend. Mabel, however, has ideas of her own and rather resents being disposed of like a parcel of goods, so when Billy calls upon her, she takes advantage of the fact that he has not seen her since she was a child, and induces her maid (a young woman who has a good figure and passable manners, but is extremely homely), to impersonate her, while she dresses up as the maid.

Billy comes ready and willing to fulfill his part of the program, but at first sight of the maid, whom he supposes to be Mabel, he retreats hastily. Some months later, Billy receives word that Mabel will stop at his ranch enroute for California, and, remembering the lady with the homely features whom he met when he called, and hoping to head her off, he sends word to his attorney (who is Mabel's legal adviser), that he was married a month before. Mabel is notified and she decided to offer her congratulations in person and see what a real ranch is like at the same time. She notifies Billy, who is panic stricken, for he realizes he will have to find a wife on short notice and there is not a woman within twenty miles of the ranch. The cowboys come to his rescue and Joe is finally selected, much to his disgust, to act the part of the bride.

When Mabel arrives with the maid and a chaperone, Billy is made aware of the joke which has been played upon him when he called to see her in New York. He is tempted to explain matters as he finds himself getting really attached to the girl, but he holds off.

The cowboys invite every one for miles round to attend the ball to be given "To meet the new Mrs. Jones." During the ball, Joe, dressed as the wife, gets into an argument with a cowboy owing to the latter having stepped on his train, and acts in a most unladylike manner, knocking his tormentor down. A short fight is stopped by Billy, but Joe has lost his wig as well as his dignity. Explanations follow and Mabel and Billy are ready and willing to carry out the wishes of their parents.

VICTOR.

TANGLED RELATIONS (Oct. 4).—Two old sweethearts, Henry Jones and Mrs. Mary Owen—he a widower and she a widow—meet at a summer resort and, renewing their old love, get married. On their way back to the city they send telegrams home—he to his only daughter, Florence, and she to her only son, Tom. The children receive the telegrams and are filled with disappointment. The old folks arrive and go first to his home where he proudly introduces Florence to her new "mamma." Florence refuses to acknowledge the introduction and runs away from home, and becomes a governess. The newly mated couple then visit Mrs. Jones' home and Tom is introduced to his new "papa." Tom, under the influence of alcoholic beverages, preceeds to disown his new relation most strenuously, and rushes out of the house in his evening clothes and without a cent. Climbing on a moving freight train, he lies down in a box car, and goes to sleep. He awakens and finds the car side-tracked at a little country station and sets out in search of food. It happens that Florence is living in this same community, and is out giving an airing to her charges, a girl and a boy. The children run away from her, and in searching for them she climbs a fence and finds herself face to face with a cow. The fact that the cow is peacefully grazing does not appeal to her, and she turns to fly only to pass the weird apparition in a dress suit. Tom, however, solves the difficulty by politely removing his high hat and shoving the cow to one side, at the same time "handing" her a hearty laugh, which naturally piques her vanity. She goes home hating him. Tom, in his search for refreshments, invades the property where Florence lives, and, meeting the footman, asks for food. Then seeing a woodpile he rushes for it and shows his willingness to earn his meal by sawing wood. The footman, greatly amused, tells Florence of the occurrence and she visits Tom and superintends his labors. Then when sandwiches are brought, she compels him to do a little more work before she allows him to eat. He finally finishes and refusing pecuniary assistance from her, he takes his departure in a most gallant manner. She, however, has grown to like him and induces the family to employ him as a gardener. In a short time an intimacy springs up between them, which soon ripens into love. Finally Tom, endeavoring to discipline the children Florence has charge of, calls down upon him the wrath of their mother and he is summarily discharged.

The young couple then decide to marry at once and leave together, each believing the other to be poor. Making arrangements for their wedding, they each, unknown to each other, send telegrams to their respective parents, announcing the hour and place of their nuptials, Florence stating that she is going to marry a gardener and Tom a governess.

The parents who have quarrelled and parted on account of their children's actions, receive the telegrams and start off post haste in their automobiles to prevent the ceremony at any cost.

They arrive together, he coming from one direction and she from another, and tear into the humble parsonage, only to find the marriage just completed.

CRYSTAL.

THE GIRL IN THE NEXT ROOM (Oct. 6).—Alice Brady writes her brother Will that she is going to visit him. The letter is lost. Will writes his friend Jack Wilson to come over. Alice arrives while Will is away from the house and goes to her room to sleep. Jack, who has looked upon the wine when it was much too red, comes to the house and tries to get into Alice's room. She chases him out and Will comes home to find his friend shivering in the hallway. Jack explains that some woman threw him out of the room. Not knowing of Alice's presence, Will is very much wrought up. He knocks on the door of her room. Alice, thinking the inebriate, Jack, has returned, opens the door and throws a pitcher of water all over Will. Confusion reigns, until matters are straightened out by proper introductions and regrets.

THE MAN FROM THE NORTH POLE (Oct. 6).—Lieut. Carter, on his way home from the Arctic, is entrusted with the skin of a polar bear that was shot by his friend, Capt. Robins, and promises to deliver it to the Walkers, friends of the Captain. The Captain also gives Carter a letter to mail to the Walkers explaining that Carter, who is an eccentric chap, will call on them with the skin. Carter, on his way to the Walkers', is compelled to get out of his automobile, and try to fix same, which has broken down. A lunatic, who has escaped from his guards, comes upon the stalled auto in the middle of the road with the bear skin resting on the rear seat. He conceives the idea of stealing it, and thus effecting his escape. This he does and disappears while the guards come running up to the lieutenant, who has meanwhile discovered the theft, and they all get into the machine, to hunt the fugitive. The lunatic, on his wild rampage encased in the bear skin, comes to the home of the Walkers and is mistaken by them for Lieut. Carter. They entertain him royally, and, though somewhat shocked by his crude actions, let them pass remembering that Capt. Robins had written that he was eccentric. The lunatic takes a violent dislike to the butler and, after many amusing incidents at the dinner table, he chases the butler out of the house and up a tree, his method of attack being none other than the large carving knife. He comes back to the house and when Mr. Walker protests, the lunatic gives him the same treatment as was accorded the butler, only Mr. Walker's place of refuge is the dog kennel. The lunatic again returns to the house and compels Mrs. Walker to be his partner in a real bear dance. Mr.

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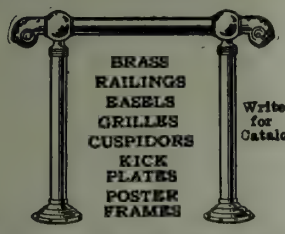

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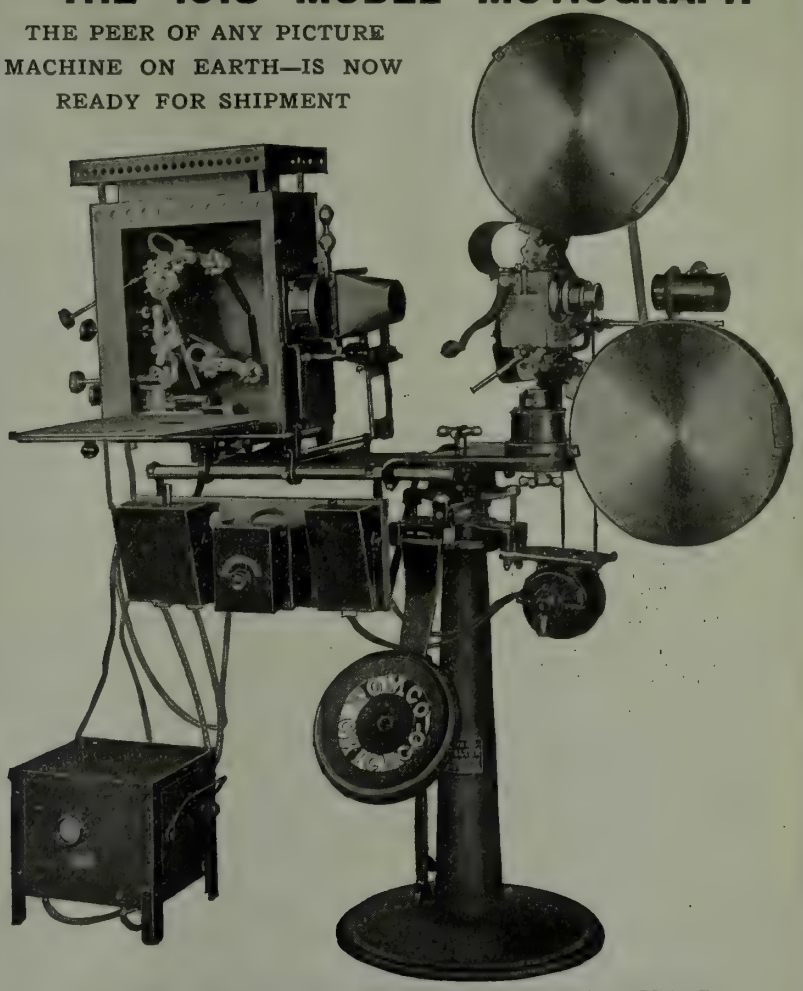

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Walker and the butler return and, attempting to remonstrate with the lunatic, are compelled to dance, and a sad state of affairs seem to be in store for them when the timely arrival of the lieutenant and the two guards put an end to the lunatic's wild career, and he is taken back to the asylum.

REX.

BOB'S RECEPTION (Oct. 3).—By the death of his wife, Bob Warren is left a widower, with one child, Helen. He goes to the city to drown his grief in hard work, leaving little Helen with the housekeeper, Mrs. Hunt. Five years pass. Bob is now a successful business man, and woos and wins his employer's daughter, Ethel Hastings. Her father warns Bob of one thing—not to arouse Ethel's jealousy. Influenced by this warning, Bob does not tell Ethel of Helen's existence. One day, after their marriage, Ethel reads a half-written letter from Bob to Helen, and thinks he is writing to another woman. She is madly jealous and trouble follows. Bob is called away for a few days on business, and Ethel decides upon a separation. At this time a telegram comes from Mrs. Hunt, telling Bob to meet Helen on a certain train. Ethel reads the telegram and goes to the station herself, but decides that "Helen" did not come. Just then the conductor asks Ethel if she will look after a child whose father did not meet her and Ethel consents. While the child questions, the latter shows Ethel a letter which contains the address of her father. It is the note written by Bob to Helen. Astonished beyond measure, Ethel hurriedly takes the child home, and there the whole story comes out. In her joy and relief at finding that "Helen" is not another woman, Ethel forgives Bob's deception, and when he returns home, a happy reconciliation follows and Helen finds a true home.

THE WINNINGS OF SILAS PEGG (Oct. 6).—Silas Pegg is rather close-fisted. But so confident is he that Brown, who is a candidate for Governor of the State, will be victorious in the coming election that he wagers a member of his club $5,000 that Brown will win over Smith. After some discussion he consents to his friend putting in the hands of the stakeholder a check for $5,000. Shortly afterward he becomes convinced that he has made a terrible mistake and that Brown's opponent, Smith, will carry the election. He hastens back to the club and piteously appeals to his friend to declare the bet off, to the great enjoyment of the fellow members present. His friend positively refuses to call the bet off, and poor Silas goes home utterly dejected and is brooding over his ill luck when a newspaper is thrust into his hands, giving the results of the election, and upon scanning the headlines he fairly jumps out of his shoes when he spies the name of Brown as the successful candidate. He calls in the whole family to tell them the good news, goes out and buys flowers and gifts galore, and insists upon telling everyone he meets whether friend or total stranger, of his having won $5,000 on the election. Then he goes to the club rooms and receives the check, insists upon buying wine and treating everyone, and finally hilariously and joyfully takes his leave and hurries down to the bank to cash his check. Then comes the awful shock, the bank is closed and a sign is on the door to the effect that the bank has failed. He holds in one hand the worthless check—in the other what is left of his roll of good hard cash into which he has made such inroads on the strength of his having won his wager.

GEM.

THE CONVICT'S RETURN (Oct. 1).—Bill Downing and Jim Redburn, two burglars, are in the hands of the police. Jim Redburn's wife, Mary, comes to the District Attorney and pleads for her husband. The District Attorney influences Jim to turn state's evidence and Downing is sentenced to prison. Downing swears to get even when his prison sentence is up. Five years elapse. The District Attorney has helped Redburn to a steady job. He has lived straight and has his wife and child in a nice home. Bill Downing is released from prison. He returns to New York to look for Redburn. He goes to the old thieves' haunts, but cannot find his man. He meets Jordan, another thief, and Nance, who tell him of Redburn's new address. Downing makes his way to Redburn's house in the country. He tells Redburn that he has come to kill him. Redburn admits Downing is justified, explains that he did it for the sake of his wife and child. Redburn gets up and writes a letter to Mary, telling her goodbye, and shows Downing that he is ready to take his punishment. Downing is impressed by Redburn's courage, and asks Redburn if there is a chance for him to live straight. Redburn shows him a letter from a man in the West who wants an electrician. As Downing has no money Redburn gives him $100, and he departs.

AMBROSIO.

THE BOWSTRING (Oct. 2).—Sitting on the terrace of his castle, the tyrant is listening to the jokes of his jester. Suddenly he sees a beautiful woman passing through the gardens and he conceives an uncontrollable passion for her. She is the wife of his best bowman and through the advice of the perverse jester, he orders his guards to bring the woman to him. In the meanwhile only for cruelty, he asks the bowman (the husband of the beautiful woman), to join his table, and, while they are drinking wine, the woman is brought in. The fury of the bowman is terrible. He takes his bow and tries to kill the tyrant, but alas, the jester had stealthily cut the string of the bow and the arrow falls down to his feet. The bowman is accused of attempting his master's life and sentenced to be confined to the forest. The jester, as a joke, throws to him the useless bow. His wife joins him in the forest and vengeance knaws at the heart of the man. With the beautiful hair of his wife he makes a new string for his bow and, when the tyrant, hunting, passes near their exile, an arrow pierces the heart of the tyrant—vengeance is secured

BISON.

A WESTERN EPISODE (Oct. 1).—Adele Wellington, of the Wellington ranch, is a very pretty girl, and is a favorite with the boys for many miles around. Senor Miguel, a fairly well-to-do Mexican, is Adele's most fervent suitor, much to the girl's displeasure. He becomes so persistent and so annoying that the girl is finally obliged to snub him. Miguel swears to have her at any cost.

Frank Darling, a rich young Easterner, goes West to invest in lands. He arrives in time to frustrate the plans of Miguel. With a well directed swing to the Mexican's jaw, he drops him for the count, thus saving Adele from the coward's clutches. Mr. Wellington is in straightened circumstances and unable to meet some very urgent bills. Frank, who has fallen in love with Adele, gets an inkling of the old man's predicament and decides to help him. Miguel, on the alert and yearning for revenge, finally has the opportunity to get even with Frank, whom he shoots from ambush. Adele rides in the direction of the shot and finds her lover badly wounded. She then rides for aid. The cowboys get on the trail and, after a chase, the Mexican is cornered, lassooed, and taken to the ranch-house. As Frank's recovery is imminent, he pleads with the boys and the Mexican is allowed to leavé the country. Frank buys the Wellington ranch and marries the girl.

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THANHOUSER.

A SIX CYLINDER ELOPEMENT (Oct. 6).—The old man had political ambitions and a beautiful daughter. He uttered no protest when a bright young lawyer captured the latter, but when the same individual landed the congressional nomination upon which the elder had confidently counted, there was trouble. Enraged at his defeat, the old man summarily broke the engagement and sent his daughter back to a boarding school.

The Congressman-to-be was resourceful. He located the school and smuggled in a note, informing the girl that he would be waiting on the other side of the wall during supper hour, and that she should slip out then and join him. The school teacher was as cunning as the young man was resourceful. She learned the details of the plot, notified the father by 'phone, and laughed maliciously when he told her of a plan that had popped into his head.

At the appointed time the girl was in the garden and saw the rope slide over the garden wall. By its aid she clamored to the top, and to her horror discovered that a father, not a sweetheart, was waiting for her. The old man put her in his auto and drove off triumphantly. The resourceful Congressman-to-be arrived with his rope, but all he found at the end of it, when he pulled it up, was the school teacher. Then he departed. Perhaps the old man didn't have the right kind of an auto, or perhaps Cupid tampered with the engine. Anyhow, there was a breakdown on the road and the father, with many lamentations, did what many auto owners have done,—crawled under the machine to try and find why the wheels would not go around. The resourceful young man drove up at this moment. Softly he signalled to the girl, drove alongside and she hopped from one tonneau into the other. Then they proceeded on their way, and when the old man reappeared, covered with mud and oil, they were gaily spinning down the road. He gave chase, vowing he would follow them anywhere or everywhere. Perhaps he would have done so, had it not been that the younger man had another card to play, noticing a constable asleep by the roadside, he aroused him and directed his attention to the approaching auto. "Exceeding the speed limit," the young man gravely said. "Thank you," replied the constable gratefully, "I am paid by fees." Then he waited and nabbed the angry father.

As the happy young couple were entering a wayside church, father drove by in his auto. He would have stopped but the constable urged him on and led him to the presence of the representative of the law he had defied. He was still there when his new son-in-law arrived, and remarked that he had called to "pay father's fine." He did, and the old man was too crushed to upbraid him. Furthermore, he feared that if he struggled longer, he might be worsted in a more humiliating way.

MISS ROBINSON CRUSOE (Oct. 8).—A society woman who was traveling abroad, heard with deep interest from her husband, that a nobleman was deeply attentive to their only daughter. The mother, knowing that propinquity often leads to love, arranged for her daughter to take a long ocean trip, chaperoned by the young nobleman's mother. In this way the count and the girl would have many hours of each other's society and the girl's mother felt sure that she would not long refuse the honor of becoming a countess.

The girl was also wooed by a wealthy young American, of whom the family disapproved because of his lack of ancestry. He grieved over their separation, and later was completely heartbroken when news reached him that the ship had been lost and the girl he loved was reported among the missing. Still he could not believe that she was dead, and dropping all business embarked on his yacht, vowing that he would search the whole world if necessary to find her.

The girl drifted to the shore of an island inhabited by a savage tribe. They would have killed her, but her miraculous escape from the attack of a venomous snake convinced them that she bore a charmed life and instead of destroying her, they worshipped her as a goddess.

The young American in the meantime had carried his search into many strange lands and all on board except himself were convinced that the hunt was a fruitless one. He refused to turn back, however, and finally his boat reached the little island where his sweetheart was a queen and a prisoner. She was rescued after a lively battle with the savages, and the couple sailed away to their home in America.

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The parents, in their joy at their daughter's return, withdrew their obections to the marriage, and the girl wedded the man who had braved many dangers to rescue her from her "Robinson Crusee" existence on an island in the tropical seas.

SOLAX.

CANNED HARMONY (Oct. 9).—Evelyn brings Jack, her sweetheart, to her father's studio and introduces Jack to the musical professor. The professor, long having cherished the plan to unite his daughter with a celebrated musician, dissents to the match. Although the father objects, the pair meet clandestinely and have considerable trouble in keeping out of the old man's reach. One day the father finds them together and he makes it plain in a forcible way that Jack is not wanted around the house.

Jack goes home in a rather surly mood. He enters his room and finds his roommate, Dick, playing on his violin, imitating a phonograph. He takes his roommate into his confidence and Dick then proposes a plan. He urges Jack to disguise himself as Signor Tremelo and as that famous musician, pay his respects to the girl's father. At the same time they will take a phonograph to Evelyn's home and when the Signor begins to give a private concert on his violin, she sets off the phonograph. Evelyn approves of the plan. With the aid of a friendly newspaper man, the plan works out beautifully. When the Signor offers his hand the old professor gives his consent, he finds out the joke only after everything is over with.

A FOOL AND HIS MONEY (Oct. 11).—Sam Jones is a laborer—a wielder of the white-wash brush. He is in love with Lindy Williams. Having saved up quite a little money, Sam buys some swell second-hand clothes and goes to Lindy's home. Lindy's people are quite prosperous, her father having retired from his job as "Public Porter."

Lindy is a coquettish ebony beauty and trifles with Sam's affections. She plays Sam against Bill Johnson and finally in despair Sam retires from the field. Walking along the road beaten and despondent, Sam finds a lot of money. Now, he vows, he will show them! He buys full dress clothes and other swell duds, an automobile and jewelry. Like a peacock he begins parading himself before Lindy and his rival, and, as can be expected, coquettish Lindy transfers her affections to him. Sam makes hay while the sun shines and proposes to Lindy and basks in her smiles. After his acceptance he sends out invitations to a reception, on which occasion he plans to announce his engagement.

During the reception Bill Johnson and his pal, Slick Mr. Tighe, concoct a scheme to break Sam. They invite him to a poker game and by cleverly stacking the cards and passing aces under the table with their naked toes, Sam is relieved of his fortune. When Lindy is apprised of this she gives Sam the cold shoulder and offers her arm to Slick Mr. Tighe, the possessor of all of Sam's wealth.

RELIANCE.

TIME AVENGES (Oct. 5).—Jim, a sturdy life-saver, in love with Jane, daughter of the captain of the life-savers, is thrown over for Baxter, a summer visitor who persuades Jane to elope. A mock marriage, a year's unhappiness, and Jane returns to her father and Jim. She is forgiven. She sees the error of her ways and realizes Jim's great love. During a terrific storm off the coast, Baxter's yacht goes ashore near the life-saving station, and Baxter tries to reach the beach in a small boat. Jim, on watch, through the glasses sees and recognizes Baxter hanging to the upturned boat. The captain and Jane also look through the glass and recognize Baxter.

Jim refuses to go to the rescue. The captain orders the life-boat out; Jim seizes a revolver and threatens the captain and crew, preventing them going. Jane pleads with Jim. Jim's true nature asserts itself and he leads the rescue party. After a hard fought battle Jim reaches the nearly drowned man and succeeds in bringing him to shore. Jane, through the glass, watches the heroic fight of Jim. On the beach, Baxter lingers long enough to ask forgiveness, which is granted, and he expires in Jane's arms.

GUY MANNERING (Oct. 9).—Guy Mannering is present at the birth of Harry Bertram, the heir to the Bertram estate. Meg Merriles, queen of the gypsies, living on the Bertram estate, is also present, and by consulting with the stars they cast the young heir's horoscope. This shows he will have much trouble and misfortune during his life, holding forth until he reaches his twenty-first birthday. Several years pass. The older Bertram is made Justice of the Peace. With this new authority he at once takes action against the gypsies who have lived for centuries on his estate. Meg Merriles, who has long been a friend of the house of Ellangowan, takes this as a personal insult and calls down the curse of her race upon the home of Bertram. In taking action against the smugglers who infest the coast, Bertram employs Inspector Kennedy to rout them. Young Harry, now five years old, and his tutor, are walking about the shore. They pass Kennedy who places the child on his horse. The smugglers in the meantime recognize Kennedy as their enemy. They attack him and throw him over the cliff. The boy being a witness to this is taken away to their cave. Meg, who has seen this, begs for the boy's release, but Lawyer Glossin, a silent friend of the smugglers, prevails upon them to kidnap the boy, for without an heir the house of Bertram, by his clever manipulation, will easily pass into his hands. Sixteen years later, young Bertram, now known as Brown, becomes an officer in Col. Mannering's regiment in India. He is very much in love with Mannering's daughter, Julia, whose mother, fearing the colonel's anger, encourages the young lovers in their secret meetings. This is misinterpreted by the colonel, who thinks that Brown is paying attention to his wife. This situation leads to a duel in which Bertram is shot and supposed by Mannering to be dead. In reality he is taken prisoner by the Sepoys and held captive till he manages to escape. Learning that the colonel has returned to England, he follows, and finds him living in Scotland, a widower, with his daughter, near the Bertram estate. He sees his sweetheart again. Old Meg recognizes him as the heir and the smugglers also recognize him, and inform Glossin, who, upon the death of the young man's father, acquires the estate at very small cost, leaving Miss Bertram, the daughter of his old master, penniless. Glossin at once takes action with the smugglers, who, to protect himself from the charge of the murder of Kennedy, is a willing tool of Glossin, and agrees to get them young man out of the way. This plot fortunately is overheard by one of Meg's trusty men, who immediately informs her. Realizing that she owes many a favor to the house of Ellangowan, she sends word to the colonel that if he would like to see that the heir to the house of Bertram is still alive, to come at once to the smugglers' cave with help. She tells Bertram who he is and bids him be at the smugglers' cave that she may prove what she says. She leads him into the cave. Here she confronts Glossin and Hatterick and promises that her prophecy shall be fulfilled. A struggle ensues, which by the timely arrival of Col. Mannering and his help, terminates in the capture of Glossin and Hatterick. Meg has been shot during the affray, and with her dying breath announces to all that Bertram is the long lost heir to the house of Ellangowan. The colonel recognizes in young Bertram, Brown. His daughter Julia arrives and the lover-like attitude of the young couple explains to him the error, and he consents to their speedy marriage. Bertram meets for the first time his sister Lucy, in whom Col. Mannering has shown an interest more than brotherly. They all repair to the castle where Bertram is formally proclaimed its master.

THE PEDDLER'S FIND (Oct. 12).—A Jewish peddler finds a blind Gentile baby girl in the woods. He takes her home and brings her up with his own children, though his wife at first protests. Jake, his son, in time learns to love Jenny, the waif. While she is dearly beloved by all, yet the matter of religion prevents a union between a Jew and a Gentile. Jenny overhears a family council, and rather than come between father and son determines to run away. Jake is distracted and goes to find her. Learning her whereabouts from a friendly newsboy, he goes to the old trysting place and finds Jenny kissing the rose he gave her years ago, now dried and withered. Jake declares his love, and they plan to be married at once. Seeking a near-by justice the knot is tied and they begin housekeeping and are happy. Later, father and mother, unable to longer endure the separation and heart-hungry to see the young couple, and the baby, visit Jake and Jenny at their new home, and are joyously received.

AMERICAN.

JACK OF DIAMONDS (Oct. 7).—Matrimony is an all-absorbing topic and one does not need to travel any great distance but what this subject, or something akin to it, can be heard being discussed. The two fairies in this story assure themselves with the warmest sincerity that they never will get married and both reject their respective suitors. But circumstances alter cases and so when handsome "Jack of Diamonds" arrives at the gulch and in his silken manner shows his interest in the girls, each in turn promptly falls in love with him, to the extreme dissatisfaction of their erstwhile suitors. With their hearts full of malice for the new-comer the two men lay plans for the undoing of their adversary. Opportunity presents itself when in a game of cards he is caught cheating. After the smoke of battle has subsided one of the fairies has the chance to reconsider, but the other has lost her chance forever.

A SISTER'S DEVOTION (Oct. 9).—To help one another is our devine mission on earth. Aside from the natural devotion, such as only a sister can display for a wayward brother, the heroine in this human interest story, not only helps her brother when he is in need of funds, but also displays a marked capability of guiding his destiny in an hour of greatest peril. Her mind operates instinctively and like a flash.

REFORMATION OF SIERRA SMITH (Oct. 10).—Having secured his degree of M. D. he takes affectionate leave from his parents and together with a newly acquired wife he starts for the West. En-route the stage coach is held up by a lone highwayman, who relieves him of his watch, a keep-sake from his father. Soon after the young doctor has hung up his sign he received a call to attend a stricken child. The little patient is found feverishly holding a watch, which the doctor is astonished to recognize as the one stolen from him. Just how he, the doctor, regained possession of his cherished timepiece, and how the highwayman came to lead an honest life, is beautifully told and you will experience most delightful sensations in following this story.

MAJESTIC.

THE LITTLE MUSIC TEACHER (Oct. 6).—The little music teacher has a hard time making enough money to pay her bills. A month's rent is due. Riding on the car she discovers that she has forgotten her pocket book, and is forced to borrow five cents from a handsome man sitting next to her. They exchange cards so that she can return the borrowed nickle. The man becomes interested in her and, although a great musician, pretends not to know the first rudiments of music so that he can take lessons from the little music teacher. After she has given him several lessons, she discovers a newspaper article about his wonderful piano recital given before a large audience the night following one of her lessons in which she has had great trouble teaching him some five finger exercises. Thoroughly angry and humiliated, she refuses to see him again, and it is only after he has declared his love and given it as the reason for his deception that she puts a lighted lamp in her window as a signal that he is forgiven.

THE WINNER AND THE SPOILS (Oct. 8).—Gaspard, Count de Castany, in the French army, has gambled away all obtainable money. He goes to his sister, Marie, and asks for aid. She refuses and while imploring her brother to keep away from his fast friends, one of them, the young Marquis de Fornay, is announced. Marie receives him distantly, and after their departure, Marie calls her maid, and they follow them. At the door of the club the Marquis comes down as she draws near to get the number. He recognises her and offers to escort her home. She repulses him, and hurries away with her maid. The Marquis re-enters the club, joins the table where Gaspard is playing, refuses his I. O. U.'s, and so he is forced from the game. The next day Gaspard again begs Marie for money and she refuses. He then takes the family jewels and leaves. Marie thinks of a plan to circumvent him. She calls her maid, Nichette, and sends her to Gaspard's valet, of whom she demands one of Gaspard's best suits. She dresses her mistress and together they start out, making Jean accompany them. Marie enters the club and calls for Gaspard. He introduces her as his friend, the Count de Thirs. The Marquis recognizes her at once, but says nothing. The playing is resumed. Gaspard plays more recklessly than ever and finally stakes the family jewels. The Marquis plays hard to win and finally succeeds. As the jewels are handed to him, Marie denounces him as a thief and a card shark. The friends of the Marquis insist that he challenge her at once. Marie is horror-stricken and her brother insists upon fighting for his young friend. The Marquis will not listen to this and insists upon fighting with the count. He says "to the winner shall belong the spoils," and draws up a paper to this effect. Marie is terribly frightened. But when the word is given she nerves herself and plunges again and again at the Marquis, finally wounding him. His second hands Marie the jewels. The next day Gaspard asks for them again. As she refuses the Marquis is announced. He says Gaspard can never have the jewels again and points to the "not transferable" clause in the contract. The Marquis has brought orders sending Gaspard out to join a regiment in Algeria. The Marquis then offers Marie the balance of the "spoils," himself, and the estates of the de Fornays.

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UNKNOWN MOTHER—(Three reels).—A little girl was born to Leonia, Count Roberti's sweetheart. The Count denounces the girl as his own daughter of an unknown mother. Egle (the newly born's name) was taken away from Leonia and put into an orphan asylum. Count Roberti and Leonia separate, after the Count has provided for her, and she leaves the city. Fifteen years have lapsed. Egle returns to her father's house. Count Roberti, who gives her a very loving reception.

After a few days, Egle makes her debut into society. Her grace and beauty attracted the admiration of all the guests, and particularly that of Luciano, the Marquis' son. Luciano and Egle love each other. Luciano tells his father he loves Egle and induces him to go to Count Roberti's house and ask for Egle's hand. The Count accepts the request, but feels it his duty to reveal to the Marquis that Egle is the daughter of an unknown mother. Hearing such unexpected news, the Marquis compells Luciano to forget Egle and leave the city. Egle cannot understand the reason of Luciano's sudden departure. She starts to guess that in her life there is a mystery that she cannot penetrate.

One day, Count Roberti receives a letter from Milan. It is from Leonia, who asks money of him in memory of the past and their daughter. Egle surprises the Count reading that letter. But the Count forbids her to look at it. One day, Egle finds the key of a secret drawer and is tempted by the desire of opening it in order to discover the cause of so many mysteries. She finds several love letters, among which are those of Leonia. Egle has discovered that her mother is not dead, but lives far away, unknown to her.

A few days later, Count Roberti happens to be the victim of an automobile accident and Egle having remained alone in the world, decides to go in search of her mother to reveal her identity and live with her. In the meantime Leonia, who had been abandoned by the Count, had fallen in other company. Her best friend now is Mario. Egle's visit was unexpected. Leonia is more pleased on hearing the invitation of Egle to live in Count Roberti's house, than by the meeting with her daughter. Leonia follows Egle to Rome accompanied by Mario. The latter starts to love Egle, thus awakening the jealousy of Leonia. But Egle, who had learned of the return of Luciano, rejects all other proposals. Terrible circumstances make Leonia believe that Egle is her rival and full of disdain she brings against her daughter the most vulgar and infamous accusation. Afraid and horrified, Egle runs to Luciano for aid.

The old Marquis, learning of all the sorrows that had fallen Egle, consents to the marriage. But when the two lovers returned to Count Roberti's house, they found that Leonia had been the victim of her lover's brutal anger.

A NOBLE LIE—(Three reels).—Celia (a sweet and honest girl who works as governess in a good family where she is very much loved, has the misfortune of having a drunken and brutal father, who wastes all of her savings in the tavern and in coarse company. One night, while Celia was alone and in charge of the little girl, her father with his companions force an entrance into the house, where they rob a jewel case. Celia, suddenly hearing a noise, runs out of the room and there finds before her, her father. Celia, who has not the courage to raise an alarm, bars the entrance to the room where the little girl lies asleep. At last, worn out by motion, she faints. The ruffians would have liked to pass over her body, but her father in a moment of repentance opposes it, and they pass out.

When the masters return home they find Celia still insensible and gather that they have been visited by robbers. Fortunately, the little girl is safe and sound, and has not even been awakened. The parents are grateful to Celia and question her as to the robbers. The girl declares she does not remember anything, and the other servants say that they were not aware of what had happened, being in another part of the building. It happens that while the police are visiting a tavern they arrest a gang of ruffians, Celia's father being among them. The magistrate summons Celia and her master to his office and has all the arrested brought before them. Celia again meets her father! "Do you recognize anybody amongst these?" asks the judge. "No," answers the girl. As there is no proof against them, the arrested are set free. Celia's father and his accomplices now being sure of immunity have only one idea, to sell the stolen jewels. But while the bargain is being settled Celia's father receives a letter from his daughter, as follows: "To save you, I have sworn falsely: I shut myself in a convent to repent my sin and yours." The criminal drunkard and heartless father is touched. Remorse begins to work and when his companions order him to quickly give the jewels over to the broker, he refuses and chases them away. Still following the good impulse, he takes the jewel box, runs to the house of Celia's master, calls the little girl who is playing in the garden, puts into her hands the precious case, and goes off. His accomplices followed him, saw what he did, and full of rage, get hold of him in a lonely spot, call him a traitor and beating him terribly, leave him as dead on the ground.

Celia's father, whose health had already been ruined by his dissolute life, cannot withstand those blows, but he has redeemed himself, and his good Celia comes to his bedside and comforts him during that supreme moment.

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COMING, OCTOBER 7, 1912

Shakespeare's **As You Like It** **3 Reels**

Presented by the Vitagraph Company, with ROSE COGHLAN as Rosalind.

Kilborne, a poacher, is loved by Rose, the daughter of an old charwoman, whose cabin in the midst of a dense forest is Kilborne's rendezvous. Although Rose has often saved Kilborne from the hand of the law, brutal treatment is her only reward, for Kilborne is in love with a farmer's daughter. He is being tracked by the gendarmes, and Rose, suspecting that he is at the farmer's house, hurries there to warn him of the impending danger. The police arrive at the farm immediately after her and surround the house. When Kilborne steps through the door he is ordered to surrender. He refuses. An officer raises his gun and fires. Rose steps in front of Kilbourne as the shot rings out and receives the bullet in her heart. As she breathes her last Kilbourne weeps for the first time in his life and realizes the depth of the love he never recognized.

SEPTEMBER 16, 1912

CINES **Daughter of the Spy** **2 REELS**

Romantic Story of Revolutionary Days Dramatically Portrayed in which Daughter of Spy gives her life in vain attempt to save her Nobleman Lover, betrayed by her father.

General

Features

The Blighted Son

Pathe Release September 9, 1912. Four Reels.

This is a story of a young man whose father is very wealthy. He leads a life of reckless dissipation until the father, learning the use his son is making of the money, refuses to furnish further funds. The young fellow thereupon commits his first crime; the crime of theft. The shock of this disgrace brings an attack of apoplexy upon the father, which makes him totally blind. From this time it is a rapid drop to bankruptcy for the once honored family. When it is too late the young man realizes his error and determines to begin life anew. He leaves his native country for South Africa and, after fearful hardships, which develop the better side of his character, he returns to his native land—a man.

Fire at Sea

Pathe Release August 26, 1912. Two Reels.

An old sea captain, a slave to liquor, is hired to sail the schooner "Joanna" with a cargo of gunpowder for a revolutionary project. A young man sails with him, against the advice of his sweetheart, who has a premonition of evil. When a few days out to sea, and while the young sailor is asleep, the skipper drinks until he is irresponsible. He goes into the powder room smoking his pipe. Soon he falls asleep and the pipe, dropping from his hand, ignites the powder. A deafening roar and the vessel is a mass of flames, leaving a wreck-strewn sea and a red glow in the sky to tell a waiting sweetheart the story of her lover's fate.

Rip Van Winkle

Vitagraph Release August 19, 1912. Two Reels.

This legend is written by Washington Irving, of the time of George III of England, during the occupation of this country by the English in the 18th century. The story of Rip Van Winkle, the happy-go-lucky, ne'er-do-well, is well known to every child. Rip Van Winkle is portrayed by that eminent actor, Mr. Robert McWade, Sr., who was associated for so long with the famous Joe Jefferson. The splendid Vitagraph Company carry out the other parts in their usual creditable way.

Rameses, King of Egypt

Cines Release August 12, 1912. Two Reels.

A production of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

King Rameses, hearing of the beauty of a young shepherdess, disguises himself as a peasant and journeys to her home. She resents his ardent advances and tells him of her devoted lover, a shepherd, tending his flocks on the mountain slopes.

The King, angered, has her carried off by force to his palace. Although rejected, he determines to win her with lavishness, but without avail.

The shepherd, hearing of his lover's abduction, vows vengeance on King Rameses and attempts to stab him.

When again the king's advances to the shepherdess are rejected, he orders the two lovers before him and, in all the magnificence of the Egyptian court, he magnanimously commands their marriage to take place.

The splendor of the Oriental Courts, wonderful processions and ceremonies are all shown in a story not soon forgotten.

Don Juan and Charles V

Pathe Release July 29, 1912. Two Reels.

Charles V, abdicated the Spanish throne in favor of his son, who became Philip II. Almost the first thing Philip did was to fall in love with Lucinda, a beautiful Spanish maid, who was practically betrothed to Don Juan, a young student. Don Juan insults the new king when he finds him forcing his attentions upon Lucinda. Don is arrested and Lucinda brought to the torture chamber to see him suffer in the hope that in order to save him she will consent to marry the King. Charles V is informed of the situation and, coming out of the monastery to which he has retired, he astounds the younger men by acquainting them with the fact that they are brothers. He makes them pledge their loyalty to one another, asks Lucinda to choose between the two men and when she and Don Juan embrace, gives them his blessing.

Siege of Petersburg

Kalem Release July 22, 1912. Two Reels.

A visit of a Confederate officer to his betrothed and her family is interrupted by a young man and his crippled sister who have been made paupers by the ravages of the war. The young pauper proclaims his love for the young lady of the house, and in order to demonstrate his bravery and loyalty, enlists in the Confederate cause. Some months later the young soldier rescues his rival, the Confederate officer, from a burning bridge. A year elapses, and the pauper has been promoted to a lieutenancy. The Confederates are entrenched before Petersburg, and the Federals succeed in mining a part of the Confederates' outer works, but their batteries are discovered in time to frustrate their plans. The Confederates place a small detachment under command of the poor, young lieutenant, to keep the nearby batteries working. The officer whose life has been saved, realizes the danger to the young lieutenant, forges an order, relieving him of that hazardous duty and takes command himself. The mine is exploded and the gallant officer and his men are killed.

The Money Kings

Vitagraph Release July 15, 1912. Three Reels

This is a story of a conspiracy on the part of the Money Kings to involve the United States in a war. A representative of the United States government starts for the peace conference at The Hague, with the President's signature on an agreement of peace. The Money Kings employ a clever woman, as their secret agent, to trap the young representative and steal the precious document. A little dinner "for two" is arranged, during the course of which the woman conspirator removes the document from the young representative's coat and replaces it with one that resembles the original. The daughter of one of the Money Kings learns of the conspiracy and that the original document is in her father's safe. On a pretense she opens the safe, extracts the original message and, in turn, replaces it with one to resemble it. She sends a wireless message to the young representative on his way to The Hague, telling him of the conspiracy and to watch for her cousin in his hydroplane, bearing the original message. The Money Kings are foiled.

The Adopted Child

Pathe Release July 8, 1912. Two Reels.

A little child, whose father is lost in a foreign country seeking his fortune, becomes bereft of her mother and is adopted by some kind-hearted ragpickers. When she reaches budding womanhood she falls in love with a young physician, who reciprocates her affection. This physician is in turn loved by a young woman, married to an elderly man, and she does her best to win his affection. She makes her advances so pronounced that her husband discovers the situation and challenges the doctor to a duel, which is fought by the flickering light of a passing ragpicker's lantern. The latter recognizes in the outraged husband a remarkable resemblance to his little ward's father's photograph, and, following up this clue, he succeeds in establishing the young girl's identity and she lives out her life happily with the man of her choice under her father's roof.

Tragedy of the Desert

Kalem Release July 1, 1912. Two Reels.

This is a story of the wife of an English surgeon practicing in Egypt, who falls in love with an Oriental diplomat. When the doctor learns of his wife's infatuation, he leaves, half crazed, for the desert; becomes lost and is found by a young Egyptian woman, who carries him to her tribesmen in a Mohammedan village. When the doctor recovers his health he embraces the Mohammedan faith and marries the young Egyptian woman who rescued him. Some time after the doctor's former wife visits the quaint village with a party of tourists and discovers her husband. The Egyptian wife sees her husband and the strange woman and believes she will be deserted. The doctor accompanies his former wife to the edge of the village to bid her farewell, and when he returns to join his Egyptian wife, finds, to his horror, that the heart-broken girl has killed herself.

A Nation's Peril

Pathe Release June 24, 1912. Two Reels

A foreign power, anxious to learn the location of the mines in New York harbor, sends the Countess Mentenberg to gather the information. At a naval ball the countess makes the acquaintance of a young officer. He invites her to visit the mine chart room at Fort Wadsworth. The countess comes to the fort accompanied by two accomplices and, after the officer has shown them a diagram of the location of the mines in the harbor they steal the drawing. With their prize the countess' two confederates board a launch and make for their cruiser, which is anchored off shore.

Through the window the woman watches them and suddenly she realizes that she is in love with the young officer. He calls her attention to the little craft and says that it is now over a mine. If his button is pressed, he says, pointing to it, the boat would be blown to atoms. The countess, realizing the disgrace that would befall her lover when the fact of the theft became known, presses the button and the mine explodes, blowing the launch and its occupants to fragments.

Film Co.

INDEPENDENT RELEASE DATES

AMERICAN.

Sept. 30—Calamity Anne's Ward (Drama).....1000
Oct. 2—The Renegade (Drama).....1000
Oct. 3—Father's Favorite (Drama).....1000
Oct. 7—Jack of Diamonds (Dr.).....1000
Oct. 9—A Sister's Devotion (Dr.).....1000
Oct. 10—Reformation of Sierra Smith (Dr.)....1000
Oct. 14—The Promise (Dr.) 1000
Oct. 16—The Border Detective (Dr.).....1000
Oct. 17—The New Cowpuncher (Dr.).....1000

AMBROSIO.

Sept. 25—Arabian Infamy (Drama).....
Oct. 2—The Bowstring (Dr.) .....

AMMEX.

Sept. 18—Trail of Guilt (Dr.).....
Sept. 25—Cook's Mumps and Complications (Com.) .....
Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....

"101" BISON (N. Y. M. P. CO.).

Sept. 20—The Doctor's Double (Drama).....
Sept. 24—The Hidden Trail (Drama).....
Sept. 27—On the Firing Line (Drama).....
Oct. 1—(Title not reported.)
Oct. 4—Custer's Last Raid (3 reels) (Dr.)...
Oct. 8—(Title not reported.)
Oct. 11—The Sergeant's Boy (2 reels) (Dr.)..

BISON (Universal).

Sept. 7—Her Last Resort (Drama).....
Sept. 10—A White Indian (Drama).....
Sept. 14—The Girl from Golden Run (Drama)
Sept. 17—The Ranchman's Awakening (Drama)
Sept. 21—The Massacre of Santa Fe Trail (2 reels) (Drama).....
Sept. 24—The Sheriff's Reward (Drama).....
Sept. 28—At Old Fort Dearborn (Drama) (2 reels) .....
Oct. 1—A Western Episode (Dr.) .....
Oct. 5—When Uncle Sam Was Young (2 reels) (Dr.) .....

BRONCHO.

Sept. 18—Sundered Ties (Drama).....
Sept. 25—His Better Self (Drama).....
Sept. 25—His Better Self (Drama).....
Oct. 2—For the Honor of the 7th (Military Dr.)
Oct. 9—An Indian Legend (Dr.).....

CHAMPION.

Aug. 26—The Foundling (Dr.).....
Sept. 2—The Maid of the Rocks (Drama).....
Sept. 9—The Trysting Tree (Drama).....
Sept. 16—The Dummy Director (Drama).....
Sept. 23—Rose of the Islands (Drama).....
Sept. 30—Her Whole Duty (Dr.) .....

COMET.

Aug. 17—Western Chivalry (Drama) 1000
Aug. 19—House of "No Children" (Com.).....1000
Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy).....

CRYSTAL.

Oct. 6—The Girl in the Next Room (Com.)...
Oct. 6—The Man From the North Pole (Com.)

ECLAIR.

Sept. 26—The Old Clock on the Stairs (Drama)
Sept. 29—Love and Sacrifice (Com.-Dr.).....
Oct. 1—The Old Doctor's Humanity (Drama)..
Oct. 3—The Lucky Loser (Comedy-Drama)....
Oct. 6—The Lock of Hair (Drama).....
Oct. 8—All on Account of a Ring (Com.).....
Oct. 8—Surprising Eliza (Com.) .....
Oct. 10—A Choice by Accident (Com.-Dr.).....
Oct. 13—The White Bonnet (Dr.).....

GAUMONT.

Oct. 5—Zigoto Drives a Locomotive (Comedy).
Oct. 5—Harvesting Wheat in the Northwest (Agriculture) .....
Oct. 8—Love's Test (Dr.) .....
Oct. 9—Gaumont's Weekly No. 31 (Top.).....
Oct. 10—The Eternal (Dr.).....
Oct. 12—The Cotton Industry (Industrial)....

GEM.

Aug. 27—Baby Fingers (Drama).....
Sept. 3—The Celebrated Case (2 reels) (Drama)
Sept. 10—A Turn of Fate (Drama).....
Sept. 17—Down By the Sounding Sea (Drama)
Sept. 24—The Legend of Montmartre (Dr.).....
Oct. 1—The Convict's Return (Dr.).....

GREAT NORTHERN.

Sept. 7—The Afflicted Governor (Comedy).....
Sept. 7—The Spring Lock (Comedy).....
Sept. 14—Aunt Jane's Will (Comedy-Drama)...
Sept. 21—Benoit's Fortune (Comedy-Drama)....
Sept. 28—A Child of Genius (Comedy).....
Sept. 28—A Sly Servant (Comedy).....
Oct. 5—I Am Going Out for a Shave (Com.)..
Oct. 5—The Tramp's Revenge (Com.).....

IMP.

Sept. 16—The Millionaire Cop (Comedy-Drama)
Sept. 19—Sweet Alice Ben Bolt (Drama).....1000
Sept. 21—The Blind Musician (Drama).....
Sept. 21—The Exchange of Labels (Comedy)...
Sept. 23—Getting Mary Married (Comedy).....1000
Sept. 26—The Parson and the Moonshiner (Dr.).1000
Sept. 28—Lie Not to Your Wife (Comedy).....
Sept. 28—Curing Hubby (Comedy) .....
Sept. 30—The Cruel Stepmother (Dr.).....
Oct. 3—The Girl From the Country (Dr.).....
Oct. 5—He Had But Fifty Cents (Com.).....
Oct. 5—A Day in an Infant Asylum (Edu.)..

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His Frst Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KEYSTONE.

Sept. 23—Cohen Collects a Debt (Comedy).....
Sept. 23—The Water Nymph (Comedy).....
Sept. 30—Riley and Schultze (Comedy).....
Sept. 30—The New Neighbor (Comedy).....
Oct. 7—The Beating He Needed (Com.).....
Oct. 7—Pedro's Dilemma (Com.) .....

LUX.

Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239
Aug. 30—The Modern Child (Drama)..... 990
Sept. 6—A Cripple's Folly (Drama)..... 990
Sept. 13—Tommy's Playmate (Drama)..... 980
Sept. 20—The Little Beggar Boy (Drama)..... 963
Sept. 27—Only a Private (Drama)..... 970
Oct. 4—The Medallion (Drama)..... 963
Oct. 11—Evading Justice (Dr.) .....

MAJESTIC.

Sept. 10—Lola's Sacrifice (Drama).....
Sept. 15—Cupid vs. Cigarettes (Comedy).....
Sept. 17—Thorns of Success (Drama).....
Sept. 22—Mary's Chauffeur (Comedy).....
Sept. 24—The Butterfly (Drama).....
Sept. 29—Belligerent Benjamin (Comedy).....
Sept. 29—A Garrison Joke (Comedy).....
Oct. 1—The Call of the Blood (Drama).....
Oct. 6—The Little Music Teacher (Com.).....
Oct. 8—The Winner and the Spoils (Dr.).....

MILANO.

Sept. 7—Victims of Ingratitude (Drama).....
Sept. 14—The Wedding Gift (Drama).....
Sept. 21—The Two Overcoats (Comedy).....
Sept. 21—Bonifacio In Society (Comedy).....
Sept. 28—The Mysterious Auto (Comedy).....
Sept. 28—Honesty Punished (Com.-Dr.).....
Oct. 5—An Alpine Tragedy (Dr.).....

NESTOR.

Sept. 11—The Men Within (Drama).....
Sept. 13—Those Love Sick Cowboys (Comedy)
Sept. 16—The Horse Thief's Daughter (Drama)
Sept. 18—A Western Vacation (Comedy).....
Sept. 20—Won By a Call (Comedy).....
Sept. 23—Carl Van Gordon's Family (Comedy).
Sept. 25—The Criminologist (Drama).....
Sept. 27—Percy, the Bandit (Comedy).....
Sept. 30—The Old Prospector (Dr.).....
Oct. 2—The Boomerang (Com.) .....
Oct. 4—Hearts and Skirts (Com.) .....

POWERS.

Sept. 18—All On Account of a Widow (Comedy)
Sept. 20—Fate's Way (Drama).....
Sept. 25—The Plan that Failed (Comedy).....
Sept. 25—Swat the Fly (Educational).....
Sept. 27—Her Ambition (Drama).....
Oct. 2—Early's Awakening (Dr.) .....
Oct. 4—Two Women (Dr.) .....

RELIANCE.

Sept. 18—Caleb West (2 reels) (Drama).....
Sept. 21—The Redemption (Drama).....
Sept. 25—The Geranium (Drama).....
Sept. 25—Bedella and Her Neighbor (Comedy)..
Sept. 28—The Cuckoo Clock (Comedy-Drama)...
Oct. 2—Brothers Under the Skin (Drama)....
Oct. 5—Time Avenges (Drama) .....
Oct. 9—Guy Mannering (2 reels) (Dr.).....
Oct. 12—The Peddler's Find (Dr.).....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy). .....

REX.

Sept. 12—The Squatter's Rights (Drama).....
Sept. 15—Lost, a Husband (Comedy).....
Sept. 19—Faraway Fields (Drama).....
Sept. 22—The Conflict's End (Drama).....
Sept. 26—The Old Organist (Drama).....
Sept. 29—The Hidden Bonds (Drama).....
Oct. 3—Bob's Deception (Dr.) .....
Oct. 6—The Winnings of Silas Pegg (Com.)..

SOLAX.

Sept. 18—The Spry Spinsters (Comedy).....
Sept. 20—The Life of a Rose (Drama).....
Sept. 25—The Love of the Flag (Comedy-Drama)
Sept. 27—The Fugitive (Drama).....
Oct. 2—Si's Surprise Party (Comedy).....
Oct. 4—The Retreat from Eden (Drama).....
Oct. 9—Canned Harmony (Com.) .....
Oct. 11—A Fool and His Money (Com.).....

THANHOUSER.

Sept. 20—Two Souls (Drama).....
Sept. 22—At the Foot of the Ladder (Drama)...
Sept. 24—Undine (Parts 1 and 2) (Drama).....
Sept. 27—And the Greatest of These Is Charity (Drama) .....
Sept. 29—Please Help the Poor (Drama).....
Oct. 1—Letters of a Lifetime (Drama).....
Oct. 4—The Warning (Drama).....
Oct. 6—A Six Cylinder Elopement (Com.-Dr)..
Oct. 8—Miss Robinson Crusoe (Dr.).....
Oct. 11—(No Release this date).....

VICTOR.

Aug. 30—The Winning Punch (Dr.).....
Sept. 6—After All (Drama) .....
Sept. 13—All For Love (Drama).....
Sept. 20—Flo's Discipline (Comedy).....
Sept. 27—The Advent of Jane (Drama).....
Oct. 4—Tangled Relatives (Dr.) .....

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Charlie Colmes and the Knaves of Spades, 3 Reels.
Red Falcon, Hand Colored, 2 Reels.
Tale of Two Cities, 3 Reels.
Red Inn, or the False Friend, 2 Reels.
The Others' Sin, 4 Reels.

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LICENSED
RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Sept. 16—Stern Papa (Comedy).....
Sept. 16—Love's Messenger (Comedy).....
Sept. 19—Two Daughters of Eve (Drama)....
Sept. 23—Friends (Drama) .....
Sept. 26—A Disappointed Mamma (Comedy)....
Sept. 26—A Mixed Affair (Comedy).....
Sept. 30—So Near, Yet So Far (Drama).....
Oct. 3—A Feud In the Kentucky Hills (Drama)
Oct. 7—The Line at Hogan's (Com.).....
Oct. 7—A Ten-Karat Hero (Com.).....
Oct. 10—The Chief's Blanket (Dr.).....

CINES.

(G. Kleine.)

Sept. 14—Honors Divided (Drama).....1075
Sept. 16—The Daughter of the Spy (Special) (Drama) 1000
Sept. 17—Amalfi, Italy, and Surroundings (Sc) 225
Sept. 17—A Gun Factory (Industrial)..... 320
Sept. 17—Traditional Customs In Southern Italy (Topical) 430
Sept. 21—Betrayed For Love (Hist.-Drama)...1000
Sept. 24—A Cavalier's Romance (Drama)..... 667
Sept. 24—Castrovillari—Southern Italy (Scenic) 325
Sept. 28—Quaint Sights In Sardinia (Scenic)... 205
Sept. 28—Reuben and the Boys (Comedy)..... 975
Oct. 1—How a Brave Man Died (Drama)..... 540
Oct. 1—The Island of Malta (Scenic)..... 460
Oct. 5—Trifle Not With Love (Drama)..... 700
Oct. 5—Laino, Southern Italy (Scenic)..... 300
Oct. 8—A Glimpse of Sicily (Sc.)..... 250
Oct. 8—Artistic Glass Work (Industrial)..... 300
Oct. 8—The Wonder Powders (Com.) 450
Oct. 12—Trailing the Counterfeiters (Dr.)....1000

EDISON.

'Sept. 10—The Manufacture of Paper, Maine (Industrial). 1000
Sept. 11—The Stranger and the Taxicab (Com.).1000
Sept. 13—The Dam Builder (Drama).....1000
Sept. 14—The Rescue, Cure and Education of Blind Babies (Educational).....1000
Sept. 17—The Governor (Drama).....1000
Sept. 18—Lazy Bill Hudson (Comedy)..... 490
Sept. 18—National Soldiers' Home, Virginia (Descriptive) 510
Sept. 20—Hearts and Diamonds (Dr.).....1000
Sept. 21—The Grandfather (Drama).....1000
Sept. 23—How Bobby Joined the Circus (Com.) 650
Sept. 23—Benares and Agra, India (Scenic).... 350
Sept. 24—The Little Girl Next Door (Drama)...1000
Sept. 25—Cynthia's Agreement (Comedy).....1000
Sept. 27—Mary In Stage Land (Drama).....1000
Sept. 28—'Ostler Joe (Drama).....1000
Sept. 30—Calumet "K" (Drama).....1000
Oct. 1—The Girl from the Country (Drama)...1000
Oct. 2—Olympic Games—Pittsburgh Y. M. C. A. (Athletic) 200
Oct. 2—The Green-eyed Monster (Comedy)... 700
Oct. 4—"Cashmere" the Chief Health Resort of India (Educational & Scenic)...1000
Oct. 5—The Usurer's Grip (Drama).....1000
Oct. 7—A Curable Disease (Dr.).....1000
Oct. 8—Under False Colors (Dr.).....1000
Oct. 9—Uncle Mun and the Minister (Com.)..1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1000
Oct. 12—A Fresh Air Romance (Dr.).....1000

ESSANAY.

Sept. 3—Back to the Old Farm (Drama)....1000
Sept. 5—The Wildman (Comedy).....1000
Sept. 6—Twilight (Drama) 1000
Sept. 10—A Woman of Arizona (Drama).....1000
Sept. 12—The Listener's Lesson (Comedy)....1000
Sept. 13—Billy McGrath's Love Letters (Com.)1000
Sept. 14—Broncho Billy Outwitted (Drama)...1000
Sept. 17—Neptune's Daughter (Drama).....1000
Sept. 19—The Mixed Sample Trunk (Comedy)..1000
Sept. 20—The Love Test (Comedy).....1000
Sept. 21—Alkali Ike's Pants (Comedy).....1000
Sept. 24—Across the Broad Pacific (Scenic).....
Sept. 25—The Adventure of the Button (Com.-Dr.) 1000
Sept. 26—A Little Louder, Please (Comedy)....1000
Sept. 27—The Voice of Conscience (Drama)....1000
Sept. 28—An Indian Sunbeam (Drama).....1000
Oct. 1—Ghosts (Drama).....1000
Oct. 2—Well Matched (Comedy).....1000
Oct. 3—The Redemption of Slivers (Drama)..1000
Oct. 4—Terrible Teddy (Comedy).....1000
Oct. 5—Love On Tough Luck Ranch (Comedy)1000
Oct. 8—Alkali Ike Stung (Com.).....1000
Oct. 9—The Rebellion of Mandy (Com.).....1000
Oct. 10—The End of the Feud (Drama).....1000
Oct. 11—Not On the Circus Program (Drama).1000
Oct. 12—The Shotgun Ranchman (Drama).....1000

KALEM.

Sept. 13—The Street Singer (Drama).....1000
Sept. 14—A Railroad Lochinvar (Comedy-Drama)1000
Sept. 16—The Parasite (Drama).....1000
Sept. 18—In Peril of Their Lives (Drama)....1000
Sept. 20—Chipps of the Old Block (Comedy)..
Sept. 20—Tilley's Bird Farm (Educational)...
Sept. 21—The Grit of the Girl Telegrapher (Drama) 1000
Sept. 23—Fat Bill's Wooing (Comedy).....
Sept. 23—Roost, the Kidder (Comedy).....
Sept. 25—Queen of the Kitchen (Comedy).....
Sept. 25—Along the River Nile (Scenic).....
Sept. 27—The Heart of John Grimm (Drama)..1000
Sept. 28—The Apache Renegade (Drama).....1000
Sept. 30—The Poacher's Pardon (Drama).....1000
Oct. 2—A Hospital Hoax (Comedy).....
Oct. 2—Ancient Temples of Egypt (Scenic)..
Oct. 4—The Village Vixen (Drama).....1000
Oct. 5—The Confederate Ironclad (Drama)....1000
Oct. 7—When Youth Meets Youth (Dr.).....1000
Oct. 9—The Belle of the Beach (Dr.).....
Oct. 9—Election Day in California (Com.)....
Oct. 11—His Mother's Picture (Dr.).....1000.
Oct. 12—The Redskin Raiders (Dr.).....1000

LUBIN.

Sept. 18—When Father Had His Way (Com.)1000
Sept. 19—A Child's Devotion (Drama).....1000
Sept. 20—Turpentine Industry (Industrial)....
Sept. 20—No Trespassing (Comedy).....
Sept. 21—His Pair of Pants (Comedy)..... 600
Sept. 21—His Trade (Comedy)..... 400
Sept. 23—A Gay Time In Quebec (Comedy)....1000
Sept. 24—The Renegades (Drama) 1000
Sept. 26—Buster and the Gypsies (Comedy)....
Sept. 26—Swimming and Life Saving (Ind.)....
Sept. 27—Glued (Comedy).....
Sept. 27—The Water Wagon (Comedy).....
Sept. 28—The Doctor's Debt (Drama).....1000
Sept. 30—A Girl's Bravery (Drama).....1000
Oct. 1—The Amateur Ice-Man (Com.-Dr.)....1000
Oct. 3—The Physician of Silver Gulch (Drama).1000
Oct. 4—Spoony Sam (Comedy).....
Oct. 4—Collection Day (Comedy).....
Oct. 5—His Life (Drama).....1000
Oct. 7—The Last Rose of Summer (Dr.).....1000
Oct. 8—The Moonshiner's Daughter (Dr.).....1000
Oct. 10—The Players (Dr.).....1000
Oct. 11—Mr. Fixit (Com.).....
Oct. 11—The German Singers (Com.).....
Oct. 12—The Cringer (Dr.) 1000

MELIES.

August 22—The Moth and the Flame (Drama)..1000
Aug. 29—His Partner's Share (Drama).....1000
Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000
Oct. 3—A Western Coquette (Drama).....
Oct. 3—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000

ECLIPSE.

(G. Kleine.)

Sept. 18—New Plymouth (Scenic)..... 250
Sept. 18—A Country Holiday 730
Sept. 25—The Sacrifice (Drama).....1000
Oct. 2—A Foe to Race Suicide (Comedy)..... 500
Oct. 2—A Trip Through Belgium (Scenic).... 500
Oct. 9—Through Derbyshire Dales (Sc.)..... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700

PATHE.

Sept. 2—Pathe's Weekly No. 36, 1912.....
Sept. 4—Locked Out of Wedlock (Comedy)....
Sept. 5—The Penalty Paid (Drama).....
Sept. 7—Gee! My Pants! (Comedy).....
Sept. 9—Pathe's Weekly, No. 37 (Topical)....
Sept. 9—The Blighted Son (Special) (Drama)..
Sept. 11—Black Beauty (Drama).....
Sept. 12—Anquished Hours (Drama)....
Sept. 14—Saved at the Altar (Drama).....
Sept. 16—Pathe's Weekly No. 38 (Topical)...
Sept. 18—The Bandit's Spur (Drama).....
Sept. 19—The Desperado (Drama).....
Sept. 21—Silver Moon's Rescue (Drama).....
Sept. 23—Pathe's Weekly, No. 39, 1912 (Top.)
Sept. 25—Pals (Drama) .....
Sept. 26—Glacier National Park (Scenic).....
Sept. 26—The Andrew (Acrobatic).....
Sept. 28—The Filbuster's Ship (Drama).....
Sept. 30—Pathe's Weekly, No. 40, 1912 (Top.)
Sept. 30—The Man Hunt (Special Release) (Dr.)
Oct. 2—At the Burglar's Command (Comedy)
Oct. 3—Theodore Roosevelt (Topical).....
Oct. 3—Experiments With Liquid Air (Science)
Oct. 5—A Redman's Loyalty (Drama).....
Oct. 7—Pathe's Weekly No. 41 (Topical)...
Oct. 9—Passing Gypsies (Com.-Dr.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 12—Naughty Marietta (Com.).....

C. G. P. C.

Sept. 3—Beatrix d'Este (Drama).....
Sept. 6—Whiffles and the Magic Wand (Com.)
Sept. 6—The Bud, the Leaf and the Flower (Science). .....
Sept. 10—Love's Progress (Comedy-Drama).....
Sept. 10—A Little Journey In Tunis (Scenic)...
Sept. 13—For Her Lord (Drama).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel (Top.)
Sept. 17—The Elopement (Comedy).....
Sept. 17—Gerone—the Venice of Spain (Sc.)..
Sept. 20—Max's Tragedy (Comedy).....
Sept. 20—The Edmunds Klamm Ravine (Sc.)..
Sept. 24—The Princess and the Merchant (Juv.)
Sept. 27—The Musketeer's Conscience (Drama)
Oct. 1—A Well Washed House (Comedy)....
Oct. 1—Evolution and Life of a Silk Worm (Educational) .....
Oct. 4—A Ship Boy's Grit (Drama).....
Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons—Versailles—France (Sc.)
Oct. 11—His Country Before All (Dr.).....

SELIG.

Sept. 2—As the Fates Decree (Drama).....1000
Sept. 3—An Equine Hero (Drama).....1000
Sept. 5—Sergeant Byrne of the N. W. M. P. (Drama) 1000
Sept. 6—Circumstantial Evidence (Drama)....1000
Sept. 9—The House of His Master (Drama)...1000
ept. 10—The Fighting Instinct (Drama).....1000
Sept. 12—The Indelible Stain (Drama).....1000
Sept. 13—The Trade Gun Bullet (Drama).....1000
Sept. 16—The Substitute Model (Drama).....1000
Sept. 17—The Brand Blotter (Drama).....1000
Sept. 19—Into the Genuine (Drama).....1000
Sept. 20—Life and Customs of the Winnebago Indians (Drama) 1000
Sept. 23—A Detective's Strategy (Drama).....1000
Sept. 24—The Cattle Rustlers (Drama).....1000
Sept. 25—Partners (Drama).....1000
Sept. 26—The Pity of It (Drama).....1000
Sept. 27—The Borrowed Umbrella (Comedy)....
Sept. 27—Harvesting Alfalfa in New Mexico (Industrial) .....
Sept. 30—Bread Upon the Waters (Drama)....1000
Oct. 1—Why Jim Reformed (Drama).....1000
Oct. 2—The Pirate's Daughter (Drama).....1000
Oct. 3—The Great Drought (Drama).....1000
Oct. 4—An Assisted Elopement (Comedy).....1000
Oct. 7—How the Cause Was Won (Dr.).....1000
Oct. 8—A Motorcycle Adventure (Dr.).....1000
Oct. 9—When Edith Played Judge and Jury (Dr.) 1000
Oct. 10—Euchred (Dr.) 1000
Oct. 11—An International Romance (Dr.).....1000

VITAGRAPH.

Sept. 14—Popular Betty (Comedy-Drama)..... 800
Sept. 14—The Fortune in the Tea-cup (Comedy) 400
Sept. 16—Captain Barnacle's Waif (Drama)..1000
Sept. 17—The Troubled Trail (Drama).....1000
Sept. 18—A Vitagraph Romance (Drama).....1000
Sept. 20—The Indian Mutiny (Drama).....
Sept. 20—The Burning of the Match Factory (Topical) .....
Sept. 21—Adventure of the Italian Model (Dr.)1000
Sept. 23—Bobby's Father (Drama).....1000
Sept. 24—His Lordship, the Valet (Comedy)...1000
Sept. 25—Bill Wilson's Gal (Drama).....1000
Sept. 26—The Signal Fire (Drama).....1000
Sept. 27—The Counts (Comedy)..... 500
Sept. 27—Weary Starts Things in Pumpkinville (Comedy) 400
Sepr. 28—The Irony of Fate (Drama).....1000
Sept. 30—Her Choice (Com.-Dr.).....1000
Oct. 1—The Adventure of the Smelling Salts (Drama) 1000
Oct. 2—Bachelor Buttons (Comedy).....
Oct. 2—Diana's Legacy (Comedy).....
Oct. 3—She Cried (Comedy-Drama).....1000
Oct. 4—Her Spoiled Boy (Drama).....1000
Oct. 5—The Red Barrier (Drama).....1000
Oct. 7—Nothing to Wear (Comedy) 1000
Oct. 7—As You Like It (Special)—3 reel Drama) 3000
Oct. 8—The Godmother (Com.).....1000
Oct. 9—When Persistency and Obstinacy Meet (Dr.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Her Father's Hat (Com.)..... 700
Oct. 11—Mammoth Life-Savers (Com.)..... 800
Oct. 12—When California Was Young (Dr.)...1000

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Missouri	$190
Iowa	$170
Colorado and Wyoming	$175
California	$180

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"Zigomar" - - - - - - 3 "	"Through Trials to Victory" 3 "	"The Circus Girl" - - - - 2 "
"Redemption" - - - - - 3 "	"Voice of the Tomb" - - 3 "	"The Penalty" - - - - - 2 "
"Thunderbolt" - - - - 3 "	"Old Wyoming Days" - - 2 "	"Outcast Child" - - - - 2 "
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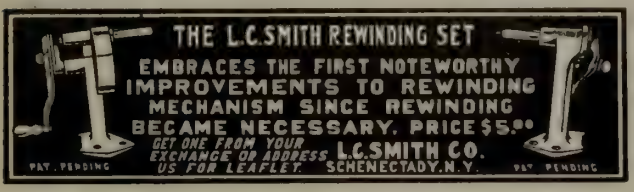
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Ruy Blas	2350 "	115.00
Slaves to Love	2400 "	135.00
End of Robespierre's Reign	1300 "	75.00
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A Drama of Florence	2000 ft.	100.00
Romeo & Juliet	3 reels	125.00
Ellen the Shop Girl	2200 ft.	110.00
Fools of Society	3 reels	160.00
Mine Disaster	2 reels	125.00
Labyrinths of a Great City	"	100.00
The Four Dare Devils	3400 ft.	175.00
Mona Lisa	2000 "	100.00
Wreck of the Aurora	3 reels	160.00
Only an Actress	2700 ft.	135.00
For One Hundred Dollars	2700 "	135.00
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The Stage	2400 "	125.00
The End	2 reels	100.00
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A Strange Bird	3000 "	180.00
The Great Moment	3800 "	200.00
Gray Auto Bandits	2000 "	140.00
Wandering Nation	3000 "	300.00
The Last House	2200 "	100.00
The Devil's Fury	2100 "	100.00
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Rose of Thebes	1800 "	125.00
Magdeline	3000 "	200.00
The Model	1800 "	90.00
The Faith of an Orphan	2400 "	125.00
Napoleon at St. Helena	1800 "	90.00
The House of Falkenburg	1600 "	125.00
The Power of Gold	3000 "	200.00
Gypsy Blood	3000 "	200.00
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Feature Reel Managers, with Small Capital, who understand the feature film Rental game, operating State Right offices. We will furnish half the capital necessary to open offices. We want hustlers. Write for particulars.

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1 No. 1A Motiograph, 1911 Model, first-class condition $135
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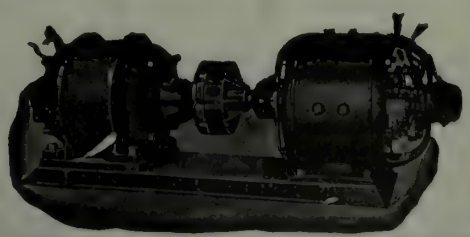
1 No. 4 1912 Standard, never used; new and complete 162
1 No. 4 1912 Standard, with D. C. motor 182
Second-Hand Current Savers for 110 volts, 60 cycles, of all makes but Hallberg (which I have replaced with my Standard Hallberg Economizers) .....$20 and up

Any information to help you in your difficulties along the above lines cheerfully furnished.

I am jobber of ALL MAKES of Moving Picture Machines

Through my Exchange Department I am prepared to make liberal allowance for your old machine in part payment on purchase of new M. P. machine of any make.

Separate catalogues of different makes of machines, supplies and economizers furnished free upon request, BUT Hallberg's Big Complete Catalogue costs you 25c.



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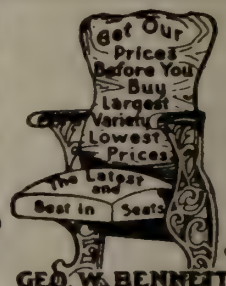

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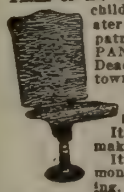

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

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CHEAP

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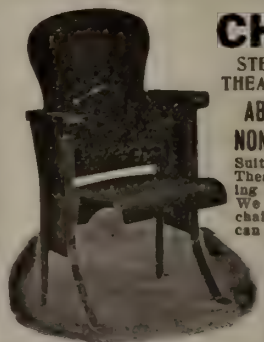
ABSOLUTELY NON-BREAKABLE



Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

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Large Line of Edison Goods

Established 1899

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Our Developing System

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We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

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Piano,	58 cents each;	both No.'s	$1.15
Violin,	40 cents each;	both "	75c
Cornet,	35 cents each;	both "	65c
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A KIND NEIGHBOR.

Forgive Us Our Trespasses.

Little Danny, living alone with his father, is taught to say the Lord's Prayer every night and to live accordingly. Father and son become acquainted with their pretty neighbor, Mary, towards whom the father is inclined to show more than a friendly interest. Mary takes the lad to town on the day a theatrical troupe arrives, and one of the actresses recognizes in Danny her son. Years back she had gone astray, and husband and wife were estranged. Mary nobly puts her own feelings aside to effect a reconciliation, but without avail. Danny's father is stern, and not till the child repeats the prayer "Forgive . . . . . as we Forgive" is he softened and the home completed.

G. MELIES, 204 EAST 38th St., NEW YORK CITY

Approx. length 1000 feet

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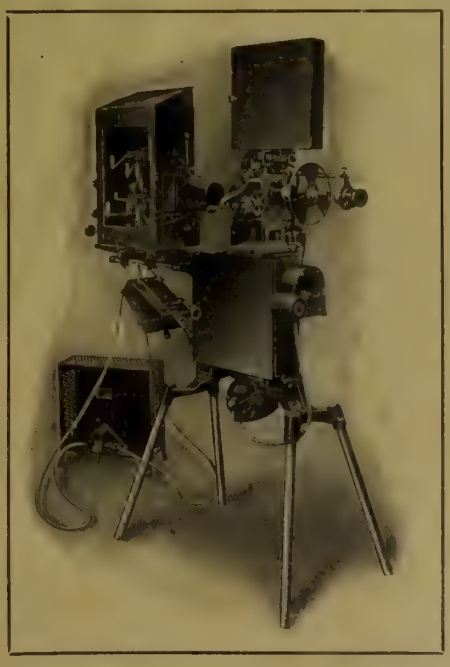
Your machine points the way to prosperity or failure. It must be the best to meet competition and start you on the easy road to success.



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ARC LAMP: 100 amp. capacity, 14 adjustments, will take 3-4" carbon, 6" lower, 12" upper.

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STAND: All iron, 14" magazine built in.

This mentions a few improvements which make for greater efficiency.

Power's now better than ever

Let us send you catalogue G with full details.

NICHOLAS POWER COMPANY

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CAREY PRESS, N. Y.

Vol. 14. No. 2 October 12. 1912 Price. 10c

E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

The Kiss of Judas—Scene from Kalem's "The Life of Christ."

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

Another peep behind the scenes. Miss Taku Takagi (on left-hand running board of auto) starting out with her Company to produce a picture for the

JAPANESE SERIES OF **THE THANHOUSER THREE-a-WEEK**

The Next: "FOR THE MIKADO" *Friday, October 18*

WEEK BEGINNING SUNDAY, OCTOBER 13

Sunday, October 13

"Dotty, the Dancer"

A musical comedy man is one of the "talent" at a rich man's home, and is smitten with the daughter of the house, who reciprocates his affection. Of course, the difference in their position makes marriage out of the question until a wig and a female dancer's costume turns the trick. *Tuesday, October 15*

"When Mercy Tempers Justice"

A refined theme, refinely treated and certain to win the approval of the most discriminating audiences. Such films as this gain the "pictures" new friends, and from the best classes.

Friday, October 18

"For the Mikado"

A story of Japanese patriotism that is made the more understandable by the recent tragic ending of General Nogi, caused by the demise of his Mikado. The loyalty of a timid Jap woman (Miss Takagi) to her husband and her country causes her to sacrifice her life without a tremor.

AND THEN THESE TWO-REEL FEATURES:

Tuesday, October 29

"PUT YOURSELF IN HIS PLACE," a human interest film in the "East Lynne" class. Adapted from the book of CHARLES READE.

Dates Shortly

"THE STAR OF BETHLEHEM," a Thanhouser Masterpiece—that's all.

"FOREST ROSE," a realistic filmatization of EMERSON BENNETT'S thrilling story of pioneer days in the West.

"THE WOMAN IN WHITE," the best known of all WILKIE COLLINS' novels.

Thanhouser Co., New Rochelle, N. Y.

The Film Supply Company, American and Canadian Agents.

FIVE-A-WEEK ESSANAY

The World's Most Popular Photoplay Comedian

"ALKALI" IKE

In Another Rip-Roaring Western Feature

THIS WEEK!

Released Tuesday, Oct. 8th.

"Alkali" Ike Stung!

Augustus Carney, famous the world over for his character-creation of "Alkali" Ike, has never appeared to funnier advantage than in this clever Western comedy riot of mirth. One of those rapid-fire, sure winners, in the best of company!

Released Wednesday, Oct. 9th.

"The Rebellion of Mandy"

A pleasing summer pastoral comedy concerning the trials of a grouchy old farmer who tries to run his own household. Sufficient to say he quickly has a mutiny on his hands until conditions are restored to normal. Briskly animated and thoroughly enjoyable.

Released Thursday, Oct. 10th.

"The End of the Feud"

A powerful drama of the Kentucky hills. The bitterness of a feud between two clans is wiped out forever in the strangest of ways. Staged amidst rugged and beautiful natural scenery. Martha Russell and Francis X. Bushman in feature roles!

Released Friday, Oct. 11th.

"Not on the Circus Program"

An enthralling dramatic story of life "under the great white top." The romance of a little bareback rider, and her salvation from a terrible fate through the intervention of Providence. Master Billy Calvert, Evebelle Prout, Howard Missimer and Frank Dayton in the leading roles.

Released Saturday, Oct. 12th.

"The Shotgun Ranchman"

A splendid Western drama staged in the very heart of the hill-country. The regeneration of a surly ranchman under the influence of a little child. Teems with heart-appeal and simple beauty.

WATCH FOR THE RELEASE-DATE ANNOUNCEMENT!

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Increase Your Box Office Receipts with Those Fine Three-Sheet Posters

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PHOTOS OF ALL ESSANAY PLAYERS

size 8 x 10, price $3.00 per dozen, can be secured from the Players' Photo Co., 177 N. State St., Chicago, Ill.

ARE YOU GETTING THAT BIG FIVE-A-WEEK ESSANAY PROGRAM EACH WEEK?

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"LOVE'S TEST"

Its Popularity Will Test the Seating Capacity of Your Theatre

WHEN YOU SEE A GOOD THING---GO FOR IT!

Seeking a Cupid without cupidity — A Dolly Dollars who wants to be loved for herself—Finding a Nature's nobleman while disguised—Loyalty that would endure a life of bread and cheese and kisses — Love laughs at locksmiths in the form of a shrewd father

FILMS OF FELICITY

FILMS OF FUTURITY

IT LASSOES THE INTEREST

"THE TIE ETERNAL"

An agreeable variation of the "Eternal Triangle"—Showing the indivisibility of the marital unit — The child versus divorce

Saturday, October 5—Launching of the Imperator and **Harvesting in the Northwest**

Saturday, October 12—Reunion Week in Eli Town and **The Cotton Industry**

Tuesday, October 15—Beethoven

Thursday, October 17—The Legend of Cagliostro

Saturday, October 19—The Panama Canal and **Special**

Gaumont

GAUMONT COMPANY

FLUSHING, NEW YORK

Film Supply Company of America, Sole Distributors

Gaumont

UNIVERSAL WINS AGAIN AND AGAIN!

Supreme Court of New York State Denies Injunction Sought by C. O. Baumann!

Close on the heels of the almost innumerable other victories won by the hustling Universal came the decision rendered by Justice Delany, of the New York State Supreme Court, refusing flat-footedly to grant an injunction against the Universal sought by Charles O. Baumann of the New York Motion Picture Co.

Mr. Baumann sold the "Bison" and the New York Motion Picture Co. to the Universal. After the deal was all closed, he became dissatisfied. He went to the courts with the result noted above. The court denied Mr. Baumann's plea.

The Democratic Committee Picks Universal to Make Film of Woodrow Wilson!

The Democratic Committee after looking over the whole field of moving pictures has decided that the hustling Universal is best fitted to make a special campaign picture of Woodrow Wilson, democratic nominee for president of these United States. This is one of the highest compliments ever paid to any moving picture concern!

The scenario for the Woodrow Wilson picture was especially written for the purpose so that even aside from its political effect it will be of nation wide interest. This big victory and the many other things we have accomplished ought to convince you that the Universal has got more hustle, more ability, more red blood and more determination to do big things for you than anybody else in the business.

REMEMBER!

The world-famous Ambrosio films are now a regular part of the already powerful Universal program. See that you get them!

WATCH FOR THOSE BIG LION PICTURES.

REMEMBER!

Crystal films, with Miss Pearl White, formerly of Pathe in the leading roles, are now a regular part of the Universal program!

A SPLIT COMEDY EVERY SUNDAY.

REMEMBER!

THAT KING BAGGOT IS DOING BETTER WORK AND APPEARING IN BIGGER IMPS THAN EVER

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REMEMBER!

TO ALWAYS "*DEMAND THAT UNIVERSAL PROGRAM*"

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The Brightest Lights in Illuminate the

"It's Alive!"

Famous Broadway Stars Pose for the Universal's Wide-awake Animated Weekly! IT'S ALIVE!

IMP

"THE WRECKERS."
Monday, October 7th.

A soul-stirring marine story depicted with startling realism. Superb scenic effects, superior acting and brilliant production.

"THE BRIDAL ROOM."
Thursday, October 10th.

It's exquisite. A King Baggot Imp that will make your heart go pit-a-pat. King Baggot plays the greatest emotional role that he has ever been afforded an opportunity to portray. It's a pulsating, living drama.

"A BRONX COCKTAIL."
On the Same Reel:
"A BAD TANGLE."
Saturday, October 12th.

This isn't an ordinary smirk-getter, or a snigger-producing split-comedy. It's a genuine chuckle. The kind that will set the whole house roaring with laughter.

101 BISON

"THE INDIAN RAIDERS."
Tuesday, October 8th.

There's a zest in the producing of this Western drama that will leave a lingering impression. Snappy, spirited action, beautiful scenery and a splendid cast.

"THE TATTOO."
Saturday, October 12th.

An Indian-Cowboy drama that will warm the cockles of your heart. Replete with thrills. Two thousand feet of excitement crowded into one reel.

NESTOR

"EMPLOYER'S LIABILITY."
Monday, October 7th.

There isn't a person in your house that won't relish this fascinating dramatic offering. You'll feel the cry of humanity down deep in your heart.

"HIS ONLY SON."
Wednesday, October 9th.

It's a real good Western. Just enough romance and enough of the "chase" to put it in the "worth while class."

"LOVE AND A LEMON."
Friday, October 11th.

A refreshing little comedy with heaps of joviality and good cheer in it. They'll be delighted when they see this sprightly production. Western atmosphere and plenty of it.

CRYSTAL

"THE DRESSMAKER'S BILLS."
On the Same Reel:
"McGUIRK THE SLEUTH."
Sunday, October 13th.

Hubby's practical joke in giving away his wife's clothes works as a boomerang. His own went with them. Really delightful comedy. On the same reel—a diverting comic that will chase away dull cares.

GEM

"THE ORPHANS."
Tuesday, October 8th.

There's a pathetic vein that runs through it, but it's not by any means sombre. There's a sublimity about it that surpasses description.

UNIVERSAL FILMS
TRADE MARK

"Demand That Universal Program"

he Theatrical Firmament Universal Program

See One of Them Each Week in "Who's Who in Stageland" in the Animated Weekly! "IT'S ALIVE!"

"It's Alive!"

POWERS

"GOOD SNUFF."
Wednesday, October 9th.

A crackerjack kid's comedy. You'll dance for joy when you see the antics of the children. It's simply immense.

"ON THE DANGER LINE."
Friday, October 11th.

You will sit back in your chair and admire with pride this drama. The earnestness of production is only surpassed by the elegance and spirit of the story.

ECLAIR

Tuesday, October 8th.
"SURPRIZING ELIZA."

On the Same Reel:
"ALL ON ACCOUNT OF A RING."

After you've shown these two genial comedies they will all be as merry as a cricket. They will chirp with glee as this funny split is projected.

"A CHOICE BY ACCIDENT."
Thursday, October 10th.

It won't be as hard for the audience to raise a smile as it was for the nephew to raise a suit of clothes when the tramp stole his at the swimming-hole. It's a frisky comedy that will please even the dyspeptic skeptic.

"THE WHITE BONNET."
Sunday, October 13th.

It will touch a chord that will vibrate with emotionalism. He wasn't ashamed of his old-fashioned mother with her "white cap," but the other fellow was. It was a real test to show which man's heart was in the right place.

REX

"IF DREAMS CAME TRUE."
Thursday, October 10th.

There's something sympathetic about this picture that makes it so totally different from the average dream picture. One thousand feet of pleasure-giving diversion.

"WHEN TWENTY IS IN LOVE."
Sunday, October 13th.

One of those "happy as a lark" kind of comedies. Full of jollity; alive with exhilaration. A "Jim Dandy" for the Sunday program.

CHAMPION

"TO ERR IS HUMAN."
Monday, October 7th.

A very pretty Colonial picture with a very pretty story. Some beautiful locations topped off by some brilliant acting.

MILANO

"THE GYPSY SPY"—TWO REELS.
Saturday, October 12th.

A profound drama enacted with the utmost zeal of a superior Milano cast. Your heart will thump before you get to the gripping finale.

VICTOR

"BETTY'S NIGHTMARE."
Friday, October 11th.

The histrionic aspirations of the cook (Florence Lawrence) and the mad infatuation of the hired man cause no end of merriment.

"Demand That Universal Program"

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In Two Parts.
A Melo-Photo-Drama of Tremendous Human Appeal
A plot of "Woman against Woman" which has forever caused the most sinister conflict in human affairs. Filled with that most fascinating atmosphere of life on the stage and ending in an ultra-sensational theatre fire which is a veritable holocaust.
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No celebrity in the history of the stage has been nearly as widely or highly advertised. Every one of every tongue knows of Her. All this past and accumulated advertising is going to make this release practically as safe an investment as GOVERNMENT 4'S.

The subject is in two parts and produced by "LE FILM D'ART," which alone is sufficient guarantee of its artistic superiority. It is surrounded by every bit of necessary advertising matter.

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MR. OPIE READ

Announcement Extraordinary

The American Film Manufacturing Company is privileged to announce that it has secured the exclusive moving picture rights to the very popular story of

THE STARBUCKS

and further has the honor to announce that the author, Mr. Opie Read, will impersonate the character of Jasper Starbuck.

Mr. Read is a true Southern type and possesses the characteristics which make it possible for him to portray the emotions of the character he created to the best possible advantage.

It is conceded that Mr. Read's popularity as an orator, journalist and dramatist will assure this production the warmest reception on the part of the general public. There is scarcely a nook in the country where the fame of Opie Read has not permeated. It is established that the dramatic performances on the legitimate stage were exceedingly popular and that the sale of the book proved one of the biggest on record.

The expense of this production has not entered into consideration, as the American Film Manufacturing Company is desirous of presenting to its patrons and friends a real and rare offering—a study in expression, manners and customs which will stimulate the intellect and prove to be a mental treat.

THE STARBUCKS will be released in two reels on Saturday, November 9, 1912, and will mark the change of release date from Wednesday to Saturday in all succeeding weeks.

ADVERTISING MATTER FOR

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INCLUDES TWO KINDS OF ONE-SHEETS, THREE-SHEETS, COLORED ANNOUNCEMENT SLIDES, ILLUSTRATED HERALDS AND HALF-SHEET LOBBY DISPLAYS IN THREE COLORS, SHOWING A LARGE REPRODUCTION OF THE POPULAR

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THE GOLD BRICK

(Comedy)

RELEASED WEDNESDAY, OCTOBER 16th

There is nothing so easy as putting "one over" on the wise guys. Gerry, a slick proposition, comes to town, corrals the crooks and confidence men and "lets them in on" an excellent proposition. Gerry would have gotten away with the game if the police hadn't interfered. By one of those tricks of fate, a Rube from the country is the one who profits by Gerry's get-rich-quick scheme.

THE MAVERICK

(Melodrama)

RELEASED FRIDAY, OCTOBER 18th

A young girl, friendless, accepts the protection of two men of questionable respectability, who pose as decent citizens. She unwittingly invites a wealthy Westerner, whom she meets unwillingly, to her boarding house. Her "friends" break in and hold up the Westerner for his money. With the aid of the girl, the Westerner is able to turn the tables on the hold-up men.

THE HIGH COST OF LIVING

RELEASED WEDNESDAY, OCTOBER 23rd

Solax Company

FORT LEE, NEW JERSEY

THE GREATEST COMEDY EVER SEEN

"STOLEN GLORY"

OCTOBER 14

Introducing sensational battle scenes and a topical subject into a comedy that will cause screams of laughter. An old veteran and a farmer love a widow. The warrior tells of his prowess, and the battles are shown in the picture. The farmer lies about what he has done and his story is shown. The climax comes during the great G. A. R parade at Los Angeles, when the veteran unmasks his rival. This is without question one of the greatest films ever produced.

MACK SENNETT

FOUR FAMOUS ACTORS

MACK SENNETT — **FRED MACE**
MABEL NORMAND — **FORD STERLING**

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MUTUAL FILM CORPORATION, 60 WALL STREET, SOLE AGENTS FOR UNITED STATES AND CANADA

GENUINE "101" BISON HEADLINER

"THE VENGEANCE OF FATE"

Released Friday, October 18th

Another Big, Two Reel Thriller. Exhibitors should follow up "Custer's Last Fight" with this splendid feature subject

We are in the market for scenarios. The minimum price paid will be $50.00. We want stirring Frontier, Pioneer, Military Stories in one and two reels. If your story is not worth at least $50.00, don't send it in.

N. Y. MOTION PICTURE CO.

150 EAST 14th STREET NEW YORK CITY

Mutual Film Corporation, 60 Wall St., Sole Agent for U. S. and Canada

"THE SHERIFF'S ADOPTED CHILD"

Released Wednesday, Oct. 16

STIRRING WESTERN STORY

THRILLING PURSUIT AND CAPTURE

THE ESCAPE FROM JAIL

MARVELOUS ACTING BY A BOY

BEAUTIFUL, WILD, CALIFORNIA SCENERY

WE ARE IN THE MARKET FOR SCENARIOS. THE MINIMUM PRICE PAID WILL BE $50. WE WANT STIRRING FRONTIER, PIONEER, MILITARY STORIES IN ONE AND TWO REELS. IF YOUR STORY IS NOT WORTH AT LEAST $50.00, DON'T SEND IT IN.

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Mutual Film Corporation, 60 Wall Street, Sole Agents for U. S. and Canada

LUBIN FILMS

Released Tues., Oct. 8th, 1912. Length about 1000 ft.

THE MOONSHINER'S DAUGHTER

A melodramatic story of the moonshiners of Virginia. Zeb Roth is in love with Lucy Blackwell, but she engages herself to a rich artist. Zeb with the assistance of several of his operators waylays the couple and binds the artist to the railroad track. Lucy rescues her lover and marries him as the Fiend is turned over to the tender mercy of the Law.

Released Thurs., Oct. 10th, 1912. Length about 1,000 ft.

THE PLAYERS

Ormi Hawley, an amateur actress, falls in love with Edwin August, an actor. In the production the amateur makes a big hit, but soon discovering that the leading lady of the company is in love with August, she leaves the organization and marries a millionaire. One night August is taken sick on the stage and is carried home. The millionaire's wife reads the news in the paper and persuades her husband to accompany her to the sick man's home. They arrive just in time for a last parting and the actor dies in his loved one's arms.

Released Friday, Oct. 11th, 1912. Length about 600 ft.

THE GERMAN SINGERS

Shutz, Bungarten and Schnitz with their families, visit the Saengerfest. They think they can sing, and, entering the hall, burst forth into a refrain of the Fatherland, for which they are promptly ejected. They next exercise their voices on the streets and in the park, finally intruding upon a German band. The police chase them to a freight yard, lock them in a box car and ship them back to their home town.

Released Friday, Oct. 11th, 1912. Length about 400 ft.

MR. FIXIT

Mr. Fixit will butt in to fix other people's troubles. At last he tackles a dynamite charge which refuses to go off. He succeeds and is separated into many pieces, which being interred, the spot is duly marked: "Here lies our main Fixer."

Released Saturday, Oct. 12th, 1912. Length about 1000 ft.

THE CRINGER

A young sheep and goat herder is a moral coward, one day attending a sick kid he is attacked by a band of cowboys and beaten. Then the owner of the flock strikes him and still later he is struck by a fellow herder. Sympathy for the kid arouses his fierce nature. He steals a horse, rides into the mountain town, holds up the cashier of the bank and secures a bag of gold. He is pursued by a posse and takes refuge in a log cabin. Being shot, he dies exclaiming, "I was not afraid."

Released Monday, Oct. 14th, 1912. Length about 1000 ft.

THE UPRISING

An Indian uprising threatens Arizona Dells, where reside Ryan, his wife and daughters. Mary, one of the girls, implores Bob Roquet, her sweetheart, to go up into the hills and save her married sister. Bob goes and finds the sister and her husband massacred. He snatches the baby and starts homeward. The settlers and trappers vow to exterminate the red skins which they do, and Bob wins his sweetheart.

NOTE: The Lubin Pictures which have heretofore been released on Wednesday, will on and after September 24th be released on Tuesday.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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Cinematography	Guaranteed	Perfectly	Correct;
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Compelling,	Gripping,	Powerful	Climaxes.
Convulsive	Glee	Provoking	Comedy
Casts	Giving	Productions	Cleverly.
Change	Guarantees	Profits	Colossal!
Consequently,	Gentlemen,	Provide	Change!

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UNDERWRITERS TYPE B

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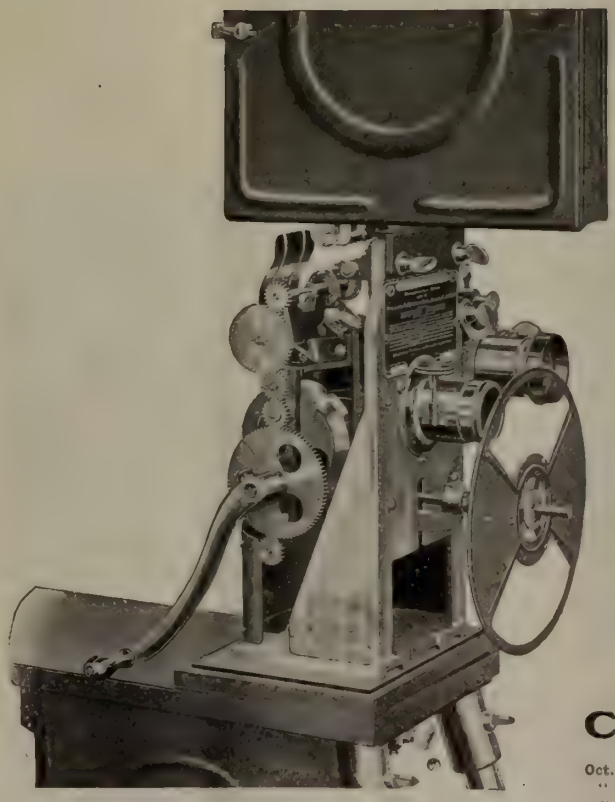

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Don't let the crowd go past YOUR show to the one around the corner. Throw out the cheap machine that gives the flickering, eye-tiring pictures—that's always breaking down; you've given it a chance and found that it won't hold the people.

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The only machine with hardened steel shafts running in hardened bearings throughout.

Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House, with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1¼ inches in diameter. A very substantial stand.

CURRENT EDISON FILMS

Oct. 11—"The Charge of the Light Brigade." 1,025 feet. Dramatic.
" 12—"A Fresh Air Romance." 1,000 feet. Dramatic.
" 14—"Outwitting the Professor," by C. E. Cox. 1,000 feet. Comedy.
" 15—"Glimpses of Bermuda." 350 feet. Scenic.
" 15—"The Widow's Second Marriage." 650 feet. Comedy.
" 16—"Removing Sunken Vessels." 350 feet. Descriptive.
" 16—"Like Knights of Old." 650 feet. Comedy.
" 18—"The Foundling," by Harry Furniss (produced in England). 1,000 feet. Dramatic.
" 19—"A Soldier's Duty," by Chas. H. Brabin. 1,000 feet. Dramatic.
" 21—"Kitty at Boarding School." 650 feet. Comedy.
" 21—"Mother Goose in a Sixteenth Century Theatre." 350 feet. Comedy.
" 22—"At the Masquerade Ball," by M. B. Havey. 1,000 feet. Dramatic.
" 23—"At Home in the Water," a swimming demonstration, by G. H. Corsan, celebrated instructor. 400 feet. Descriptive.
" 23—"The Boy Rangers." 600 feet. Comedy.

Thomas A. Edison INCORPORATED

239 Lakeside Ave., Orange, N. J.

VITAGRAPH

LIFE PORTRAYALS

"NOTHING TO WEAR" *Monday, October 7th*

That's what she said. With a lamp shade and a portiere, she togs herself out in great style. Some swell dame.

"THE GODMOTHER" *Tuesday, October 8th*

Marshall P. Wilder isn't very handsome. Made up as the college boy's godmother, he fools the girls. The joke all comes out and the boys get in wrong.

"WHEN PERSISTENCY and OBSTINACY MEET" *Wednesday October 9th*

The girl won't give in. Her beau persists. Finally she makes up with him. He has to resort to all sorts of tricks to square himself.

"AS FATE WOULD HAVE IT" *Thursday, October 10th*

After promising to marry him, her father induces her to consent to marry another fellow. She gives up the second one and waits for her first love. They are married.

"HER FATHER'S HAT"
"MAMMOTH LIFE-SAVERS" } *Two Comedies* *Friday, October 11th*

A stout lady sits on a man's hat. Her daughter loans him her father's. Through the hat everybody gets acquainted. Flora Finch is saved from drowning by elephants. Some fun, some life-savers.

"WHEN CALIFORNIA WAS YOUNG" *Saturday, October 12th*

In days of old when Knights were bold, California was young in romance and chivalry. Nothing more entrancing has ever been depicted than this portrayal.

NEXT WEEK, SIX A WEEK

"EVERY INCH A MAN"—Up to the mark. MONDAY, OCTOBER 14th.

"MRS. LIRRIPER'S LODGERS"—From Dickens' novel. TUESDAY, OCTOBER 15th.

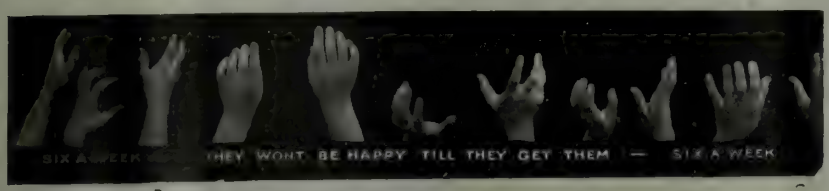
"AN ELEPHANT ON THEIR HANDS"—Big thing. WEDNESDAY, OCTOBER 16th.

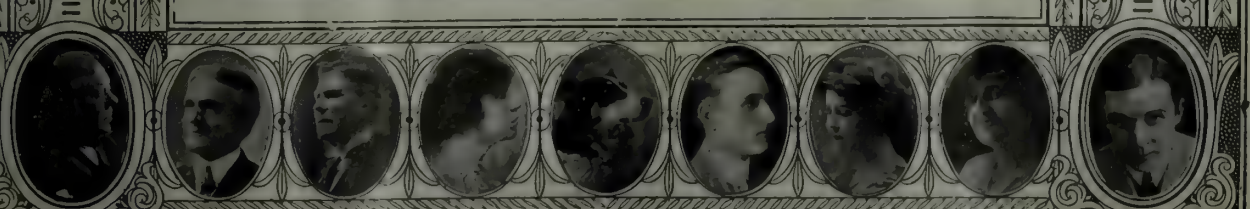
"FATHER'S HOT TODDY"
"EVENING PARADE AND BIG-GUN PRACTICE AT FORT HAMILTON" } —Comedy and coast defenders. THURSDAY, OCTOBER 17th.

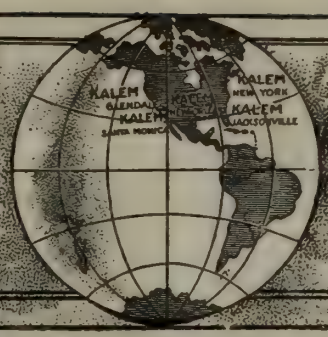
"A MISTAKE IN SPELLING"—No Mistake in This. FRIDAY, OCTOBER 18th.

"BUNNY ALL AT SEA"—Funny doings. SATURDAY, OCTOBER 19th.

SPECIAL THREE-REEL FEATURE, "AS YOU LIKE IT," RELEASED THROUGH THE GENERAL FILM COMPANY, MONDAY, OCTOBER 7th.







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NEW YORK

The County Fair

Mary, a pretty country girl, dazzled by flattery and promises of fine clothes, agrees to elope with a side showman at the fair. The side showman's sweetheart, Lazelle, tells of the scheme and aids Mary's father in stopping the elopement just as the runaways were about to board the train.

This is a Genuine Novelty

One and Three Sheet 4 Color Posters.

Released Monday, Oct. 21st.

The Peril of the Cliffs

Dr. Boswell rescues Rhoda from drowning and they become fast friends.

While the doctor and Rhoda are out walking, the doctor, in an effort to secure wild flowers for Rhoda, falls over a cliff. Rhoda runs for help, but when the rescuers arrive they find the doctor has disappeared.

See the solution in the film.

Released Wednesday, Oct. 23d.

The Girl in the Caboose

The Drummer tries to flirt with the Caboose Girl but is repulsed. His persistence results in a good ducking at the water plug.

A few days later the Drummer plans to revenge himself on the Caboose Girl. The failure of his plot is cleverly portrayed by the Kalem players.

(On the same reel.)

New York Public School Drills and Dances

This is an exceptionally interesting subject.

eleased Friday, Oct. 25th.

Death Valley Scotty's Mine

A thrilling Western drama with "Death Valley Scotty," (Walter Scott), portraying the principal character in the story.

This is the only and original "Scotty," whose services for this sensational Western mining story were secured at a big expense.

Released Saturday, Oct. 26th.

One, Three and Six Sheet Posters for This Feature

KALEM

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MOVING PICTURE WORLD

J. P. Chalmers, Founder.

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Facts and Comments

IF Cotton Mather and the rest of the New England witch-hangers were to return to earth they would be found in the forefront of the men fighting the motion picture. Men of that calibre are by no means extinct even to-day, and once in a while a peculiarly offensive specimen is discovered. In Mobile, Ala., a doctor of divinity has drawn the attention of the whole state to him for his fierce denunciation of the Sunday exhibitions. He has set up the amiable motto: "If the people will not come to the churches we must drive them in." The reverend gentleman has by at least two centuries survived the age in which he should have been born. The day of forcing people into church and cutting the noses off the "reclusants" will not return again. In matters of belief argument, appeal to reason and example count more than all threats of ecclesiastical wrath. The leading newspaper in Mobile, the *Tribune*, voiced the public sentiment of the city in an article in which the fanatical preacher was gently but firmly rebuked for his narrow-mindedness and bigotry. We are very sure the exhibitors of Mobile know their business and have so conducted their shows that they have gained the favor of their patrons. If this were not so the *Tribune* would not have come to the rescue of the Sunday entertainment. THE MOVING PICTURE WORLD, which has been a persistent and earnest advocate of a decent Sunday entertainment, is deeply gratified to read and quote the following paragraph on the subject, taken from an editorial in the columns of the paper mentioned:

> Since the inauguration of the moving picture shows, the Sundays have been much more quiet and orderly than formerly, and there are not as many arrests by reason of the clean, wholesome shows which are put on at the picture shows, as it gives the people a chance to put in a quiet Sunday in a well ventilated, cool place, removed from the noise, dust and turmoil of the outside world. No other method of amusement has been started in the past twenty years which has been so productive of good as the very shows which the reverend doctor is trying so hard to eliminate.

When the reverend doctor read the article he immediately discontinued his subscription to the paper, a most conclusive and suitable argument to the type of mind represented by this divine. Sometimes we cannot help feeling proud of the motion picture just because of the enemies it makes.

* * *

A FRIEND and reader of THE MOVING PICTURE WORLD writes from Portland, Oregon, to call our attention to an editorial in a local newspaper, which attempts to deal with the value of the motion picture as a recorder of history. The writer doubts the value of the motion picture as a chronicler of history because "passion and prejudice will sway the man with the camera as much as the man with the pen." Here we have a wrong conception of the mission of the motion picture as a teacher of history. To film all the great events of the age would of course be an utter impossibility, because the happenings of importance are not always scheduled in advance, and even the camera cannot catch up with the flight of time. In showing, however, to future generations the manners and costumes of the present day, its views of life, its institutions and customs the value of the cinematograph is simply inestimable. In the history of descriptive literature there are few finer efforts than the pictures Pliny gives us of the destruction of Herculaneum, but we would willingly trade his description for a reel or two of motion pictures showing the eruption of Vesuvius and the tremendous catastrophe which followed it.

* * *

WE hope that lecturers will, during the present season, come to form a more regular part of the motion picture program. Two facts will contribute to the growth of the lecture. The notable increase of feature films and the general improvement of the average production constitute the one reason, while the other must be found in the growing intelligence and broadening experience of the exhibitor. Exhibitors everywhere have taken a decided stand against cheap vaudeville and, thanks to their persistent efforts, aided at all times by THE MOVING PICTURE WORLD, cheap vaudeville is practically a thing of the past. Let us remember that it owed its origin entirely to the very natural desire for the human voice as an essential part of any entertainment intended to attract and delight human beings. The lecture supplies this indispensable factor of the motion picture program. It is the right kind of an added attraction because it grows directly out of the picture and helps to make it more enjoyable. It runs with the picture. Intelligently used it gives to the dramatic subject a living force which creates the impression of a play rather than a dumb show. It emphasizes and makes perfect the value of the educational film. We all readily recognize the need of a lecture for such features as the "Passion Play" or "Dante's Inferno" or the "Odyssey"; but there are hundreds of reels, not necessarily features, which can be made ten times more attractive to an audience by means of a good lecture. Not even the keenest intelligence will understand all the nice and fine points in a picture on witnessing it the first time. A lecturer who has thoroughly studied and analyzed a dramatic, historic, classic or literary subject and will then patiently and conscientiously prepare a lecture, making his words run with the action on the screen, emphasizing here and explaining there, will always be listened to with grateful interest by any kind of an audience, whether it be composed of men and women from the mills and factories or of a more cultured clientele. Indeed, we have the enthusiastic testimony of scores of exhibitors and hundreds of spectators that a picture which they had before seen without a lecture seemed like a new revelation when they saw it later and heard it properly explained; on the other hand, they characterized as "dead and flat" a fine picture which they saw without a lecture after having seen it once with a lecture. While in some cities, especially Boston, Chicago and Philadelphia, the lecture has made a distinct progress, it is but little used in other sections. Here is an opportunity for the wide-awake exhibitor. Let him try to introduce the lecture in his theatre, at first once or twice a week with proper advance advertising. If the experience of the past counts for anything, the box-office receipts will furnish the one unfailing test of the merit and value of the lecture.

"The Life of Christ" (Kalem)

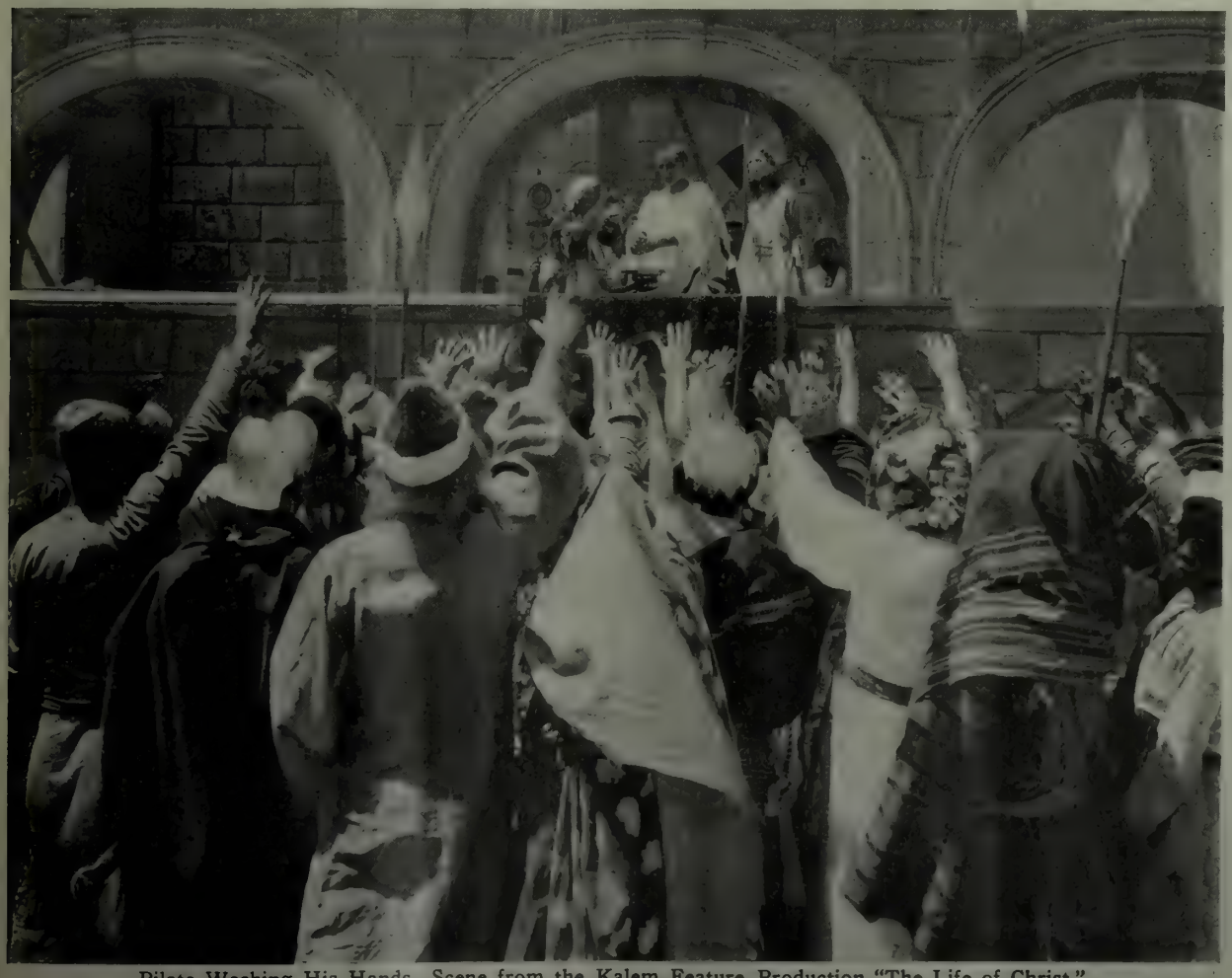
Reviewed by Rev. W. H. Jackson

THIS masterpiece of Cinematography is at last realized. During the preparation of this subject frequent references have been made to its growth, as word came from the Holy Land, where it was being prepared amid the original surroundings. The great and first importance of the subject, and the immensity of the project, gave occasion for much wonder as to the outcome.

Without doubt the world holds no greater subject; for nearly eighteen centuries the greatest users of pen, pencil and chisel, have made their names great and immortal, only as they have succeeded in depicting if but occasional scenes, of the most marvelous life ever lived among men. These occasional scenes have enriched the libraries and art galleries of the world, until to-day a fortune is spent to secure a record of but an incident.

In the closing years of the last century, an eminent French artist, Louis Tissot, made the world richer by a most elaborate and painstaking series of pictures of the Bible lands and of the life of Christ. These pictures were the first attempt to link together those great occasions which earlier artists had only depicted separately, as their admiration for any particular occasion inspired them. The greatest honor, however, remained, as if waiting for the advent of the wonders of the Cinematograph. Thanks to the great and enlightening possibilities of cinematography, together with the ambition and enterprise of the Kalem Company, the history and art of the centuries have been linked together in one chain, and with the true groundwork of original location and familiar surroundings, coupled with a reasonable chronological arrangement, a picture five thousand feet in length illustrates that marvelous life, in which the whole world is interested from the "Manger to the Cross."

Beginning with Mary in her home in the true character of the saintly maiden, the Annunciation is the first familiar scene and is emphasized by the gentle and modest bearing of the young woman who is here taking so delicate a part; Joseph, in his work-shop busy, yet contemplative, as he looks upon Mary, pondering over that which has been revealed to him. The arrival at the "Inn," where accommodation is refused, is, to this point, the best scene (the Kalem Company seem to have been singularly successful in their groupings, every large group of people is most commendable); here Joseph, leading the ass upon which Mary is seated, moves away from the crowd and seeks the shelter of the stable. The manger scene is very beautiful and becomes instructive as one realizes that it



Pilate Washing His Hands—Scene from the Kalem Feature Production "The Life of Christ."

is identical with the original conditions of the "manger cradle." The midnight shepherd scene upon the very hills of Judah is most realistic, the coming of the Wise Men from the East, and joining with the shepherds in the "adoration" is well balanced, and, although broadened a little from the original scene, is a reasonable digression and makes a good picture; the presentation of gold, frankincense and myrrh by the Wise Men is very clear.

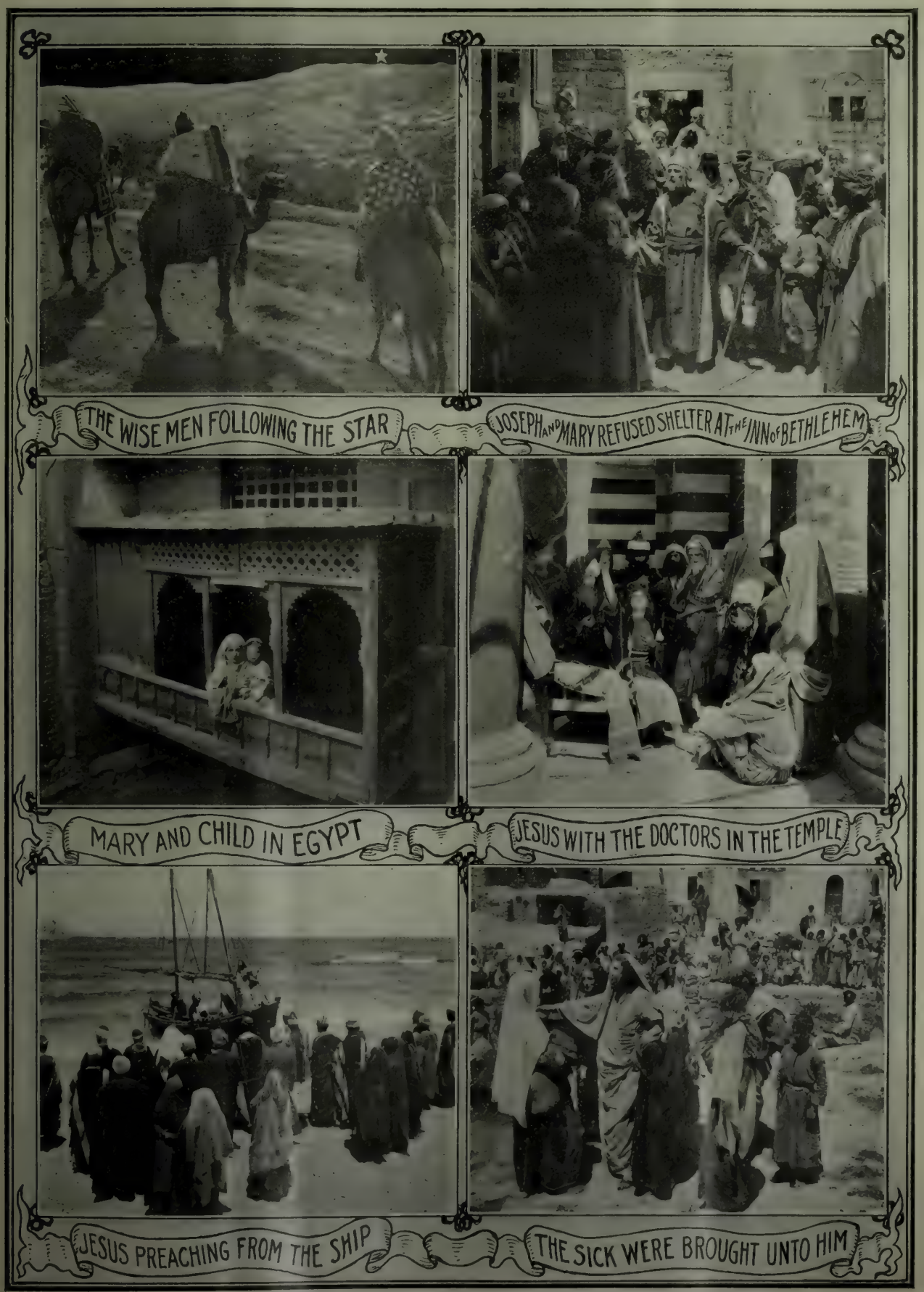
Passing from the childhood to the youth of Jesus, traditions as to His boy life have been drawn upon legitimately. The picture of the youth working with his father and carrying a piece of wood over his shoulder in the direct sunlight, causing to fall upon the floor "The Shadow of the Cross," is prophetically sympathetic. The first visit to Jerusalem is a natural caravan scene, and the search for the missing boy portrays many anxious moments. The temple scene, where Jesus is found with the doctors, "both hearing them and asking them questions," is based upon familiar drawings and is very real, when discovered by His anxious parents, so perfect is the reproduction that it is easy to read His lip movements as with uplifted hand he says, "Wist ye not that I must be about my Father's business?"

THE MINISTRY OF JESUS is described in the next series. Beginning with John the Baptist as "The voice of one crying in the wilderness," we have what is perhaps the best single figure picture. John, dressed in "camel's hair" in the actual wilderness of Judea, is crying his warning, how fittingly nature suits the divine purpose, is here proven from the fact that the human voice carries several miles. Again John is seen addressing the multitude while Jesus is seen in the distance, whereupon John points Him out as the coming Messiah.

THE CALLING OF THE DISCIPLES is among the most perfect of the pictures, on the very shores of Galilee. "Simon and Andrew, his brother, casting a net into the sea, for they were fishers," are seen to respond to the "Master's" call; a little further on James and John with their father, Zebedee, are "in the ship mending their nets," when they, too, respond to the "call," and go forth with Him as the first of that little yet wonderful band, that was destined to influence the world.

The Marriage in Cana of Galilee, the healing of the blind, the lame and "all that were diseased" form a continuous series of strong scenes, which are depicted without undue emphasis being placed upon any event. The healing of the "man sick of the palsy" is especially detailed as a valuable subject, the exact kind of house in which the miracle took place being used. Lifting the palsied man to the roof, letting him down among those assembled within, the indignation of the Pharisees as they hear Jesus' words, and the final command "take up thy bed and walk," are all thoroughly and correctly shown, making a valuable picture in itself. The raising of Lazarus from the tomb which tradition holds to-day as "Lazarus' tomb," is produced with a care that does no violence, to what is perhaps the most difficult subject in the series.

Scene on the Via Doloroso from the Kalem Feature Production "The Life of Christ."


THE WISE MEN FOLLOWING THE STAR
JOSEPH AND MARY REFUSED SHELTER AT THE INN OF BETHLEHEM
MARY AND CHILD IN EGYPT
JESUS WITH THE DOCTORS IN THE TEMPLE
JESUS PREACHING FROM THE SHIP
THE SICK WERE BROUGHT UNTO HIM

Scenes from the Kalem Feature Production "The Life of Christ" (In Five Parts).

The last year of Christ's ministry is crowded with strongly portrayed events, leading up to the "Last Supper," and the attendant incidents. Events attending the especial relationship of Judas are given full consideration; beginning with his protest when Mary "wastes" the box of precious ointment, and wipes the Master's feet with her hair, are most carefully and thoroughly enacted.

"A Voice Crying in the Wilderness."

The covenanting with the Chief Priests for thirty pieces of silver and finally the betrayal. Of the betrayal it must be said that careful and unostentatious work has been done; incidents which might be easily exaggerated have been kept within moderate bounds.

In the "upper room" a careful representation of Christ "washing the disciples' feet," is given, Peter's protest is plain, followed by his desire for complete cleansing. Of the "Last Supper" it is evident great care has been taken

Christ Washing the Feet of His Disciples.

to follow the record, as also to depict the occasion as seen by artists of earlier times. Reverence and due solemnity are apparent, the gravity of the dipping and presenting the "sop" to Judas are answers to the question of Peter and John, "Master, is it I?" The scene in the Garden is full of detail, which is only seen by careful observation. Peter's assault on the servant of the High Priest, whose ear he cuts off, and Christ's immediate healing of the same are important. The "falling back" of the soldiers at Christ's declaration "I am He" is well shown.

After the arrest the several appearances before Pilate lead up to the masterpieces of the whole. The groupings here are of the best, "Christ before Pilate," and Pilate's endeavor to release Him are exceedingly strong pictures. The "Ecce Homo" is a graphic reproduction ending with Pilate washing his hands and giving sentence "see ye to it." The mocking, scourging, the crown of thorns, the casting lots for Christ's garments are all shown in unexaggerated yet sad detail.

The procession to Calvary following the presumed route originally taken is a strange scene, which, while true, arouses a conflict of thoughts as to how thoroughly these scenes should be reproduced; suffice it to say that the written record has not been violated, cruel as is that record, so likewise is the portrayal. The crucifixion follows with the numerous details, the reed and sponge, the repentant thief, the faithful women, the darkness, the loud cry: "It is finished" and "yielding up the Ghost." He dies, making redemption complete, and the world's greatest tragedy is over.

What shall we say of this production? Simply this, if it had never occurred the picture need never exist, but having occurred, and being the one incident vital to the highest interests of humanity, rooted in the hearts and minds of men, the theme of all languages, the inspiration of all art, the fulfilment of all history and prophesy, its reproduction is legitimate. The greatest fear the writer had was lest the great character of the Christ might be, even unwittingly, abused. To the credit of all concerned, it must be said there is no "acting"; all seem impressed with the solemn dignity of the occasion equal to that shown by the players at Ober-Amergau in the Passion Play, and the impersonator of the Christ carried himself with solemn, humble yet becoming dignity throughout. As this is the world's greatest theme, it only follows that this is the greatest picture, and the Kalem Company must receive due commendation for placing before the world this wonderful film which places the highest and best uses of the moving picture in its most exalted place.

BRITISH PICTURES BACKWARD.

In commenting on the notorious backwardness of British film production, our esteemed contemporary, the "Bioscope," has some interesting things to say. We are quoting from the article:

"The fact which has militated, perhaps more than any other, against the English picture play's chance of reaching its fullest development, is the prejudice which unquestionably existed, at any rate until recently, on the part of the average professional actor against the rather contemptuously regarded 'photograph play.' It is the story of the music-halls over again. In the early days of the modern variety house, the actor—carefully distinguished from the mere twice-nightly 'artiste'—despised and rejected such offers as may have been made to him to appear on the 'halls,' believing such a method of revealing his talent to the public to be hopelessly vulgar, inartistic and altogether unworthy of his calling. Nowadays, however, the variety boards are recognized, even in the most exclusive and cautious circles, as being a perfectly legitimate field for the exercise of art, and, indeed, as an improvement in some respects upon the ordinary drama houses.

"It is this evolution of opinion which is now being gone through in regard to the Cinematograph drama. Actors are learning that, far from being beneath their notice, the picture theater has called into being an entirely new art with new conditions and new possibilities. They are commencing to realize that the business of acting for pictures demands a perfection of technique and a quality of talent no lower and no less exacting than those of the ordinary stage. The picture play has artistic possibilities as wide as those of the spoken drama; it is simply a question of difference of conditions—and these different conditions must be understood by the actor who ventures his art on the screen, no matter what his experiences in the older methods of dramatic expression. Speaking or silent, the players of both schools are brother mummers all, and to say that the art of one is higher than the art of the other is to attempt an impossible comparison."

Motion Picture Exhibitors' League

CALIFORNIA LEAGUE ORGANIZES.

Successful Meeting Held in San Francisco—Picture Men Transact Much Business and Have Good Time, Too.

ON Tuesday, September 17, the first convention of California Motion Picture Exhibitors was held in the Kohler and Chase Hall, San Francisco. The first session of the convention was called to order by President Rothchild, of the San Francisco Local, at 10:30 o'clock Tuesday morning. Prayer was offered by the Rev. Dr. Rider, after which Mayor Rolph, of San Francisco, was introduced, and, in the name of the city, welcomed the exhibitors to their first California convention, offering to co-operate with them in an effort to secure the National convention for 1915. In conclusion he said: "A great responsibility rests upon the shoulders of you gentlemen. You have it in your power to do agreat amount of good in this world. The motion picture is just in its infancy and it will depend to a great extent upon the Motion Picture Exhibitors' League whether it will continue as a blessing. In the past the newspapers have been the greatest disseminators of intelligence, but the motion picture is rapidly coming to the front as an educator and means of entertainment. I live out here in the Mission and visit the motion picture theaters every once in a while, and I want to tell you I am astonished at the strides that the motion picture has taken in the past few years." The Mayor then handed "the Keys of the City" to the exhibitors during their stay, and said good-bye.

President Rothchild then addressed the convention as follows: "Mr. Mayor, on behalf of the M. P. E. L. of California, I extend to you, the heartfelt thanks of this convention and to assure you of the sincere appreciation of this organization for your many kind sentiments and to express a hope that, although this has been your first welcome to us, that it will not be your last; thank you. Gentlemen, we will now proceed with the regular business of this, our first convention. But before doing so I desire to express sincere gratification at the goodly attendance. The earnestness manifested and the many expressions of good feeling that have reached my ears. We are all to be congratulated upon the splendid showing that is being made here to-day. This has been made possible by the earnest, arduous, and unselfish labors of the enthusiastic and faithful members of the San Francisco Local and by your loyal co-operation. The various committees appointed by the chair about two months ago have been working strenuously to make this convention a success and our organization all we could expect it to be.

"A short time ago the exhibitors in San Francisco were strangers to each other and strangers to each others' methods and policies. To-day we are all acquainted, thanks to our meetings. We are all acquainted and have a neighborly feeling even though near competitors. This is as it should be and best results can be attained by the frequent exchanges of ideas and improved methods.

"It is the desire of this convention that every exhibitor whether a member or not, be permitted to freely air his views, to give his ideas as to what could or should be done to improve and elevate our business.

"It is an undisputable fact that through organization and consultation much can and will be done to elevate and improve the business. It is also an undisputable fact that the combined investments of the exhibitors are greater than the combined investments of the manufacturers and exchanges. They, through organization, control the business, while the control should be with us.

"The National and State Leagues in time will correct many of the glaring evils and differences that now exist; we must, in order to succeed, work shoulder to shoulder, put aside petty differences and labor for the general good. The ultimate result, the success or failure of our mission rests entirely with us. By proper management and devotion to our cause we cannot fail. Every member of our association from Siskiyou to San Diego shall and will be benefited.

"We must be patient and not expect every abuse to be corrected at once. Remember that Rome was not built in a day. When we build we must do it right and upon a solid foundation. And after we begin our structure, to proceed along correct lines. That we will not have to undo what we have done. Eventually success must crown our efforts.

"Many changes must be made in methods of transacting our business from the manufacturing down to the handling of the public in our theaters. We should transact our business with the public in a dignified and business-like manner and not permit them to leave our places with the idea that we have taken their money and given them nothing in return.

"Our competitive ideas and desire to obtain from the public the ultimate nickle is to blame for much of our unpopularity. We should refrain from misleading, sensational and vulgar advertising. We should put our business upon a higher plane by refusing to exhibit indecent, sensational, or criminal subjects. If we proceed along these lines and labor for the perpetuation of our business, it will not be long before the guns of our enemies will be effectually spiked. And we will have the unanimous support and approval of all right thinking people.

"And now, gentlemen, and ladies, I will call upon you to place in nomination a temporary chairman."

President Rothchild was chosen temporary chairman and W. O. Cory, secretary of the San Francisco Local, temporary secretary. Chairman Rothchild appointed the following gentlemen on By-Laws and Constitution: Messrs. Oberly, Cory, Connare, Martin, Bunkers, Hanlon and Tugwell. The committee retired for consultation and the exhibitors present signed the roll of membership and engaged in an informal discussion of the convention until 12:30 o'clock, when an adjournment was taken to enable the Committee on Constitution to prepare its report. Pictures were taken for the animated weeklies as the exhibitors left the hall. After luncheon at the Portola Louvre, the party boarded automobiles and visited the show places of the city.

Tuesday Evening Session.

The evening session was called to order at 7:30 o'clock when the report of the Committee on Constitution and By-Laws was heard. It developed that a unanimous decision could not be reached for the reason that one of the clauses submitted prohibited exhibitors who were engaged in the exchange or supply business from becoming members of the League. This clause affected several exhibitors from Los Angeles and San Francisco. The delegates from Los Angeles held out for a compromise, but the other members of the committee opposed the plan on the ground that the National League constitution contained such a provision which must be complied with by every branch thereof.

While the exhibitors from Los Angeles remained during the convention their organization, as at present constituted, could not become affiliated with the California League, for the reason that its president and secretary are interested in the exchange business. It is believed that a reorganization of the Los Angeles local will take place before the next state convention. The San Francisco local squared its membership list with the constitutional requirements before the expiration of the session, those not entitled to membership under the rule handing in their resignations.

Wednesday's Session.

The greater part of Wednesday was taken up with an excursion to the Niles Studio of the Essanay Company, where the exhibitors were royally received by Mr. G. M. Anderson and his company of players. After witnessing the taking of a scene from one of the "Broncho Billy" pictures, the party went to Fernbrook Park, where the delegates were further entertained by the Essanay folks with an elaborate luncheon. A picture of the party was also taken.

In the evening but few assembled in the convention hall. The question of the regulation of traveling shows was taken up and a committee consisting of Messrs. Martin, Bunkers and Schmidt appointed to devise a plan to eliminate the evil. On the question of restricting the number of picture theaters in the smaller towns, Messrs. Bunkers, Meyers, Greenwood, and Von Emmell were appointed as a committee to frame up a plan to meet that emergency.

Thursday's Session.

Thursday's morning session was called to order at 10:30 o'clock. A motion to exclude all members of the press from the room was defeated by an almost unanimous vote. Questions regarding "state rights" men and the number of reels that shall constitute a show at a five cent admission price were discussed. The first question was referred to the officers of the National League. Regarding the number of reels for a show it was decided that the limit of a five-cent show should be three; more than that with singing acts should call for a 10-cent admission.

An adjournment was taken at 12:30 o'clock to give the members a chance to prepare for the election. This order of business was taken up at 2:30 o'clock when the convention went into executive session. The result of the election was:

President—Charles Rothchild, San Francisco.
Secretary—M. E. Cory, San Francisco.
Treasurer—H. L. Hilts, San Diego.
Sergeant-at-Arms—Mr. Beach, Berkeley.

The president of each local will be a vice-president of the state organization.

Delegates to the National Convention—Ben. Michles, A. R. Oberly, and William Woober.

San Diego was selected as the place for the next state convention to be held during the month of September.

Standing committees were appointed on legislation, adjustment of labor difficulties, publicity, auditing, grievances, and investigation.

Votes of thanks were accorded the San Francisco local for its efforts to entertain the members of the convention, and to Kohler & Chase for the use of the hall.

All business of the convention being concluded at 5:30 o'clock an adjournment was taken.

Convention Banquet.

At 8 o'clock Thursday evening the delegates to the convention and their friends assembled at Swan's Cafe, where 250 covers were laid. During the banquet an interesting program of entertainment was furnished by an orchestra, and singer, supplemented by a good picture show, including the motion pictures of the convention party taken during the two previous days.

While the diners were still at table a flashlight photograph taken early in the evening was passed around. The picture was taken by Mr. Sciaroni, of Miles Brothers, and completed in less than an hour.

Under the direction of N. K. Herzog, as toastmaster, remarks were made by President Rothchild, Supervisor Ralph McClarion, G. M. Anderson, Arthur Mackley, Judge Tugwell, Ben Michles, W. A. Cory, George Chase, Sol Lesser, Mr. Lobe and H. L. Hilts.

Among others the following were present at the farewell banquet: G. M. Anderson, Arthur Mackley, Mrs. Arthur Mackley, Fred Church, Victor Potel, Pat Rooney, Frank Pimentel, M. H. Breslreur, H. Todd, Mrs. H. Todd, Wm. Erans, Jesse Robbins, Mrs. Jesse Robbins, Augustus Carney, Jay Hanna, Mrs. Macauley, Edna Sharp, Miss Selvy, Miss Collins, members of the Essanay Company. The following were from Los Angeles: F. S. Gullinford, W. T. Horne, H. H. Willenbreck, Mr. and Mrs. Sutz, T. C. Jensen, Mr. Survooilly. Country at large: F. J. Chapman, J. F. Carr, F. E. Smith, J. A. Iwurg, A. M. Boudes, C. H. Douglass, P. J. Hanlon, C. C. Shearen, T. E. Barrcon, J. Ray Williams, Harry Sightkacose, Ed. Dauronn, S. J. Greenwood, Gibber & Horton, W. J. Godley, R. N. Berryhill, J. B. Hobson, Jos. J. Wood, B. L. Waite, H. Bunker, Perry Ewers, F. G. Meismer, T. F. Brerdwood, P. A. Tackery, J. A. Date, H. R. Restano, Fual Coounty, F. S. Gulliford, H. P. Wells, J. G. Haitarian, W. A. Rattenbury, O. J. L. Beyers, Chas. Foreman, Hoon Ewnel, John Patto, W. H. Hilts, F. L. Compsen, W. R. Cox, A. K. West, E. K. Robins, Thos. Gibson, C. E. Howard, Mr. Cunnigham, Wm. Gardner, Nic. Gurner, R. Koehnake, B. A. Pryor, Wm. Walker, Wm. L. Wethered, F. N. Wade, Walter Fraer, C. L. Mehress, Ed. Kuhnle, Chas. A. Hart, Mark Hanna, W. N. Englehart, Henry Torner, G. K. O. Hary, Cam. Whitthome, John Casanag, Wm. Hant, W. M. H. Rapp, S. N. Spangh, L. V. Bridges, Elmer Tomkins, H. C. Schmidt, C. C. Kaufman, J. N. Gibbs, G. D. Gibbs, J. F. Caaz, W. E. McFaul, W. E. McFael, J. Reuquest, J. Weisman, E. B. Whitney, T. A. Smith, L. L. Price, H. B. Smith, F. L. Pittell, Geo. Rog, A. Esdeilondr, S. D. Bromley, W. R. Wing, A. A. Theil, J. P. Schalser. From San Francisco: F. R. Macauley, J. A. Patington, Mr. Narser, John Howard, J. Opperman, Harry Froman, A. Marsko, Mr. Michelsel, A. Goldberg, Otto Roehder, S. Arendt, F. Levy, Dan W. Reardon, Frank Carpenter, Max Shirpser, Alfred Kahn, G. F. Lanphear, A. O. T. Kaumter, W. C. Smith, G. A. Stillman, S. H. Levin, Mr. Gorden, Peter Hogg, W. P. Wobber, Ed. H. Wobber, H. Wobber, Chas. R. Greenfield and Chas. F. Maio.

Manufacturers and supply men were well represented. H. E. Coles, general sales manager for the Nicholas Power Company, demonstrated the Power's machine. Ed. Kemp, of the Enterprise Optical Company, produced the 1913 style Motiograph. The Pacific States Electric Co. had a working model stage with several circuits of lights connected through dimmers. Their Mr. Bernhard Badrian also demonstrated the G. E. Rectifier, Ozonators and Spot Lights. The Pacific Home Motion Picture Co. were projecting pictures in their display room; the manager, Mr. M. E. Cory, being in charge. Hancock Bros. had a display of their "Made in California" tickets and coupons. The Art Slide Co. had several hundred of their advertising and announcement slides on display, showing the varied designs they carry in stock. The Tam Slide Co. had a number of their unique slides in their display, they making a specialty of original designs. Mr. Tam was formerly cartoonist on an evening paper, but is now devoting his time to the slide business. Bio Carbons were well demonstrated, a complete line of that product being shown. The A. H. Andrews Co. had a complete line of their theater chairs on the floor, and they called especial attention to their "Spreckles" chair, which is the same as is being installed i

OFFICERS OF THE MINNESOTA EXHIBITORS' LEAGUE.

the million dollar theater now being erected in San Diego.

The wonderful success of the convention is due mainly to the efforts of the following chairmen of committees and their associates: Wm. P. Wobber, Arrangements; Chas. Maio, Hotel and Transportation; Sol Lesser, Entertainment; W. A. Cory, Concession; Joseph Hoff, Publicity. Everyone remarked on the truly remarkable smoothness with which the business was attended to and the Moving Picture World hereby congratulates M. P. E. L. of California upon the really astonishing success of their initial convention.

GREAT ENTHUSIASM IN TEXAS.

Reports from the office of the National President of the Motion Picture League indicate that there will be a record breaking convention of exhibitors in Dallas, Tex., on the 15th and 16th of October. President Neff writes that he has received eighty-six letters from Texas exhibitors, all of which speak of the coming convention in most enthusiastic terms, the writers promising to be in Dallas when the meeting opens.

Dallas exhibitors are making extensive preparations to take care of the visitors. At a recent meeting they appointed T. P. Finnegan, manager of the Hippodrome Amusement Company, as chairman of the entertainment committee. He will have charge of all arrangements and has taken hold of the task in a way that promises a splendid reception for the delegates. E. T. Peter, of the Mutual Film Exchange, has secured the use of the Chamber of Commerce hall for the meetings of the convention. Ned Depinet of the Texas Film Exchange, Dallas, is also on the job, planning an entertainment.

President Neff writes that he expects to leave Cincinnati for Dallas about October 12, and hopes to arrive in that city on the 14th. He is looking forward to a very successful meeting.

PLANS FOR A WORLD'S MOTION PICTURE EXPOSITION.

President S. H. Trigger, of the New York City Exhibitors' Association, has been working on the details of a plan for a World's Exposition for the motion picture industry, to be held in New York in conjunction with the National Convention of Motion Picture Exhibitors in July, 1913. A preliminary canvas of the situation reveals that such an exposition can be held at an expense not to exceed $30,000. A very fair proposition has been made by the World's National Exposition Company, of which Richard G. Holloman is vice-president. This proposition contemplates the use of Grand Central Palace, New York, for both exposition and convention.

In view of the progress made, President Trigger has appointed the following Exposition Committee: Frank Tichenor, chairman; M. Needles, F. E. Samuels, L. Rosenthal, M. Blumenthal, and Mr. King, with and additional advisory committee to act in conjunction with them consisting of Sidney Ascher, R. L. McNabb, Edward Valensi, A. Baurenfreund, Grant Anson, Goldfarb and Fleischman.

These committees will make a further canvas of the proposition.

NEW YORK CITY LOCAL REDUCES DUES.

Desiring to increase its membership the New York City Exhibitors' Association has reduced its annual dues from $40 to $20, beginning October 1st, 1912. The initiation fee has also been waived for the current quarter, so that those paying $5 will be admitted to full membership. The officers of the organization explain this action on the ground that the financial condition of the local is such that a large membership fee is no longer needed to create a fund, while there are many exhibitors who have been holding out on account of the cost who ought to be members. Exhibitors of Greater New York should take advantage of this liberal offer and enroll themselves on the membership list at once.

LOOK OUT FOR POLITICAL SLIDES.

Mr. A. Baurenfreund, chairman of the political slide committee of the New York Exhibitors' Association, has sent out a warning to members of the Association cautioning them not to accept slides handed them for political purposes until the claims of the candidate have been passed upon by the committee. Exhibitors are requested to refer all such propositions to the Association Headquarters, 136 Third Avenue, New York.

NEW LOCALS ORGANIZED.

Local organizations of exhibitors have been formed in Charleston, W. Va., and Springfield, Ohio.

CHICAGO LETTER

By JAS. S. McQUADE

IT is now being developed that a number of sharpers are taking advantage of unsophisticated men and women throughout the country, who have a desire to become attached to the producing forces of the manufacturers of films. These unwary people, whose chief purpose in life is to get before the camera in a photoplay, are so intent on their purpose that they become an easy prey to designing and unprincipled men, whose one object is to get money at all hazards.

About two weeks ago an intelligent looking man and his wife called at the city office of the Essanay Film Manufacturing Company, in the First National Bank Building, this city. Manager Day listened to their tale of woe with a sympathetic ear, for they had been promised lucrative positions with the Essanay by an oily tongued rascal in Kansas City, who had an office in the Missouri Building there. This fellow, so they said, had a class of twenty-two aspirants for photoplay honors as actors, and each of them had paid a stiff price for the course that was to fit them for the positions, which he assured them, it was in his power to secure. This gentleman and his good wife began to grow suspicious of the "professor" as time passed, and, without advising him of their intention, they came on to Chicago to investigate. When Manager Day explained that every film manufacturer in the business had a special department for the engagement of talent and that their "professor" had no right to claim that he could place any member of his class with any manufacturer, they were greatly surprised, and were evidently pleased that the swindler had not got his aching palm on more of their good money.

Mr. Day advised them to call at the Chicago office of the World and give particulars. This they promised to do; but, being likely ashamed of their having been played for "fall guys," they never did. I do not even know their names, as they were careful not to reveal them to Mr. Day, but that fact will not prevent the matter being aired.

That the Kansas City shark is not the only one engaged in such "professional" duties, I submit the following excerpt from the Los Angeles Examiner, bearing the date of September 22:

"Offering to plead guilty, if given a suspended sentence, Fred Osborne, proprietor of the New York School of Acting, with quarters in the Canadian Building, attempted to have his case disposed of yesterday morning before Justice Williams in police court. Objections, however, were entered by Inspector J. J. Egan, of the State Labor Commission, who effected the arrest of Osborne on the ground that Osborne had accepted money for positions he did not have to offer.

"Egan agreed, however, to drop prosecution and permit a suspended sentence for Osborne, only on the ground that the school make complete restitution to all of the pupils who have paid money for motion picture experience.

"Osborne claimed that he was not responsible and that H. J. Brand, supposed to be the head of the Brand's Advanced Motion Picture Company, should pay back the money, as he has about $15,000, Osborne says, derived from the scheme.

"Justice Williams refused to take action in the case, and refused to enter into any agreement, saying that the case would be passed on according to its legal merits. Inspector Egan claims that only a conviction in the case will be warranted in the light of the facts and refused to treat with counsel for Osborne. Osborne will appear in court October 30, for a jury trial, when he will be confronted with the statements of many of his alleged 'disgruntled pupils,' who claim that after they had paid him sums ranging from $20 to $45, he did not see a position in sight."

The film exchange men and exhibitors of Kansas City will render motion picture business good service by drawing the attention of the local press to the swindle. It is hoped that the swindler may yet be caught and forced to disgorge the money obtained from his too gullible victims; or, if not, that he may be compelled to earn the full amount, at $1 per day, on the rock pile.

Improvements at Selig's Edendale Plant.

William N. Selig returned last week from his California

trip. He tells me that additions are now being made to the Edendale plant, which will extend it so as to cover the entire block. The Mission walls will be carried out to the boundary lines, and the five entrances will be exact duplicates of California Missions. The two additional entrances will represent the Santa Barbara and Mount Carmel entrances. The improvements will include new dressing rooms, a developing room, etc.

Among the prominent feature films now under way at the Selig studios are: "The Servant in the House, Mizpah" (by Ella Wheeler Wilcox), "The Crisis" (by Winston Churchill), and "The Cherry Pickers." These will be two and three-reel subjects.

Chicago Screen Club Under Way.

On Wednesday, September 25, about eighteen men, connected with various branches of the film industry in Chicago, met and formed themselves into a temporary general committee for the formation of a Screen Club, similar to that recently formed in New York. Organization plans were discussed and arrangements made for a general meeting of all interested at an early date.

In a few days from the time of writing a call will be issued to all who are eligible. At the first regular meeting of those who make answer, the temporary committee will be dissolved and a permanent organization effected. It is expected that the movement will have the hearty endorsement of all Chicago motion picture men, and that the club will be typical, and worthy, of Chicago.

Picture Business Booms in the Southland.

R. W. Horne, traveling representative of the Kleine Optical Co., has returned after a trip of seven weeks in the interests of his firm.

During his absence, Mr. Horne visited New York City, Jersey City, Newark, N. J.; Montclair, N. J.; Savannah, Ga.; Macon, Valdosta, Ga.; Jacksonville, Fla.; Tampa, Pensacola, Mobile, Montgomery, Birmingham, Atlanta, and Nashville. Motion picture theaters are doing fine business all along the line. Mr. Horne was struck by the attractive and modern picture houses in the South, and by the fine projection and good programs offered. Music is made an important feature.

The houses in Mobile, especially, lay considerable stress on musical accompaniment. Most of the Southern houses charge 10 cents for a program of two or three reels. Mobile is the only city among those visited where five cents admission is charged.

Cines films are in big demand in the Southern States, more especially in Louisiana and Alabama.

Mr. Horne states that the Lubin Company will open a studio in Jacksonville this fall.

Beverley B. Dobbs' Arctic Pictures.

After a run at the Whitney Theater, this city, during which 330 presentations of his famous Arctic films were given—breaking all previous records here—Beverley B. Dobbs, arctic explorer and expert camera man, has departed for New York City. There he will present his absorbing views of the polar regions for a long run, in one of the leading first-class theaters.

The collection of pictures exploited by Mr. Dobbs is especially interesting to Americans, because it deals chiefly with life in Alaska, that great possession, teeming with natural wealth and scenic wonders.

The programs offered by Mr. Dobbs are highly educational, and the eye is aided by lectures, delivered in simple, conversational style, by Mr. Dobbs himself. The ear also is enabled to assist in making the scenes realistic; for that really wonderful Arctic-sound-effect man, Sidney Davies, works with such magical effect behind the screen that one hears the bellowing of the walrus, and all the other sounds heard in that strange land, on mountain, river, lake and ocean.

Among the pictures is a fine travelogue, which shows a trip beginning at the Seattle docks and ending at St. Michael and Nome. One travels to Skagway; out over the White Pass, through Skagway Valley, along the trail of '98, on which so many met disaster; up to the Summit, where the Union Jack and the Stars and Stripes float together at the boundary line; down to Lake Bennet, through Miles Canyon, past the Forty Mile Landmark, on to Caribou, Dawson, Circle City, and the land of the midnight sun.

One the most exciting scenes among the lot is that showing the walrus hunt, with many thousands of the bulky creatures thrashing the sea into foam. Then there is a polar bear hunt, a scene showing native seal hunters, another giving the most definite particulars of an all-Alaska dog team race.

We pass through an ice pack on our voyage through Bering Sea into the Arctic, visit the miners at work in the Northern goldfields, see living pictures of the Eskimo at work and at play, and take a cruise along the rugged coast of Siberia and learn the customs and means of livelihood of the Siberian natives.

Mr. Dobbs, indeed, deserves not only liberal support, but also warm praise, for the entertainment, education and positive enjoyment afforded by these pictures—the result of ten long years of hardships and peril in the far North.

Miss Marth Russell's Lecture Tour.

Miss Marth Russell, whose special season with the Essanay Film Manufacturing Company as leading lady, has expired, was a visitor at the World office last week and informed me that she would leave the city in a day or two on a lecturing tour.

Miss Russell will appear in all the leading picture theaters of the South, and will give interesting talks on the production of moving pictures, these talks being illustrated by film subjects in which she has appeared for the Essanay Company. About 20 films are listed in her repertory, in each of which she has acted the leading part.

Among these are several fine films taken during the season just closed, including "The Return of William Marr," "Signal Lights," "Her Hour of Triumph," "Adamless Eden," "Twilight," "Neptune's Daughter," "The End of the Feud," "The Call of the Sea," and "Romance of the Dells."

Miss Russell will first appear in several Missouri cities, and will thence proceed to Shreveport, La., and thence to Texas, where she has been booked for 24 nights in leading picture theaters at a high guaranteed salary. She will be in Dallas during the approaching State Convention of Exhibitors.

Chicago Film Brevities.

The Sanitary Bureau of the Health Department of Chicago has just turned in a report covering the past summer months. Out of a grand total of inspections, numbering 14,805, for the month of August alone, including all kinds of cases, there has not been a single adverse report against picture theaters, nor has there been one during the entire summer. This is a standing rebuke to all who would class such places of amusement among public nuisances.

* * *

Fred W. Young, manager of the United Amusement and Supply Co., of Cedar Rapids, Iowa, writes that "Convict Life in an Ohio Penitentiary," one of their leading feature pictures, is being presented to fine audiences. "It is one of the biggest money getters on the road to-day, and we carry the best display front of any feature now showing," writes Mr. Young.

* * *

Frank L. Hough, Jr., and wife, arrived in Chicago, Monday, September 30th. Mr. Hough called at Buffalo, Toledo and Detroit, on his way out in the interest of the Kinetoscope department of Thomas A. Edison, Inc. Mr. Hough will make Chicago his headquarters for several weeks and will then visit Minneapolis, St. Paul and Winnipeg. The Pacific Coast is his ultimate destination.

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"Kings of the Forest," Selig's great special feature subject, will be released on November 11th.

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C. A. Willat, superintendent of the New York Motion Picture Co., New York City, was in the city, Thursday, September 26th, as a guest of his brother-in-law, John R. Rock.

* * *

The Milwaukee Film Exchange was incorporated last week under the laws of the State of Wisconsin, and a charter applied for. The main office is in the Engineering Building, 133 Second Street, Milwaukee. The Universal program will be handled. The incorporators are: Joseph Hopp, president of the Standard Film Exchange, Chicago and Louisville; C. R. Plough, owner of the Anti-Trust Film Co., Chicago, and Maurice Fleckles, manager of the Laemmle Film Exchange, Chicago. F. J. Murphy, former manager of the Sioux Falls branch of the Standard Film Exchange, is the manager.

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A. F. Beck, formerly manager of the Central Film Service, Indianapolis, has accepted the position of manager of the Universal Film Exchange, St. Louis, at 804 Pine Street. Charles Olson, part owner of the Central Film Exchange, has taken over the management of that concern.

* * *

Charles O. Baumann, Ad. Kessel and Fred Balshofer, all of the New York Motion Picture Co., stopped over in Chicago, for a few hours on Thursday, September 26th, on their way from Los Angeles to New York City. It is understood that these members of the New York Motion Picture Co. have formulated new plans regarding their future output and its distribution.

Herman Fichtenberg, of St. Louis, interested in the Consolidated Film Exchanges of the South, was a guest at the Sherman House, for several days last week. During his stay he visited relatives and transacted business connected with his companies. He left on Tuesday, October 1, for his home.

* * *

A. M. Kennedy passed through Chicago on Friday, September 27th, on his way west to Los Angeles, to take supervising charge of Bison productions for the Universal Film Mfg. Co.

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The Nobby Theater, 14th Street and Ashland Avenue, this city, will be opened October 5. The Nobby is owned by a theater building corporation, The Chicago Motion Picture Co. Wm. Rohe, one of the officers of the corporation, will manage the house, which is well equipped and thoroughly modern. Service will be furnished by the Standard Film Exchange. The Chicago Motion Picture Co. has purchased the Mozart Theater, on West Van Buren Street. The manager, W. Beecroft, is a stockholder of the company. This same company has also closed a contract for the construction of a new theater at 69th Street and Wentworth Avenue. This house, which has not yet been named, will be finished in about 60 days. Like the Nobby, it will seat 300 people. Film service will be furnished by the Standard Film Exchange.

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Guy N. Colgate, of Chicago, an experienced exhibitor, has purchased the state rights of Illinois for "The Garden of Allah," from J. Parker Read, Jr.

* * *

E. J. Barrett, assistant manager of the Banner Theater, this city, was seen last week and reported fair business. This theater is now taking its service from the Standard Film Exchange.

* * *

Frank O. Casiday, of Benson, Neb., has sold the Gem to Northrup & Nilson, of South Omaha. The new owners took possession on Monday, September 23.

* * *

Max Schwartz and S. Stone, this city, are erecting a fine new picture theater at Halsted and 55th Streets. The house will seat 1,000 people and will cost $60,000. The front and interior decorations will be put in by the Decorators' Supply Co. A. H. Andrews will furnish the seats, and two Simplex machines will be used. The house will be completed about January 1st. A large pipe organ will be used, also spotlight singers.

* * *

Miss Marie S. Clark, manager of the Lyric Theater, Elgin, Ill., was a caller at the World office recently. Miss Clark re-opened the theater Saturday night, September 21, after it had been closed for the summer. Service is supplied by the Anti-Trust Film Company. Miss Clark is the only lady manager of a photoplay house in Elgin.

* * *

F. L. Lane, of Andalusia, Ala., arrived in Chicago several days ago after disposing of his three Southern photoplay houses at a very satisfactory price. They were the three Iris theaters of Andalusia, Florida and Greenville, Ala. Mr. Lane at one time owned The Dixie at Andalusia, which was devoted exclusively to the colored race, but which he was compelled to close shortly after its opening, on account of the natural prejudice existing and the effect upon the patronage of his other playhouses. Mr. Lane expects to take a trip to Milwaukee and from there to New York to look over the field, with the intention of erecting a modern moving picture theater. His nine years' experience in the South prompts him to say that this section of the country offers great opportunity for the exhibitor who is willing to give the right sort of service. He personally has expressed his highest appreciation of the splendid patronage given him.

READY TO RESUME.

Phillips Smalley and his wife (Lois Weber) who severed their long connection with the Rex company a couple of months ago, have returned to the city from an extended walking tour in the Catskills. Mrs. Smalley not only played leads but wrote many of the Rex plays and assisted in their direction and their retirement from the company was largely due to her need of mental and physical rest. This they found in the haunts of the heroes of Irving and Cooper and now they are back home ready to resume work when it offers, which should not be long.

Doings at Los Angeles

Stirring Up the Actor's Schools—Selig Manager Injured—Much Good Gossip.

"TAKE all or none" was the ultimatum which the Los Angeles delegation to the state convention delivered to the motion picture men's state organization durthe big meeting in San Francisco last week. According to the report which the Los Angeles exhibitors brought back the convention accepted the latter portion of the proposition and the consequence is that the Los Angeles exhibitors, as at present organized, will not join the state organization.

In the last analysis the situation resolved itself into the question of whether Judge A. P. Tugwell, of Los Angeles, should be accepted for membership in the state body. Judge Tugwell is president of the Los Angeles organization and one of the pioneer exhibitors in the business. The by-laws of the state organization bar all persons connected with exchanges and manufacturers, and the Judge recently organized the Sunset Film Exchange of this city, which he is now conducting. There were other members of the Los Angeles organization who are connected with the proscribed branch of the business and they, too, would have been excluded had the local body joined the state body.

This, in the end, was the ground upon which the Los Angeles delegation based its action in failing to join, but there were, of course, other minor considerations. For one thing, the San Francisco men, it was said, are seeking a daily change of programs. The Los Angeles brethren do not consider this desirable and are all satisfied with the twice-weekly change.

"We are getting along pretty well as we are," one of the returned delegates said. "Apparently what we want, the San Francisco exhibitors either do not want, or are indifferent about, and vice versa. We have a strong, healthy organization in Los Angeles now, our only battles are local issues which our organization is able to handle, and since we saw so little to gain through joining, and so much to lose in having to drop some of our most influential members, there seemed only one wise course to be followed."

Actors' School Promoters In Bad.

Fred Osborne, director of the New York School of Acting, of this city, was arrested September 19 by J. J. Egan, deputy commissioner of the state labor bureau, charged with violating the state employment law. The specific charge was that Osborne had obtained fees from pupils on the promise that he would obtain positions for them, when the promised positions did not exist.

Two days after Osborne's arrest the name of H. J. Brand, president of Brand's Advanced Motion Picture Co., was brought into the case and he, too, was arrested as an accessory to the violation.

Eagan charges that Osborne and Brand had an arrangement between them whereby the head of the motion picture company advertised for actors for motion picture work, and that applicants for the positions were told that it would be necessary for them to obtain certain experience before they could be employed, being then referred to Osborne, who charged them $5 a week or more for schooling. Some of the applicants who had been paying tuition for upwards of six weeks were unable to get any satisfactory statement about when they would begin to collect salary, and thereupon filed complaint with the state labor bureau.

Both Osborne and Brand have stated that the violation of the law was only technical and that they acted in good faith; that the pupils were given bona fide instruction, designed to fit them for motion picture work, and that it was the intention to give them employment as soon as they became proficient.

Both were arraigned in the police court. Osborne's case will be heard before a jury October 30, and the Brand case will be disposed of later.

Cameraman Loses Life.

Maxwell S. Bruzzel, who lost his life in Arizona last week under tragic circumstances, which themselves suggest a photoplay situation, was well known in Los Angeles, where he was formerly employed as cameraman for the Selig Polyscope Co., and later for the Bison-101 Company. Bruzzel, who was barely 22 years old, had just married a 17-year-old bride after a romantic courtship of two years. They went to Arizona on their wedding journey to visit a mining prospect which Bruzzel owned. Robert Hunt, father of the bride, accompanied them, the three traveling with a wagon and team. They camped one night seventy miles from any habitation and, during the night, Bruzzel awoke and went around to the front of the wagon to get a drink of water from

the canteen. Hunt was aroused but only half awake. He seized a rifle and mistaking Bruzzel for some wild animal, fired and mortally wounded him. Then began a race across the desert for the nearest doctor. Bruzzel lived out the seventy mile journey, but died soon after receiving medical attention. His widow has returned to Los Angeles. The dead man came to Los Angeles a little more than two years ago from New York City.

Magee Injured.

James L. Magee, general manager of the Selig Polyscope Co. plant, at Edendale, was painfully but not seriously injured September 21, when he was the victim of a brutal attack made upon him by E. H. Philbrook, a discharged employe. Philbrook, who had served as cameraman, actor and bookkeeper, had been discharged by William Selig, after Magee had turned over the management of the plant to Thomas S. Nash, his successor, preparatory to making a trip to Japan with a Selig Company. The discharged employe went to Magee's office, where the two men were alone. There was no altercation and Magee says that they had just shaken hands when Philbrook, who is a large, well built individual, struck him suddenly and knocked him down. Magee was left unconscious on the floor while Philbrook left the plant and from another place telephoned Mr. Selig that he had just knocked Magee out. Some person about the same time telephoned to Mr. Magee's mother in another part of the city, telling her that her son had been assaulted. This message was not sent from the Selig plant.

Brevities.

The appearance of Director Griffith, of the Biograph, as an actor in one of his own films, created a great deal of professional interest among exhibitors in Los Angeles. The film was "Two Daughters of Eve," released last week. Griffith appears only in one scene, the last one at the stage door, where he walks slowly into the picture from the spectator's left and crosses the screen. He is the tall man in the light suit and Panama hat. Griffith has spent a great deal of time here with his company and is known personally to most of the exhibitors. Extreme shyness of the camera is one of his personal peculiarities, hence the amazement of his friends when they found him walking into a picture. So far as they know this is the first time he has ever been photographed—barring, possibly, baby pictures, which he couldn't help.

* * *

Frank C. Egan, head of the Egan Dramatic School, and business associate of John Cort, Oliver Morosco, and other theatrical magnates, has announced that he is going into the motion picture business at once. The announcement was not a willing one, but was dragged out of him after advertisements had appeared in the local newspapers under his name, asking for cameramen, a director, and other employes necessary to the mechanical side of motion picture manufacturing.

The details of his project are not ready to be announced, he says. He has concluded negotiations with New York interests to begin work with one company immediately producing photoplays, which will be remarkable for their artistic merit, but which will not be educational in the technical sense, except only as beauty and perfection are always educational.

* * *

An Information Department for the benefit of its patrons is the innovation which has just been instituted by the Liberty Theater, a Licensed house at Third and Main Streets. At every performance a slide is shown bearing the inscription "Any information desired by our patrons about the films or the actors will be furnished by the Liberty management." The experience of the management has been that most of the queries can be satisfied with the assistance of the data furnished by the manufacturers and exchanges and the Moving Picture World, but whenever a difficult question is asked the patron is requested to leave his name and address and the information is hunted up and sent to him. The plan promises to stimulate interest in the motion pictures.

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Miss Edna Levi, of San Antonio, Tex., and Rollin S. Sturgeon, director and general manager of the Western Vitagraph Company's studios at Santa Monica, Cal., were married in Los Angeles September 26. Miss Levi, whose stage name is Edna Fisher, was formerly leading woman with the Santa Monica Vitagraph Company. Sturgeon kept his approaching marriage a profound secret from his friends and associates and the first information they received reached them after the ceremony had been performed.

* * *

Col. Theodore Roosevelt, on his campaign tour of the West for the Progressive Party, visited Los Angeles, September 23. With him, occupying a portion of the private car at the rear of the train came two cameramen of the General Film Publicity and Sales Co., who have been photographing the colonel daily on his trip. In California, the reception he received was something extraordinary, and it kept the operators busy climbing off the train at each station between San Francisco and Los Angeles, taking pictures of crowds that increased in size each time he spoke. The biggest crowd of all was in Los Angeles, where, according to one of the operators, the best crowd picture he ever saw was obtained.

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The Paul Rainey African pictures are now in their third week at the Majestic Theater, where they have been playing to increased business nightly. The last few nights have witnessed capacity business and attempts are now being made to arrange for the extension of the run another week.

POWELL.

At the Sign of the Flaming Arcs.

By G. F. Blaisdell.

Joe Welch, the famous character actor, has closed a contract with the Universal Film Manufacturing Company to appear in a two or three reel production, to be entitled "The Peddler." Mr. Welch will have the lead. The picture will be made under the supervision of Edwin Porter here in New York City. The Universal announces that it will spend all the money necessary to make this a real feature, and in order that there may be no question as to local color has obtained special privileges from the United States Bureau of Immigration.

* * *

Albert Smith, of the Vitagraph, so I am informed, is to "raise" Frank Bunny, the son of the man everyone knows. Young Bunny started in this week at the Vitagraph plant, and he will be sent through every department. Here's the best of luck!

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Mrs. Mathilde Baring and her daughter, Isabel Lamon, have parted company with the Eclair forces and joined the Lubin stock.

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Harry Warner has gone to St. Louis, where he will make his headquarters and have general charge of the agencies of his brother's "Features." Also he will be closely in touch with the St. Louis Motion Picture Company, with which concern "Warner's Features" have intimate business relations. A. Warner will devote his attention to general affairs. Mr. Warner announces that his two-reel feature "Regeneration," is now ready for shipment. This is a strong domestic drama, vividly depicting the temptations of a man with an appetite for strong drink and how he surmounted them with the aid of a wife who stuck to him. Following "Regeneration" will be a big military drama, which will be ready for booking by the middle of the month. Mr. Warner says it will be a "crackerjack."

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Charles E. Insley, who in the old days played with James A. Hearne and with David Belasco, and later was Director Griffith's first leading man in Biograph plays, will make his Universal debut in Otis Turner's "Tracked in the Desert."

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The Kalem Company has made a picture in which is featured "Death Valley Scotty," not unknown to fame as a transcontinental record-maker. The title will be "Death Valley Scotty's Mine." In the course of the picture a trip is made across the desert to Scotty's mine. In one scene it was scheduled that Scotty should be tied. To this he made strenuous objections, saying that all his life he had made it a point never to allow himself to be placed in such a position that he could not defend himself. It is said that the eccentric Westerner proved a "find," and that with his aid it was possible to put over a genuine Western—one with a real thrill.

* * *

Dropped in on Abe Rothschild, the genial manager of the Herald Square, on Monday. He was busy counting money. Asked if that particular feature of his work was the hardest task he had, he replied: "Well, I'll admit we are counting about 75 per cent. more than we were last year this time. And we were going some then." The Herald Square certainly deserves all the success it gets. It puts up a fine show, the house is carefully managed, and every attention is paid to the comfort of the patrons of the house. The front of the Herald Square and the lobby as well are undergoing improvement, getting ready for the big winter busi-

ness. Mr. Rothschild is assisted in the management of the "Square" by Abe Kalman, who also is alert in promoting the comfort of the patrons. On Tuesday, October 1, Bernhardt's "Queen Elizabeth" was at the "Square." Four thousand nine hundred and sixty-one persons paid on this one day to see the Divine Sarah. This may not be a record for a photoplay in New York, but the figures are impressive.

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William J. Burns, the well-known detective, has collaborated with the Kalem Company in the production of a multiple reel picture, the title of which will be "Detective William J. Burns in the Exposure of the Land Swindlers." The scenario is based on land frauds in the South, and in the writing of it use was made of the first-hand knowledge of Mr. Burns in a similar case. Mr. Burns is said to have proved an excellent actor. The play will cover a wide range of country, many of the scenes being laid in the South, and others in Washington and New York.

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William H. Swanson returned to New York on Wednesday, coming from the coast by way of Chicago.

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Producer Frank E. Montgomery, of the Universal Company, will shortly produce a straight Indian drama—not a white man or woman in it—with little Mona Darkfeather in the lead. This sterling actress should bring out something worth while. She will be supported by Chiefs Phillippi and Harvey, of the Chimallo tribe. The title as announced will be "Star Eye's Strategy." A feature will be in the introduction of several vivid Indian dances. It is believed this production will be one of the first, if not the first, straight Indian drama to be made on the screen.

* * *

David McGowan, cashier of the Eclair Company, showed the writer a remarkable bookkeeping coincidence this week. Recently two plays with a political touch were released within a few weeks of each other—"Running for Congress" and "The Governor's Daughter." In no item of expense were the figures the same; in one there were sixteen entries; in the other twelve. The total in each case was identical to a penny—and if an equal amount should be expended on films by all manufacturers the average quality of pictures would be materially raised.

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Under a commission from the Royal War Governors' Conference, H. J. Cugnet, cameraman for Eclair, filmed the semi-centennial of this body at Altoona, Pa., September 24-26. The pictures are for preservation in the archives of the society, and will not be publicly displayed. Pathe's Weekly made a picture for the screen.

* * *

The Kalem Company that made the "Life of Christ" pictures in Jerusalem left Liverpool for New York on October 3, after having been abroad nearly a year. Recently this group has made a number of multiple-reel plays based on old-time Irish subjects, notably Boucicault's "Shaughran" and Joe Murphy's "Kerry Gow," besides a number of one-reel Irish subjects. This past week the company had been working in Scotland on a historical production.

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Kenean Buel, director of the Southern company for Kalem, started south a week ago, stopping off at various historical points on the way to Jacksonville. Mr. Buel is working on various scenes in Bronson Howard's "Shenandoah," a military play, the rights of which have been purchased from the widow of the playwright. It is intended to make the picture in historical locations in the South, taking in Winchester, Va., the location of the well-known Sheridan's ride; Fort Sumter, and various other places.

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Ganes' Manhattan Theater, at Thirty-first Street and Broadway, of which W. D. Yager is manager, on Monday, September 30, changed to a Universal Independent program. Mr. Yager announces that he will put on each day four first runs and a feature. Alterations are being made to the front of the house. This shift means that within four blocks on Broadway one may now see representative programs of Licensed and Independent films.

GLADYS HULETTE IN LEGITIMATE.

Gladys Hulette, who has appeared in many of the pictures produced by the Edison and Vitagraph Companies, is now filling the role of Beth in a dramatization of Louisa M. Alcott's popular novel, "Little Women." The play opened for a week at the Alvin Theater, Pittsburg, Pa., on Monday, September 30th. After a few dress rehearsals at the Playhouse Theater, New York City, the company will begin playing for the public.

ITALA TO RELEASE LONG FILMS.

The Itala Film Co. of America, of which Harry R. Raver is the head, will soon issue for the American trade a series of long films composed of two and three reels each. For these special productions a coterie of noted artists have been engaged, prominent among whom are Gina Marangoni, Giuseppina Amici, Berta Nelson and Lydia Quaranta, all of whom are well and favorably known throughout the largest theaters in all Europe. Commendatore Ermete Zacconi, conceded to be the greatest living Italian actor, and perhaps the most prominent in Europe, will be seen in these forthcoming Itala multiple films.

Mlle. Gina Marangoni, Leading Itala Artiste.

The policy of the Itala Company will be confirmed to the appointment of exclusive agents in the United States, these agents to control certain territory. The first of the new Itala releases is called "Souls in Torture," and consists of two reels. As the title infers, the subject deals with heart throbs and the bitter problems of life. Several elaborate scenes are unfolded as the story proceeds. A very large cast of players is used. A reproduction of a fox hunt with blooded horses and a fine pack of hounds adds to the exciting features of the story. "Souls in Torture" will be sold to exclusive state right buyers through the Film Supply Co. of America. The headquarters of the company is at 805 Columbia Theater Building, New York.

SCREEN CLUB ELECTS OFFICERS.

On Saturday evening, September 28, the Screen Club elected permanent officers. John Bunny placed in nomination for president, King Baggot, who had been acting as temporary presiding officer. Mr. Baggot was elected by acclamation. He was given a hearty reception. Mr. Baggot returned the compliment by nominating Mr. Bunny for first vice-president, and he also was elected by acclamation amid applause. The others elected were: Second vice-president, G. M. Anderson; third vice-president, Arthur Johnson; corresponding secretary, Calder Johnstone; recording secretary, Harry Raver; treasurer, A. C. Willat; two-year governors, William Robert Daly, Lawrence McGill, Herbert Brenon and A. Victor Smith; one-year governors, Tefft Johnson, Pierce Kingsley, Oscar C. Apfel, and C. Jay Williams.

The next meeting will be held on Saturday evening, October 26, at which time it is probable the charter will close.

MAJESTIC THEATER CHANGES POLICY.

The New Majestic Theater at 818-824 South Broad Street, Trenton, N. J., has changed its policy from Licensed to Independent pictures. Messrs. Papier Brothers, managers of the Majestic, are making a feature of running all the two and three reel features of the Independent market.

"The Little Minister"

A Two-Part Vitagraph Feature

Reviewed by Louis Reeves Harrison.

THIS photoplay is made delightful from beginning to end by the engaging charm of Miss Clara Kimball Young. Her acting has the winning spontaneity that Miss Lawrence first injected into the picture comedies, and her character revelations bring her swiftly to the front rank of young actresses who have to depend entirely upon the visual appeal to express the sentiments and attributes of a role. She has done fine work before in Vitagraph portrayals —the sympathetic intelligence of a woman far above the average in character and training has been visible in minor opportunities—but the part of Lady Babbie seems to let out what is in her. I am sure that Barrie would have found her just what his imagination pictured, or satisfying enough to have replaced his own ideal.

It is not an easy matter for the most appreciative of critics to closely define what is especially pleasing in the personality of an attractive young actress. Youth and beauty count, and Miss Kimball has both. She has expressive eyes and keeps them very busy. She has a smile that is fascinating, and it is as girlish as her joyous movements. She has variety in swift changes from tragic resentment to tender affection, she is distinctly feminine in her moods, and all these combine to attract and hold the eye from the moment she enters a scene until she leaves it, but I am inclined to think that what goes over is what lies deep in herself, undiscovered by theatrical artifice. She has an unconscious manner of showing us a true-hearted young woman of brains and broad sympathies.

Miss Young is extremely fortunate in having James Young play opposite her in the title role. I am reasonably sure that he could have drawn more attention to himself—his big chance has yet to come—but he exhibits great delicacy in not obtruding upon the antics of Lady Babbie. His performance is the more creditable for its responsiveness without enforcement of his prominence. He probably follows the stage play rather than Barrie's story in this respect, filling the impersonation without distracting interest from the real centre figure, her characterization being the more important and decidedly the more interesting. "The Little Minister" is a rather simple gentleman thrown into an environment that calls for patient toleration rather than any striking traits, his congregation being made up of dull, stubborn and Puritanical Scotch farmers of a generation that gave forth sturdy blood, but was extremely narrow-minded in its generation.

With these two stars lighting the way, the whole company plays well up to the requirements of the piece, William Shea and W. V. Ranous especially distinguishing themselves—even the elders of the church adding powerfully to the only purpose I can see in the story—a humanizing character contrast—and some well-known names will be found among those taking minor parts.

CAST OF CHARACTERS:

The Little Minister.....Mr. James Young
Mrs. Dishart, his mother.....Mrs. Kimball
Jeanne, their servant.....Miss Flora Finch
Lord Rintoul.....Mr. Herbert L. Barry
Lady Babbie, his ward (the Gypsy),
Miss Clara Kimball Young
McKenzie, friend of Rintoul.....Mr. Richard Leslie
Rob Dow .....Mr. W. V. Ranous
Sanders Webster.....Mr. Charles Eldridge
Captain Halliwell.....Mr. William Shea
Wearywold, the policeman.....Mr. Robert Gaillord
Old Sexton .....Mr. George Ober
Gypsy King .....Mr. J. Trevor
Elders of the Church—Messrs. Edward See, Edward Kimball, Frank Currier and Hal Wilson.

Scene from the Two-Part Vitagraph Feature, "The Little Minister."

The screen story deals less with the Little Minister than with the Gypsy girl, who falls out of a wagon unnoticed when she is a child and is picked up and subsequently brought up as his ward by Lord Rintoul. The self-constituted guardian falls in love with the girl when she bursts into full bloom of youthful loveliness—she is now called Lady Babbie—while she becomes slowly attracted by her obvious affinity, the good Little Minister. Her sympathetic and democratic character is shown during a strike of the weavers in the dull little town, for it is she who warns them that the soldiers are coming to disperse the mob and arrest the leaders.

The strike of the weavers affords some fine ensembles in the photoplay, as do the scenes before the church where the Little Minister holds forth to a pious and attentive, if not a wholly appreciative congregation. In this congregation are some hard-handed and hard-faced old deacons. Perhaps the "brither Scot" of Mr. Barrie is purely local—a Scotch critic complains that his countrymen are not all ministers, elders, precenters and howlers of tuneless hymns—but the types shown in the picture play are not unknown in our own enlightened body. They represent the old religious element that was cruelly vindictive in condemning human frailty, however illogical their attitude in pretending to follow Christ's gentle and merciful teachings.

Whether Barrie depicted what was rather a phase of human nature as a Scottish characteristic is of no moment. He found in these rigid and bigoted old people the materials for a contrast to the Bohemian and unconventional Lady Babbie and set up his marionettes to be bowled over by the sprightly, changeable and altogether delightful girl of Gypsy descent. Barrie conformed to the good old idea that a girl could not exhibit independence of spirit and be at the same time a proper young lady—so much for not living in America. He is compelled to bring the girl and the young clergyman into rather intimate relations, and resorts to the time-worn expedients of making her a Gypsy by natural tendency and involving her and the Little Minister in a Scotch marriage. He works up an emergency where the young clergyman is forced to declare Lady Babbie to be his wife in order to save her from arrest for warning the strikers.

From a modern story-telling point of view this is all very strained. The elders are duly horrified at the reported intimacy between their pastor and the wicked ward of Lord Rintoul—how all good women love to play wicked parts! The Little Minister is in all kinds of trouble when Lady Babbie runs away from the ceremony to be performed between her and the Lord and enters his house to hide, but she braces him up and they have a ceremony performed in a convenient camp of Gypsies. A villain carries off the bride; everybody gets lost in the woods; Lord Rintoul falls over a cliff; Little Minister jumps down a mere hundred feet or so and saves him. A dummy does the falling and jumping, but the cliff and the raging water are real. When the moist Lord comes to his senses in the home of the Little Minister, and the diminutive clergyman comes to his own in the darling person of Lady Babbie, the noble Lord generously gives up his claim and tells her that the Little Minister is more worthy of her than he is. He approves of their union just as the pesky elders come in to make things characteristically and religiously disagreeable. Now they get theirs, for they dare not dispute the iron will of the noble Lord. Their heathenish faces wrinkle in artificial smiles, and all ends well with an "Auld licht Kirk" wedding. When it is all over we feel mighty glad that it was dominated by the gay and buoyant spirit of lovely and charming Lady Babbie.

NEW PICTURE HOUSE AT CHELSEA, MASS.

The Empire Theater Company, recently organized under the laws of the city of Boston, is building a new motion picture and vaudeville theater at Chelsea, Mass. The house will have a frontage of fifty-two feet and a depth of one hundred and twenty-two feet. It will have a seating capacity of about fourteen hundred persons. The incorporators are Dr. F. S. Raddin, James Bloomberg, president, and William O. Johnson, treasurer and manager, each owning one-third of the stock of the company.

Miss Clara Kimball Young as Lady Babbie in "The Little Minister" (Vitagraph).

"The Charge of the Light Brigade."

Tennyson's Poem Pictured by Edison.

Reviewed by Louis Reeves Harrison.

THIS is a film to be highly praised because of the distinct advance it exhibits over those attempting to depict great military movements with a handful of men, and it is also remarkable in perpetuating the one poem Tennyson ever wrote that entirely escaped criticism. The brilliant ballad has been sung by thousands, and the photo-portrayal in action will be enjoyed by millions, but the incident was really of minor importance. The light cavalry charge at Balaklava is only to be recorded in prosaic history as a stupid blunder.

When Napoleon made a stupid blunder in the Moscow campaign he went out with 400,000 able-bodied soldiers and came back with 20,000 cripples, but no poet of Tennyson's lofty patriotism immortalized the human slaughter. There was bravery enough shown at the great battle that was fought at the Moskowa, where sixty thousand Russians lay dead or wounded on the field, among them the elite of the Muscovite officers, but the Russians had no singer like Lord Alfred. It was the wonderful trumpet call of verse that made the death of four hundred soldiers immortal together with the sympathy men the world over feel for those who fall bravely in the discharge of their duty.

"When can their glory fade?
"Oh! the wild charge they made!
"All the world wondered.
"Honor the charge they made!
"Honor the Light Brigade,
"Noble six hundred."

Honor the poet's name! He gave enduring fame to the six hundred. The Edison Company could not have selected from Tennyson's splendid performances a finer character representation. He was patriotic in a very noble sense—he believed in liberty for those qualified to use it intelligently. He was English for justice and enlightenment; yet he was broad enough to sympathize deeply with the American spirit as evinced in his poem, "England and America in 1792." His splendor of brain and heart touched all that he wrote and gave his creations unusual dignity and charm.

The poem which the Edison production attractively illustrates appeared in "The Examiner," during the year 1854, and set all England aflame with martial spirit. It galloped into favor, stormed the hearts of men and over-rode criticism. The demand in the army for it was so great that the poet had a thousand copies printed at his own expense and sent them to the men before Sebastopol. With characteristic modesty he said that no writing of his could add to the glory the soldiers had acquired in the Crimea.

One of the few of the Light Brigade who survived the fatal order and its results was a cavalryman who fell in another action and was kicked in the chest by a horse. While lying in the hospital he became so depressed in spirits that he was unable to throw off a diseased condition engendered by the blow. The doctor in charge remarked that he wished the soldier could be roused as he was a fine fellow, well worth saving by extraordinary means. Some one suggested that Tennyson's poem be read to the drooping warrior, and this was done. The man awoke from his torpor and listened with kindling eyes to the finish. He begged that it be read again, then he recovered so rapidly that he was soon on his feet again, ready for service.

The Edison production deserves commendation for many details, and not the least of these lie in the admirably chosen exteriors. The ground selected responds to the account of the scene so well that it might easily have been the actual territory. The soldiers number hundreds and ride like cavalrymen to the saddle born. The horses seem to be accustomed to the explosion of bombs and form in themselves an interesting sight. The costumes are accurate, having been made to order from authorized designs furnished by London military authorities.

The charge is justly a subject of admiration as an exhibition of courage among those re-enacting the scenes—many are seen falling from their mounts during action—and the real charge at Balaklava was brilliant enough even if it was a mistake. The French and Russian officers exhibited astonishment when it was made, and it became the the subject of unpleasant controversy among British officers on the field. The order was wrongly given or misinterpreted with dreadful consequences.

The troops rode to almost certain death without murmuring at the order, leaving the responsibility to be placed on the shoulders of those who gave it. Practically a few hundred horsemen attacked a complete army drawn up in position. There had been some criticism of this particular body. It had been whispered that the Light Brigade had been favored in previous battles, and this created an indignant feeling among the men. They were determined to show what they could do if an opportunity was offered them, and it now appears that their onslaught might have been followed by a general attack to advantage, so staggered were the Russians by the ferocity of the little fight.

If the command was a grave error, the motive of the men was open to criticism—it was within their power to retreat—as one of the first objects of war is to overcome the enemy with a small loss of life. Six hundred and seventy officers and men rode down a gentle descent into a storm of shell. Volley after volley burst forth from well-placed batteries—cannon to the right of them, cannon to the left of them—and a deadly fire was poured in by Russian riflemen as the Light Brigade advanced until they were within fifty yards of a battery they expected to take.

Encircled by a blaze of fire, they rode on, every officer but one killed, wounded or his horse shot under him, until they cut down men serving the guns and literally galloped through the Russian lines including a body of cavalry estimated to number over five thousand. They reached the rear of the enemy's lines only to find that they must return as they came—they had been unsupported. Now they were a mark for all the deadly weapons that could be brought to bear upon them.

So rode the six hundred before the eyes of many thousands in a thrilling exhibition of courage. Canrobert remarked that it was very fine, but not war. The Russian general, Gortchakoff, witnessed the charge until it was all over, then sent a message under flag of truce that could be variously interpreted. He wound up by declaring, "The charge was very fine, but permit me to say that it was also very stupid." Such is the common opinion to this day. The army was not there to slaughter brave men in spectacular charges.

There is a little story woven into the Edison release, but it is not made obtrusive in this case, to the betterment of the film. The military crime is depicted in a spirited manner throughout and constitutes another advance in the rising Edison productions.

Scenes from "The Charge of the Light Brigade" (Edison).

"How the Cause Was Won" (Selig).

Reviewed by James S. McQuade.

THE Selig Western company has turned out a regular release under the title "How the Cause Was Won" for which I predict a strong demand and hearty welcome from photoplay lovers. Sentiment and loyal friendship are prominent elements of the story, and these are supplemented by patriotic spirit, a fine observance of the Golden Rule and a happy illustration of the maxim that there is good in every man if he has only the opportunity and the conditions to prove it.

The acting of the principals in this film subject is worthy of hearty mention. Miss Betty Harte again wins the spectator by the ease and convincing sincerity of her impersonation of Mabel Moody. The tender little love scenes between her and Tom Clarke (Wheeler Oakman) reveal unaffected shyness and sweet maidenly reserve. Altogether, her Mabel Moody is about as sweet and charming a sweetheart as the heart of man could desire. Major Clarke (George Hernandez) and the Civil War veteran, Mr. Moody (Frank Clarke), are fine character studies; and the young lover and the college ne'er-do-well, Tom Clarke, is snappily portrayed by Mr. Oakman. In a word, I have no fear of the reception that awaits "How the Cause Was Won," from the standpoints of good photography, talented acting and an appealing story.

THE PRINCIPAL CHARACTERS:

Mabel Moody .....Miss Betty Harte
Tom Clarke .....Wheeler Oakman
Major Clarke (Tom's father).....George Hernandez
Mr. Moody (a veteran) .....Frank Clarke

Tom Clarke, like many young collegians, didn't give a bow-wow for books or class standing. College for him meant having a good time, and he must have given many a heartache to the dons during his stay, as the story tells us he was not only rusticated but dismissed. We are not surprised, therefore, to see choleric Major Clarke, during an interview after Tom's return, reading the riot act and vehemently announcing that he must shift for himself and expect no further doles from the parental pocket. Tom is just as spirited as his father is dictatorial, and he walks from the room with the air of a conqueror, who feels that the world is his.

But good luck is on Tom's side. His retiring footsteps have scarcely died in the Major's ears when a messenger boy arrives with a telegram conveying the news that the men employed by the Clarksville Steel Co. will not renew their old contract. The Major's temper is raised to fever heat by the intelligence, and it is only by a strong effort that he is able to bring himself to sober thought and reflection. It turns out that his extremity is Tom's opportunity, for he decides to send his son to investigate the conditions at the works. Tom jumps at the offer and, with hearty handshakes, father and son say good-bye.

While not possessed of a love for book lore, Tom has a ready fund of mother wit and good business judgment; and, with an independence inherited from his father, he decides to solve the problem confronting him in his own way. Without his father's knowledge and being unknown at the works, he applies for a position there, in order to get in better touch with the men. He is successful. He meets old man Moody, an old employe and a veteran of the Civil War, and becomes acquainted with Mabel, his daughter. The young people are mutually attracted from the outset, and the old soldier looks on approvingly.

True love did never run smooth and clouds soon lower over its course in this case. The superintendent of the plant posts a notice that on a certain date the wages of the men will be reduced. Amidst the angry remarks of the crowd gathered in front of the board, Moody pulls down the hated placard and is immediately discharged by the superintendent. Tom, seeing trouble ahead, telegraphs his father that the conditions at the works are bad and suggests that he come to the scene and meet a delegation of the workers. Major Clarke replies immediately that the Company will receive no delegation.

On the day that this message is received, Tom calls at the Moody home and drops the telegram unconsciously. Mr. Moody discovers it and shows it to his daughter. Both look on Tom as a spy and informer. The following morning

Scene from "How the Cause Was Won" (Selig).

Tom is on his way to make another call, when he meets Mr. Moody. To his surprise, the old soldier treats him coldly and after handing him a letter passes on. Tom opens the letter and reads the following, signed by Mabel: "When I accepted your proposal last evening, I did not know you were a spy, an informer. Until you can prove otherwise, I do not wish to see you."

The next day a meeting of the workers is held, and a tie vote is cast on the resolution that a strike be called. Tom enters at the moment, and is called upon to decide the action to be taken. He brings them to their feet by casting his vote in favor of a strike.

Major Clarke immediately comes to the works and meets his bookkeeper. While engaged in conversation, an office boy brings in word that the president of the local desires to see the proprietor. Major Clarke is surprised to find that his own son, Tom, is the president. He refuses to treat with him, and Tom, with a smile on his face, retires.

Mr. Moody after hearing of the Major's decision addresses a meeting of the men, explaining why he had lifted his hat to Major Clarke on his arrival at the works. He explained that when President Lincoln called for volunteers, he and Mr. Clarke had enlisted together. He described the scenes of carnage through which he and the Major had passed during the fratricidal strife. These scenes are shown in realistic dissolving views. Before finishing his story, Major Clarke entered the room. He is seen wiping his eyes at the close and walks toward the platform. On ascending it, he grasps the hand of his old brother soldier and then, asking for the written demand made by the men for higher wages, he signs it.

The closing scene shows the interior of the Moody home where Major Clarke is introduced to Mabel. He kisses her cheek and turning around quizzically introduces her to Tom. Both smile and the Major seeing how the land lies smiles significantly at his old companion in arms, Mr. Moody. They both shake hands in token of satisfaction felt at the happy ending of the trouble.

This film will be released October 7.

"The Amateur Iceman" (Lubin)

By G. F. Blaisdell.

THOSE lovers of Arthur Johnson's pictures will have a treat in store in "The Amateur Iceman." It is a rarity to see him in comedy. Here we not only see him in comedy. We see him in a crackerjack. It is the fortunate combination of a good story and good people to put it on. The picture emphasizes the judgment displayed by the Lubin management in making Miss Lottie Briscoe the leading woman in Mr. Johnson's company. She has done good work in previous pictures. She will add to her reputation in this one. Mr. Johnson brings to bear in the making of "The Amateur Iceman" and in the portrayal of the leading character a wide experience. The lovers of motion pictures, and the lovers of the best in motion pictures, will reap the benefit of this wide experience. Mr. Johnson is popular. The reason for it is plain. Speaking again of combinations, it is in this case the union of a most pleasing personality and unusual ability to convey to those watching the screen the very things he wants most to convey.

The story opens in the home of Betty Baxter. Mr. Baxter is upbraiding her for her indolent habits. Betty goes to work. She dusts with a vim. The following scene is the entrance into the luxuriously furnished home of the Westcotts of the midnight son. He has been "out"—that is more than evident. A butler enters, and, in fear that the master of the house will discover the condition of his son, extinguishes the lights and hurries the young man off to bed. In the morning the son lingers fondly over the water bottle. He is handed a note by his friend the butler wherein his father stipulates that when sober he wants to interview him at his office. The father there informs the young man that he has got to go to work on one of the family ice-wagons. The son smiles. He puts on old duds as befits his new occupation and sets immediately at work.

In the course of the day he delivers ice at the Baxter home. Betty, the now industrious daughter of the household, is at work in the kitchen. Young Westcott, the amateur iceman, shows in the handling of the ice his inexperience. The cake slips from the tongs and falls to the floor. Possibly the lack of skill in handling the ice may be due to the discovery of the charming daughter of the household. However, Westcott smilingly apologizes and makes one more effort to land the ice in the top of the box. Again he fails and likewise again he apologizes. The third effort is successful. By this time the iceman and the girl he believes to be the maid are acquainted.

Young Westcott bows himself out of the kitchen. In the evening he returns to the rear of the house and the amazed servant is requested to inform the maid that her friend of the morning wishes to speak to her. The servant gazes with much interest on the bouquet carried by the iceman, still in the same garb he wore earlier in the day. However, she sees the fun in the situation and goes to the front of the house to inform Betty. To her mistress, seated at the piano, entertaining her father, the servant breaks the news. Betty puts on a cap and apron, primps her hair—after excusing herself to her father—and goes to the kitchen. The servant, as she witnesses the apparent attachment between the two, no longer sees any fun in the rapid developments of the day and is properly shocked. A romance, however, has been begun, and it moves swimmingly along.

Westcott, Sr., and Baxter, have offices in the same building; in fact, they adjoin. Also, the men are personal friends. We see them sitting on the piazza of the Baxter home on an extremely hot day. The daughter of the house brings to them each a fan. There is a sudden demand for ice-water. A search of the ice-box reveals the fact that the ice is nil. The daughter is commissioned to get some. She sees in the

Scene from "The Amateur Iceman" (Lubin).

near distance her new friend. He brings a large piece of ice. It rests on the back steps. The iceman and the maid sit down for a chat. The two thirsty men at the front of the house are fuming and fretting and perspiring. Finally they get tired of waiting for the ice and Baxter institutes an inquiry. He discovers the two on the back steps. They are close together. The ice has almost melted. There is a scene that is quite natural and to be expected. The iceman retires, the daughter is pulled into the house and the remnants of the ice are employed in the making of ice-water.

In a few moments the iceman returns to the back of the house. He enters the kitchen and implores the daughter to elope with him. She consents and the two hurry to the ice-wagon. The fellow-worker of young Baxter is pulled off of the seat and Betty takes his place. Young Westcott gives the horses a clip as he gets in and the team is away. The maid, who has witnessed the unusual occurrence, hurries to the father and tells him what has occurred. The father of young Westcott, learning that it is one of his men, also is interested in the proceedings. The two fathers rush into the street and commandeer the first automobile passing. The chase is short, but certainly exciting. The machine is driven to the front of the madly galloping horses and the ice-wagon is forced to halt. When Baxter learns that the man with whom his daughter is eloping is none other than the son of his friend Westcott, his anger disappears; in fact, he is delighted. There is a laugh all around. Possibly Betty is the most happily surprised of all.

On the Firing Line.

A Cines Military Drama Containing Real Incidents of the Italian-Turkish War.

GEORGE KLEINE will release on November 12th one of those thrilling war dramas for which the Cines Company has become so well known. The struggle between the Italian and Turkish forces is still being carried on with no immediate signs of abatement notwithstanding the attitude of the world to arrange a settlement. As can readily be understood a struggle of this kind is replete with incidents which make excellent plots for dramas such as "On the Firing Line" and which are rendered still more interesting and realistic by the fact that many of the scenes in the film are actual happenings, showing real soldiers in active warfare.

The story begins in the home of Colonel Sandor, an officer in the Italian Army, spending a pleasant leave of absence in the bosom of his family, which consists of his wife and little daughter Claretta. His visit is short lived, however, for almost immediately he is ordered to make preparation to join his regiment in Tripoli. With his usual promptness he instructs his faithful servant, Louis, to get everything in readiness for his departure.

Louis begs to accompany the Colonel and his earnest pleading soon wins the officer's consent. The faithful servant is delighted; his only regret being to part from little Claretta, of whom he is very fond. The child comforts him, however, by commissioning him to look after her father and to bring him back safely.

After bidding a fond farewell to the family the Colonel and Louis start on their journey. We are treated to many inspiring sights of huge crowds of people cheering the soldiers as they march through the streets to the wharves where they are to be loaded into great transports which, under the protection of several war ships, are to carry them to Tripoli. The sight of these immense vessels with their funnels belching forth huge streams of smoke and their general menacing appearance is very impressive indeed and indicates the serious aspect of the conflict which is now going on.

The next scenes show the arrival at the camp in Tripoli, with the excitement during the disembarkment of the troops, the erection of tents, and the general preparation for active campaigning.

Although proving a brave and efficient orderly the faithful Louis becomes the butt of the regiment for his constant reading of a letter which Claretta has given him, with the instructions "to take care of father and see that the Turks do not hurt him." This letter with a medallion which his little mistress presented to him before leaving home, are his most sacred possessions to be kept from any eyes but his own.

It is not long before the regiment is in the heat of combat. The Turks first assume the offensive and, approaching under cover, furiously attack the Italian camp, pouring in volley after volley which create a veritable hailstorm of bullets falling in among the Italians. This, with the enemy's superior force of numbers appears somewhat disastrous for the regiment at first and the Colonel is in grave doubt as to the outcome but, fortunately the timely arrival of reinforcements alters the situation. The regiment soon recovers from its surprise, and, obeying the orders of its brave Colonel repels the Turkish forces with great slaughter and breaking their line puts the foremost of them to rout, and then, forming themselves, make a valiant charge across the fields carrying all before them, resulting in a glorious victory.

After the battle Colonel Sandor is highly congratulated upon his able generalship and in turn rewards Louis with a medal of honor, for he realizes the fellow showed remarkable bravery and even saved his life in one instance.

Soon afterward the Colonel and his servant return home and receive a warm welcome from the family. Claretta has a special welcome for Louis who so bravely carried out her instructions and brought her father back safely and the two "chums" have a happy reunion. Louis proudly displays before her admiring eyes the medal bestowed upon him for bravery but gallantly asserts that he does not prize it half so much as the medal given him by Claretta.

The many battle scenes in the film are very thrilling indeed; the charges of the infantry and cavalry across the fields will literally bring people to their feet. Newspaper reports indicate that the war will last but about two months longer; but the fighting between armies of the two opposing countries as shown in the film does not lend much encouragement toward the belief that an amicable settlement will be reached soon.

Scene from "On the Firing Line"—Kleine-Cines Release.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Post Cards for Pullers.

POSTCARDS as business getters for dull nights have been advocated by some of the companies and a number supply these cards to exhibitors, but the idea of centralizing the business and making the offerings uniform the Exhibitors' Advertising and Supply Company, of 30 Union Square, has arranged for a long list of popular favorites in uniform finish. Their circular lists twenty-seven licensed photoplayers, but this list is being constantly added to and eventually will cover the entire catalogue of players. Unlike the cards issued by the manufacturers, these do not carry the company title and the sudden shifts in companies do not affect the value of the cards.

Under the plan advised by Arthur D. Jacobs, these cards are to be used in series, one night of each week being devoted to a certain player, each person attending receiving a portrait of this favorite, the following week another is selected and so in turn until the list is exhausted—if it should be. It naturally suggests itself that the dull night is the best selection for this distribution.

A Lantern Slide.

A lantern slide is supplied at a moderate price reading:

> **FREE** TO OUR PATRONS
>
> A handsome photograph of one of the leading Photoplayers given to each patron.
>
> Blank space for inserting Date and Name of Player given away on that date.
>
> Come Regularly and Secure Entire Set on Exhibition in the lobby.

With the blank filled in, the slide is started the day after the last distribution or even that night and so the card announcement is made to work for the entire week. The scheme was used with decided success by the Franklin theater, Brooklyn, last season, and a number of New York houses are running it this season and finding that it brings business on the weak night and also aids in establishing patrons in the habit of regularity, since the desire is to obtain the complete set.

Although it is suggested that the distribution be confined to one player each occasion, the cards may be had assorted to suit in lots of one hundred of a name. Either way the price is $4 a thousand or $2.50 for 500. The cards are uniform with the two sets of large cards for lobby display, the new set being, if anything, better than the first.

Other Jacobs Novelties.

Other Jacobs publications are a very useful set of strips with dates and varied reading matter that are put out at thirty-five cents a hundred assorted as desired. There are forty-four numbers in this assortment with twelve numbers in a six by six size designed for use where fire arms must be covered up. These latter are almost as cheap as white paper and help attract attention to the poster.

Another item is a three sheet poster frame to take the usual A. B. C. poster and raise it to a three sheet with varied reading matter, and the one sheet posters of the photoplayers have been reduced to fifteen cents a sheet. With paper of this sort to hand the use of "stock" paper from old melodramatic shows is inexcusable. The lurid stuff displayed in front of some New York houses is a crime against the business in general.

Will You Be There?

The Blanchard Amusement company, which runs the People's Theater, Sunbury, Pa., has been trying some mystery advertising. The town was flooded with small cards asking merely "Will you be there?" They were done in the blackest kind of type on white card and naturally attracted attention. This was followed by a second card and posters announcing the opening of the People's theater and adding the same inquiry, catching up the earlier advertising.

Mystery advertising is excellent where the mystification is not continued too long and where the line is not stolen by someone else. In New York some $50,000 worth of this sort of advertising was appropriated by another concern just as the originators were preparing to realize on their outlay, but for a day or so the plan works well and with a catchy line it may be made a local slang phrase overnight.

The Peoples does not hold to any particular line of advertising, but sends in two pieces of paper, the first a weekly bill with a type page about 8½ inches square giving the offering by days. Another bill advertises Martin Chuzzlewit at a special matinee (a scheme E. M. Blanchard tried out last season), with a tag for When She Was About Sixteen. Both hold the interest and should get business.

The Fourth of Mary.

The fourth story of What Happened to Mary will be released by the Edison Company, October 25th. In this Mary gains the confidence of her employer and is sent on an important mission to England, which explains Miss Mary Fuller's recent departure to join the Edison field company in England. The Mary series seems to be holding interest uncommonly well. A purpose story is A Fresh Air Romance, released October 12th, dealing with the curative properties of fresh air as opposed to nostrums, and A Soldier's Duty, to be released October 19th, is announced to present some unusual features. It pays to keep tabs on the Edisons.

Joe Steed's House.

Manager Joe Steed is an old reader of this column and he sends in a picture of his theater at Ensley, Alabama. It's a snappy looking little house with plenty of paper to catch the eye and a good show inside. Mr.

Steed has contributed many novel ideas to this department, though we have not heard from him lately. He first came to notice as the man who made his features pay for themselves before they came into the house. We note that he has added a five piece union orchestra to his program. Good music and the pictures seems to be replacing the hackneyed vaudeville.

Curing an Invalid.

F. H. Maybury, of the Savoy theater, New Orleans, sends in some samples of his paper and writes:

> The Savoy is one of the best equipped suburban houses in the city of New Orleans, having a seating capacity of 398. It is thoroughly modern in every respect, and from what I can learn, cost the owner nearly $12,000.00 to build, less than two years ago. It has, however, been a "sick" house almost from the start, due principally to the fact that it is situated on a side street just off from two of the principal residential thoroughfares.
>
> In taking charge of same last June, I secured a term lease at a very reasonable figure, but the fact that the theater had remained closed nearly five months prior to my re-opening it, has made it extremely hard for me to regain the patronage which has been shifted to another house nearby. However, I have managed fairly well considering the difficulties which had to be overcome.
>
> Any suggestions which you might be able to offer either direct or through the Moving Picture World would be duly appreciated.

Getting Them Coming.

Bringing back the patronage that has been diverted to another theater is not an easy task, but it can be done, the method depending largely upon the class of residents nearby. A residential district argues schools and if the teachers can be interested in the educational features they may send the children there and these, in turn, will recommend it in the homes. Treat the kiddies right and they are apt to bring their elders. Find out the pet schemes of the churches and get up a series of special days for the benefit of whatever interests the congregation. One church may want a recessed chancel. Arrange with the pastor or the guild, if there is one, to give half the receipts on a certain day to the fund. Be particularly careful of your program for that day. Give the church people a couple of weeks in which to work up the enthusiasm. Let some well-known member of the guild watch the door. This will not only assure them there is no drawback, but the presence of the checker will help make the newcomers feel at home, and the presence inside of the other mmbers of the church will give them a feeling of familiarity that will count for much on return visits when the atmosphere is lacking but still suggested. Take each church in turn and do your best with special advertising to help the church work up the feature.

Contests.

Give prizes to the children for compositions. They will ask the aid of their parents and gain their interest, too. Have as many prizes as you

can afford that there may be many winners to spread your name abroad. The postcard scheme referred to above should help. Get a reliable list of addresses, get the cards of some well-known player and send them out by mail. On the address side print the brief legend that one of these will be given each Thursday or Friday night, the subject being changed weekly. It will cost about eighteen dollars all told to send out a thousand cards, but we think that if the addresses are carefully obtained it will be money well spent. The house to house distribution will not prove effective as a rule with the cards as they should be made to reach the persons intended and coming by mail they are given more respect than a card shoved under the door.

Put plenty of light outside the house. A couple of flaming arcs will be noticed where an incandescent display will not. You must pull them down a side street by making it lighter than the main street, and the flaming are will make its presence felt.

Above all be around the house to make your patrons welcome. In the locality theater the manager should be something more than the man who runs the house. He should make friends through his quiet courtesy. Give a greeting to the people as they enter whether you know them or not, and if you can remember the regulars drop a hint of the coming special. Don't brag about it, just a quiet "Don't forget that we'll have that big Edison feature Friday. I'd like to have you see it." It sends the patron into the house with the feeling that you are personally interested in his coming and they'll come if only not to disappoint you. If you can remember when they do not come it will be better yet.

The Circulars.

The locally printed circular for The Coming of Columbus is a good piece of work save for the front page cut. This should have been made ready more carefully or a coarser screen should have been employed. The text is borrowed matter, but well selected, better printed and a credit to the house. The other is a 4½ by 12 throwaway on cheap yellow paper. The display is good and the press work in the same class, but we think the name of the brand could have been played up to greater advantage and the title of the subject given a larger type. The circular is good of its class, but not very good for a house trying to win back patronage. The cheap dodger is all right where the clientele is established, but for a starter more pretentious paper should be used. Impressions count for much at the start.

Newspapers Alone.

C. T. Smithers, of the Idle Hour Circuit, with the home office in Aberdeen, S. D., writes that he worked up Robin Hood solely through the newspapers without any poster or other work and played to capacity. An ad the following morning tells the story. It runs:

PACKED LAST NIGHT?
WELL RATHER!
But You Can See
ROBIN HOOD
this afternoon at 2:30 and tonight
at 7:30 at the
IDLE HOUR
and it's your last chance too

There is a punch in an advertisement like that that will round up those who did not see the film the first night.

Other Schemes.

The film was advertised in advance both in straight advertising and write ups. There is about half a column in the morning paper and something in the evening edition, and there is a criticism by the office boy in the morning issue that will make talk, though we do not think that the office boy wrote it.

We like one line in the advertising that runs: "Three thousand feet of the finest picture ever brought before the public." Lines like that read alluringly and Robin Hood made good for it.

Newspaper advertising tells where it can be afforded, but we think the better scheme combines newspapers and poster work. Each has a field of its own and supplements the other. The newspaper work appeals to those who read, but the poster reaches the eye with quick appeal and gives the whole thing in a glance if it is the right sort of poster. Trouble is that the right sort of cut copy is not always supplied the poster maker. Dozens of times we've seen an indifferent poster when the film showed some scene that if put on the paper would have drawn the crowds in. From personal experience we know how difficult it is to get good copy from the camera men and directors, but it is most important that the best possible scene should be used. It is a matter that is not given sufficient attention.

More About Subject Photographs.

A San Franciscan writes that he would like to try to supply the Coast demand for photographs of subjects for lobby display if he can get in touch with the manufacturers and prospective clients.

We do not think that it would pay to cater to a local demand. There is no profit in handling small lots for the patrons of one or two exchanges, since the demand would be limited and much of the material would lie dead on the maker's hands. To be a success the production must be made for the entire country and the subjects must be so cheap that the exhibitor may take all against the coming of those he will run. With forty-two licensed releases a week, as will shortly be the schedule, a house would have to run six a day to use up all the subjects.

Done in Good Form.

The Queen Theater, Galveston, Texas, owned by the Texas Amusement Company, of which E. H. Hulsey is president, sends one of the invitations they issued for the opening of the house September 15th. The invitation is on heavy cloth finish paper, a double sheet though but the first page is used. The text is surmounted by the monogram Q-T enclosed in a crown, the name of the theater and the city falling below. This is embossed in blue instead of gold and presents a more striking appearance, more in harmony with present good usage. It strikes the note of good form and makes its appeal to those who will appreciate the sort of performance that the printing suggests. The text follows:

The management
wishes to call your attention to the formal opening of the
QUEEN THEATER
on Sunday, September the fifteenth, presenting
HIGH CLASS VAUDEVILLE
(PLAYING MAJESTIC ACTS)

It is our policy to offer for your approval the very best amusement it is possible to procure and to make you feel that at all times it is our object to cater to your comfort, pleasure and general satisfaction, in this way soliciting your patronage and co-operation.

The Queen.

A Little Late, But—

Now and then a letter will hide out for a couple of weeks and we have just exhumed a letter from Albert W. Hardy, assistant manager and operator, of the Idle Hour Theater, Hyannis, Mass. The theater re-opened for the season August 2 with a special performance including "The Coming of Columbus," and a song written by a local poetess and sung to the tune of Maryland. It was dedicated to Matthew Cushing, the manager, who also got a silver loving cup from his friends. We add the chorus of the song to our poetical collection:

The Picture Show, the Motion Show
That Mr. Cushing runs just so,
It is a place to rest awhile,
Drop your cares and smile and smile.

Street Display.

The Skydome Company, Springfield, Mo., sends this picture of a float they had in the Labor Day parade. The photograph is not very clear, but it can be seen that a projection machine is mounted on a float and a screen set up, presumably with a painted picture to suggest the scene projected.

Above the picture appears the list of brands of the Universal Company. We think that for a general display such as this, talk about the house would have carried more weight. The object of such a street display is to make fans rather than to appeal to those already made.

A New Program.

The Circle Theater, Washington, D. C., offers a new program and a special cover design for the formal opening of the remodeled house. The design works in all of the Licensed trade marks and a headpiece showing a youth operating a projection machine that throws a picture of the globe upon a screen circled by the name of the theater. Within there is a space for greeting and explanation and the program for the week, giving from two to four of the titles of the four-reel show. For the opening week the management goes in heavily for specials. Just a line or two is used for each reel, but the subject is attractively presented and well displayed and the advertising shows a generous patronage. We should like to see future numbers. It looks promising.

From the Tenth Street.

The Tenth Street Theater, Kansas City, in its program discusses the musical question in connection with other matters in its greeting for the season. We like the tone of the entire article, but can reproduce only parts. It says:

> The Tenth Street Theater was opened on Thanksgiving Day, 1910, since which time it has been the constant endeavor of the management to display to its patrons high class Moving Pictures, accompanied by an orchestra of the best musicians obtainable. At various times, when able to secure them, we have spared no expense to obtain singers whom we thought to have sufficient ability to please the class of patrons who have come to our theater. We may have bored our audiences at times with some mediocre singing, but we have never inflicted upon them poor vaudeville, and we never expect to. Our policy regarding singers is rather unsettled at this time, as a great number of our regular patrons have stated that they come to a picture show to see pictures, and prefer that singing be eliminated; on the other hand, good singing has been warmly received. We believe that all agree that poor singing is a bore. In the future whenever possible to secure high class singers we may do so. It will be our intention to strengthen our orchestra whenever this can be done, and conditions so justify. Whatever can be done to make this the "Theater de Luxe" photoplay house will be done, and the management is ever alert for any new idea that tends to that end. We have visited numerous large cities, and, without wishing to be egotistical, can safely say that we have not seen the equal of the Tenth Street Theater in all its appointments. Very few theaters in this country show "first run" pictures exclusively, as does this house, and our patrons are assured that they see pictures here on the same day that the same pictures are shown in all the large cities of the country. New York City has no advantage over Kansas City as regards moving picture first performances.

Kansas City seems to have the advantage over New York in the matter of first runs. The best house we know runs one and two day stuff and one independent house runs six reels of old timers to two new ones.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

A Club Suggestion.

SINCE the photoplay dinner there has been more or less talk of a club of some sort for the photoplaywriters. We had hoped that the Screen Club might serve this purpose, but it does not appear that that club will make much appeal to the play writer who is not connected with a company, and we think that perhaps a special club would be better. We have such a club in mind, a club without entrance fee or dues, without constitution, charter or by-laws, with no officers save a chairman, and no permanent place of abode. This may sound like an odd club, but we think it will serve its purpose, and if you are interested you are invited to send in your name.

In brief the idea is to get together one night a week or twice a month, visit the same photoplay theater, and afterward talk over the films and other matters of common interest over a sandwich. We think that such a club will be helpful alike to the advanced writer and the novice, and we would like to hear from those in Greater New York who would care to belong to such a club. The idea is not a new one, save in its application to photoplaywriters, but more than one club has found in such a start a foundation on which to build a more permanent organization. In writing suggest what night would suit you best, naming a second and third choice. Several photoplay editors have already expressed a willingness to help the idea along, for most editors seek opportunities for getting in touch with the man who may be taught to deliver the goods.

Lawrence S. McCloskey.

We make you acquainted with Lawrence S. McCloskey, the man who either sends you a check or a rejection slip when you send a story to Lubin's. Mr. McCloskey is one of us, for he got his position on the strength of some of the stories he sold the company. They were looking for an assistant in the photoplay room, and the merit of his work and the fact that he was a Philadelphian, influenced his appointment as assistant to the then editress. On her retirement he was advanced to the editorship, since when he has made a host of friends for himself and the Lubin Company. On his accession to the editorial desk Mr. McCloskey caused some comment from the fact that he promptly abolished the rejection slip on which appeared a variety of reasons for rejection, but it soon appeared that these explanations were being replaced by real reasons more directly applicable to the particular script in question, and dozens of promising photoplaywrights have been helped toward success by his keen and competent comment. He not only knows why he doesn't want a story, but he can tell the writer why in a way that enables him to avoid the same mistake in future and in cases where budding genius seems to warrant it, he supplements the slips with letters of helpful suggestion. During his incumbency he has not only materially raised the standard of Lubin stories, but has improved the general standard of output as appears from many letters we have received from those who have been helped. Apart from his position as editor, Mr. McCloskey has another claim to fame in that he is the proud dad of Brooks McCloskey, the desperately daring villain of the Buster series.

Lawrence S. McCloskey.

We Stand Corrected.

Some weeks ago we announced that copyright had been provided for photoplays, but it appears from correspondence with Mr. Thorvald Solberg, Register of Copyrights, that this was a mistaken reading of the law. A provision was made in the Townsend Bill, but thrown out in committee, and only the registration of produced photoplays provided for. We take the liberty of quoting Mr. Solberg's letter in this matter.

> We cannot, of course make legislation by taking any action not justified by express provision of law. We are making no registration for any articles not directly named in the copyright act as subject matter of copyright, and are proceeding just as we have consistently done from the first as regards scenarios of motion pictures. Such scenarios, when printed and published as required for a book, are registered without any question. If they are submitted in manuscript or typewritten they are not registered and the action of Congress of course strengthens that attitude. It having been at first proposed definitely to exclude them from copyright protection by express provision of law in one of the bills submitted, and the attention of the committee having been called to the demands for registration of scenarios for motion pictures by the Register of Copyrights, the committee taking the ground that they did not believe that Congress should authorize registration, the matter is, for the time being, practically settled.

We can only take such cold satisfaction as we can get from the fact that the Hon. Edward Townsend, who once wrote several scenarios and who engineered the bill to simplify copyright for some of the manufacturers, got the thing so badly balled up that while he did gain limited liability for innocent copyright infringement, he did not gain the copyright privilege without the deposit of two full copies of each subject as was sought.

Scripts Wanted.

Frank E. Woods (Spectator) asks that mention be made of the fact that Kinemacolor, Mecca Building, New York City, is in the market for good grade scripts. Several directors are now at work and there is a brisk demand for really good stories. It will be useless to offer the hackneyed.

Kinemacolor has been advertising for scripts for some time, but has been doing little with them, but now the production staff is well organized with David Miles, formerly of Majestic, and Mr. Woods, in charge, and scripts will be handled promptly and courteously. We can't imagine a better combination than these two veterans. Get your scripts in quickly.

Get Inside.

This is the time of year when the demand from those companies remaining in the north is for stuff to be made mostly in the studio or in the city streets, with the majority of the scenes inside. A. Van Buren Powell writes that a company advised him that they had stopped making summer stuff. Others are doing the same thing.

Of course where companies are maintained in the South the stuff should be mostly outdoors. Lubin, Selig, Kalem, Imp, Bison, Nestor, and others, work under cloudless skies, but with the exception of Bison and Nestor the companies also want stuff for studio work.

Joe Roach to Comet.

Monday Joe Roach, until last Saturday with the Universal Film Company's Photoplay Department, will take charge of the scripts for the Comet company. Until now the Comet has practically had no photoplay script department and there have been complaints innumerable as to lost scripts and ignored letters, but this promises to be changed. Mr. Roach is not only a thoroughly competent photoplay editor but a good executive and he may be counted upon to bring order where order has not been before. It is possible that some of the scripts that have been away from home for many months will be headed in the proper direction, and it is certain that scripts sent in now will be properly handled. Since leaving the Universal Mr. Roach has been spending a brief vacation in St. Louis.

That Book on Plots.

In response to a number of requests, we have arranged with the publishers of Phillips' The Plot of the Short Story to handle that publication and the books may be had at $1 per copy by addressing the New York office of THE MOVING PICTURE WORLD.

The book is not designed to replace Technique of the Photoplay, but admirably supplements that work, devoting an entire volume to the rules for developing the idea into a plot, treating the subject exhaustively. It is a work that is useful alike to the novice and the advanced author.

Complained of Speed.

Phil Lang, of the Kalem Company, received a letter of complaint the other day in which the writer declared that it was not possible that the script could have been read and returned in so short a space of time. It didn't happen to be the Kalem style of script as a glance at the synopsis showed, and so instead of letting it kick around the office for a couple of

weeks Mr. Lang shoved it right back. Most people appreciate his promptness in handling scripts, but this writer seemed to think that he was entitled to have his script pay a longer visit and actually made complaint.

No script comes from the Kalem company that has not been read to a point where its unavailability is certain, but even if the scripts were not read the author has no moral right to have his wares read.

That may sound strange, but it is none the less true. You have something to sell and are trying to sell it. You send it to a certain company in the hope of making a sale. You send it to them because you believe that they want scripts, possibly because they have advertised for them, but if you advertised that you wanted a pound of butter would you consider that your request required you to sample every stale and rancid offering that came in along with the good, or even give your time to the sweet butter that was offered after your wants had been supplied? It is the same way with the script. You send it in because you hope to sell it, but you have no more right to demand that your script be read than the dry goods man has to compel people to come into his store and examine his stock. We know of no company more courteous in its reading than the Kalem, but we fail to see why the Kalem or any other company should be required to read scripts just because it happens to be in the film business.

Don't Believe in Signs.

Here is a good suggestion that Phil Lang, of the Kalem company, is making his authors. Don't use signs to get your idea over.

Suppose that you want to show that scene twelve is the office of the Alta Mining Company. You write in the script that the name of the company appears on the door and dismiss the matter. The sign has saved a leader. Some scripts are almost wholly dependent upon signs for explanation of their location. It is all right for the American and English markets, but most of the films are sent around the world and the London agents of the American films maintain film printing plants where the leaders and letters are done into French, German, Spanish, Italian, Russian and perhaps other languages. At one time a certain company was making translations in a dozen tongues. That works very well for leaders and inserted matter, but it is not possible to translate the signs and many of these may be as important as the leaders. If you'll bear in mind that your story, if it is good, will be sold on five continents and that editors must pick stories that are reasonably intelligible to all races, you'll understand why some of your pet scripts come back. As stories they may be all you think them, but the editors know that the run of the story will not be intelligible to the Frenchman or the Russian, and manufacturers keep an eagle eye on the European market, for these sales represent the bulk of the real profit.

In London the first prints are run at the agency for the benefit of the buyers, the bulk of the buying being done by some eighteen or twenty representatives of the large users throughout the world. These men see each week the output of every company and make their selections from fifty or sixty brands. American films are most strongly in favor, but the too purely local story does not find purchasers. It may make a difference of several thousand dollars to a manufacturer, for five prints may be ordered of one subject and one or two hundred of another. Both prints cost the same to make, both represent the same profit per copy, but one pays a return of a couple of hundred dollars and the other perhaps two thousand. Keep this fact in mind when you write your story, keep slang and colloquialisms out of your leaders and do not trust to signs to help you get your ideas over.

Take a Tip.

We were talking with an editor the other day and running over the names of some of the people we thought might be able to give him the work he wanted. At one name he checked us.

"That man gave us one story," he said, "but since then he has sent us half a dozen which were wholly unsuitable. We took the trouble with our acceptance to write him a long letter telling what we wanted and why we wanted only that, and yet he sends us anything he happens to write whether it is in accordance with that request or not. I've stopped reading his stuff because we have to have a certain type of play and if he cannot take the trouble to heed our suggestions, I think it is better to give my attention to those who can."

Think of that, you who have not yet reached the point where you can write plays that sell. Here is a man who can sell plays if he will write for a certain market, but instead of shaping his plays around to fit certain requirements he merely sends in all he writes and leaves the editor to make the selection.

If an editor takes the trouble to write and tell you that he wants only strong Western stories don't flood him with airship stories or try to make him take stories of shipwrecks. If you can't write Western stories do not bother him until you see the style of the company has changed to the style of stuff you can write. It is not enough to have written a good story. Success means even more the knowledge of where to sell, and where a market is clearly defined for you, be courteous enough to appreciate the favor and send what is wanted or make no submission.

Read Over Our Shoulder.

Look over our shoulder and read these comments from Hugh King Harris. He writes:

> I've been pretty busy "putting 'em over" lately. Coming along nicely, thank you. Was over at Selig's Chicago plant the other day and had a nice visit—but honest to goodness, you don't realize the editor's troubles near so much as when you get a good chance to size up the junk that is tumbled onto his desk.
>
> I have been trying even harder to make 'em better since I came back to the grind, and I had been doing pretty well, at least the acceptances would seem to make me think so.
>
> Had letter from an editor the other day—friendly sort of a cuss he is, too; I used to think differently, but it is all in getting in touch. He wrote, returning a couple of scripts, and made the explanation that they were "Too far ahead of the times,"—gee, it hurts to have to put on the brakes as we read your preachments to advance, and as we strive to excel in getting something ahead of the ordinary.
>
> There's a limit, I guess, and the elaborate stuff had better be left to the occasional special orders that come along. I like the way McCloskey is swinging the big stick for Lubin, he is mighty prompt and it helps to have his friendly comments. A little different than before he took charge.
>
> Heard a good one over at Selig's. Editor asked a "lady" writer why she would put as much as twelve cents postage on the letter to carry the script TO the office—and only two cents on her return envelope. She replied "Why, it only takes two cents to bring back the check." Some optimist that, eh?

Mr. Harris is the advertising manager for a big manufacturing company up around the great lakes, but he finds time to write a lot of scripts. He sells many of them to Selig and the visit seems to have been intended as an educational trip. Now keep on reading and listen to a New York woman who was going to be a photoplaywriter, but who changed her mind. Here's the meat of a four page letter:

> I do not know of any person who ever sold a photoplay, and if you will tell me of any you have written and sold I will give you one dollar just to see them on the screen.

If she'll buy the lot we'll make a special price of seventy-five cents a title. After you've had that laugh, look over our shoulder again and get this gem:

> I am going to tell you my reason for not sending you a play to criticise, hoping that the reason will affect you as it does some writers in the trade papers. I'm not complaining, merely stating facts. I have sent out twelve plays; the four of them that I really liked and intended to send you are worthless because what shred of originality was in them has been seen in plays this summer, immediately, in fact, after they were returned. You see I cannot rewrite them in that case. One concerned a bugle, one a small boy advertising for his dog; one the dressing in old time clothes for a joke and making a hit.

Mr. Harris writes new ideas and sells them. He thinks the editors are all right. The second would write but she knows they will steal her ideas. She is foredoomed to failure starting work in that frame of mind. The third has had her ideas stolen—so she thinks. We don't know the story about a bugle, but the dressing in old-time clothes was done long before last summer and probably without inspiration from her. It's all in the point of view. We refuse to share her indignation. We know better.

How Do You Think?

How do you think? Do you go into a room apart and laboriously construct your idea, or do you pull up suggestions in your idle moments? Find out the way you can do your best thinking. We know one man who used to sit down in front of his machine and glare at it until an idea came and then he would pound it out, glad to get away from the sight of the keyboard. Then he found that by going to the theater and taking a rear seat he could think better than at home. He picks out the vaudeville houses where there is apt to be plenty of music, but he does not look at or listen to the show, he just thinks. We do most of our plotting on the street cars. Figure out your best way, and make use of it. You may not think you have a best way, but you have.

Got His Dander Up.

Here's a line from Montreal that indicates the right spirit. Go at the game the same way yourself. The writer says:

> I read in your last issue that some one (wonder which one, Ed.) had been kicking because he or she has had their manuscript returned. I am not kicking, thought I am in the same boat. I have written dozens and have had them returned, but my mind is made up to sell one before I quit. Rex Beach and others never sold their first nor their second nor third venture.

Tools of Trade.

We cannot understand why some authors place so much stress on the cost of paper, envelopes and stamps. We think that an author should take the same pride in his tools as a carpenter or machinist and no carpenter will buy a cheap hammer or edged tool when he can afford the best make. It's poor economy to cut costs below a certain point.

The average script runs from five to ten pages. What difference does it make whether the paper costs one or two cents? The more expensive paper creates a better impression on the mind of the editor and somewhere along the line some editor will be moved to add a five or ten dollar boost to a script because it looks professional and the smaller price will pay for two thousand sheets of good paper. In such a case is it economy to buy your paper for thirty-five cents a box? Another point that will suggest itself is that a script that does not sell will stand the rounds better if done on good stock.

The heavier paper may cost four cents to send out instead of two, but here, again, the saving is not really a saving. It costs us four cents to mail five sheets of paper because our cloth envelopes are so heavy (and they themselves cost a cent and four-fifths each), but if the script arrives at the studio in better condition we regard the three and a half cents as a profitable investment. You stand a better chance in a bank in a frock coat and silk hat than in corduroys and a sweater. Don't put a sweater on your script. Send it out looking right.

Comments on the Films

Licensed

"THE DOCTOR'S DEBT" (Lubin), Sept. 28.—A romantic melodrama set mostly in and around a fisherman's cabin near the beach. The story is very acceptable. Of two lovers of the fisherman's daughter, the jealous one does some heavy villain work with a view to making it impossible for the doctor to reach the other lover in time to save his life. The heroine makes a long swim to the coast. It is played by the same company that made "A Romance of the Coast," recently released, and the two pictures compare very favorably. Miss Ethel Clayton is the girl. Harry Myers, the hero; Charles Arthur, the villain. Mrs. Geo. B. Walters and Mr. Mitchell also have roles. It is a picture that will please.

"A GIRL'S BRAVERY" (Lubin), Sept. 30.—A melodramatic picture that seems fabricated largely to permit a struggle on a foot bridge over a swirling rush of waters in a canal lock. The story wasn't built to be very effective and the picture seems artificial. It has, nevertheless, a few thrilling scenes that get over. The girl's bravery is shown by her diving off the lock to aid her lover whom her much bigger brother had hurled into the stream. The danger is very well suggested, and these scenes make it a fair offering.

"THE VOICE OF CONSCIENCE" (Essanay), Sept. 27.—Just ordinary, natural happenings are shown as giving "the third degree" to a man-slaughterer. Not daring to confess, he lets an innocent man (played by Francis Bushman) be suspected. The trial lasts three days and he (Harry Mainhall) looks on in torments that finally make him confess. Such a situation is perennially fresh and Mr. Mainhall's interpretation of it here makes a good offering. His acting shows a good measure of restrained imagination until the last few feet where the action becomes a little hysterical. One of the lesser roles, that of the conscience-stricken man's friend, weakened the effect somewhat by being too much like Mephistopheles, too much like a conscious torturer. He was made to appear to us more, as he must have appeared to his friend, and should have been more objective. In the last scene all the actors forgot art for a moment and began to feel the action as themselves—lost all objectivity. It is a very interesting picture as a whole and one worth while.

Strong feeling, in moments of stress, is apt to kill the effect. We, ourselves, saw a tragedy the other morning. What we observed would have been ridiculous on the stage or in a picture; it wouldn't have been believed. It didn't move us to pity; it stunned us. A curly-headed tot was run over by a trolley car and its mother saw it happen. There was no expression in her face; it was blue like lead and her eyes were dry; they didn't seem to see anything. Men had picked up the little inert bundle and she grabbed it from them and started to run away from the place crazily. Her limbs acted like the wooden legs of a jumping-jack. Tragedy, feeling, pity, resentment at the motorman, etc., came only as the slum crowd gather and after the mother and child had been led in the house. Art doesn't copy life exactly. It works with a purpose which it never forgets; it seems to copy life.

"QUEEN OF THE KITCHEN" (Kalem), Sept. 25.—A rather slight farce. It gives Ruth Roland a chance to make comedy while she spoils a dinner in the cooking. The role doesn't fit her so well as many others she has played; but there are some funny situations.

"ALONG THE RIVER NILE" (Kalem), Sept. 25.—Fills not quite half the film and gives a very interesting set of intimate views of ordinary things, sugar cane reaping, house building, etc., as they are in Egypt. It is not a picture of tombs or temples, but of common people.

"A LITTLE LOUDER, PLEASE" (Essanay), Sept. 26.—There is fine quality and freshness in this farce comedy and it is a sure success; but the primary assumption is far fetched. It is a much better offering than its first part promises and, where we saw it, a large audience was clearly pleased with it. Essanay players (Missimer, Cassinelli, Branscombe, Stepling and others) are delightful in pictures like this, that depend on character. It is a good offering.

"THE BEACHCOMBERS" (Melies), Sept. 26.—There's a pleasing wholesomeness in this picture of Santa Catalina. It is set mostly along the sandy beach, broken by boulders, and deals with humble people, the beachcombers, who make their living from what they gather of driftwood, etc., on the sand. The story is not very convincing, but has something of the quality that people like.

"GLACIER NATIONAL PARK" (Pathe), Sept. 26.—We heartily commend the Pathe Company's apparent purpose of making a series of "See America First" pictures. This offering shows some home-made Alpine scenery that is very beautiful. Of course, there is no dawn or sunset color on these glaciers. The traveler must go to them to get that. Everything that clearness can give seems to be in the picture.

"THE ANDREU" (Pathe), Sept. 26.—On the same reel, a picture of acrobats. The whole is a good offering.

"THE CUCKOO CLOCK" (Reliance), Sept. 28.—A simple, but vital and dramatic picture of substantial merit. It reveals two lowly human hearts, an old fisherman and his wife, with sincerest sympathy for their little foibles and almost ridiculous pleasure in small things. The things that the picture's story deals with are ordinary and seemingly insignificant, and yet, because they are so truthful, are very effective. This sets the picture among works of art. It is insight that makes it what it is. If these child-like things that it pictures had occurred to the average hack scenario writer, they would probably have been discarded at once as childish; but they never become so in this picture. The scenario maker may have had a touch of genius; but the interpretation that it gets (T. T. Sullivan and Mrs. Hurley play the two leads) helps it greatly. It is a most desirable release.

"THE MUSKETEER'S CONSCIENCE" (C. G. P. C.), Sept. 27.—A not very dramatic picture in courtly costume whose object is to create a feeling of dread. It fails of being very effective, because of its artificiality. The backgrounds and sets have unusual interest. It probably was photographed near some fine old chateau with its gardens.

"THE APACHE RENEGADE" (Kalem), Sept. 28.—Indians attack a long wagon train and are dispersed by cowboys. Wm. West plays a white renegade who incites the Apaches to come out against the train. Carlyle Blackwell plays a young Westerner who loves the usual girl, played by Kate Winston. Knute Rahmn plays an Apache and C. Rhys Pryce the train captain. The construction of the story is fairly dramatic and the backgrounds, a wild mountain country, the real Apache land, are extremely good. It is a fair offering, with plenty of smoke.

"WHY JIM REFORMED" (Selig), Oct. 1.—A situation that offers a chance to build dramatically and one used a number of times his in this picture, a new interpretation. Jim, stupid from drink, lies down beside a man he accidentally shot and in the morning thinks that it was he who has killed him. He doesn't fly from justice, as usual when this situation is taken, and the picture's chief concern is to show the man's fear and horror. It is a good, well-acted picture, but doesn't rank with the best. William Duncan is both author and producer. He also plays Jim, the leading role. Supporting him are Myrtle Stedman, as his wife, with C. E. Reeves, Rex de Rosselli and Lester Cunio.

"THE IRONY OF FATE" (Vitagraph), Sept. 28.—There is a widely-known poem telling of two who were made for each other and who came very near meeting, but never did. It is extremely sentimental and furnishes the idea used in this picture. Florence Turner plays the lead and the picture's quality comes not from the idea, which, after all, is not very deep or true, but from the handling. It was a poor choice of subject, for its very essence is a negation of action and, at every change in the situation, the action is quickly completed and ended. What is more, we don't believe that fatalism will appeal strongly to action-loving Americans. That it is finely acted and has well-made scenes is certain, but it is not dramatic. It was written by Hettie Gray Baker and produced by Albert W. Hale. Beside Florence Turner, E. K. Lincoln, Roger Lytton, James Young and Clara Kimball Young are in the cast.

"AN INDIAN SUNBEAM" (Essanay), Sept. 27.—A white girl brought up from infancy by Indians has been named Sunbeam. The climax of the picture comes when the tribe, jealous of her love for a cowboy, straps her on the back of a wild horse and sends her out, Mazeppa like, to die on the prairie waste. A well-conducted story and wide views of a billowy land, with the white horse and its human burden seen against the skyline, are found in this picture. The action never rises to emotional heights, but its interest doesn't drag, and it will be widely acceptable.

"THE COUNTS" (Vitagraph), Sept. 27.—Almost a dozen of 'em and a very pretty girl make a dandy little farce, a sure winner. The one real count (Jack Braun) writes to the parents (E. R. Phillips and Rose Tapley) of Gladys (Dorothy Kelly) that he has seen their daughter and fallen in love with her. Gladys's pretty nose goes way up in the air and her beau (Harry T. Morey) is in despair until his friends dress up as Counts. The atmosphere of a nightmare in which the situation is worked out is very funny. Ralph Ince is both author and producer.

"WEARY STARTS THINGS IN PUMPKINVILLE" (Vitagraph), Sept. 27.—A tame elephant who does just what the producer wants him to, gives a very convincing atmosphere to this rural laugh maker. The two on one reel make a very desirable offering.

"THE HEART OF JOHN GRIMM" (Essanay), Sept. 27.—A picture with some remarkably beautiful scenes. Its idea is excellent, but the working out has too many unconvincing moments, and it never gets a very strong hold on the spectators. Ralph Mitchell plays a hard farmer who dislikes children. His wife (played by Hazel Mason) has had no children herself, but tender hearted, she adopts, surreptitiously, a little girl (Adelaide Laurence) whom she hides from her husband. The child finds a way to the heart of the farmer. It is a good offering, but we believe the situation was worthy of more thought and pains; it shows hurry.

"A DISAPPOINTED MAMMA" (Biograph), Sept. 26.—A very farcical situation played in a lively way that compels laughter. It is well acted as a whole, but Mamma, who is disappointed in the boy's count, is delightful.

"A MIXED AFFAIR" (Biograph), Sept. 26.—A set of false teeth for wifey, a new gold buckle for the stenographer's birthday present and a bracelet; the last is bought by a cop for his best girl. For one moment all three lie on the jeweler's counter and then the mix-up begins. It doesn't drag even for a minute and a large audience found it very funny. Dell Henderson and others have good roles in it. The two on one reel make an excellent offering.

"SO NEAR, YET SO FAR" (Biograph), Sept. 30.—A comedy love story that is exciting, amusing and full of Biograph atmosphere; it has also some Biograph peculiarities, one of which is the two crooks who come to the house as delivery boys to steal. These pictures by this maker, good and bad, too, show imagination, more imagination than other makes of pictures show. It seems, at times, just a kind of audacity. Take, for instance, an incident in this picture. There was nothing startling in making the girl (Little Mary) hook the "frat" pin the boy had dropped. She hadn't met him; she stole it only because she wanted to meet him. Yet who would think, of making her do such a thing merely for that reason, that is who would until after he had seen her do it. We have a sure proof that imagination suggested it and not observation nor fancy. It is this: neither the producer, nor you, nor I would give just the same explanation of her motive. Better still, the girl herself never could have explained it. It grew out of the mystery of personality and is of those things, never mechanically understood, of which imagination alone can deal. The picture is a good offering.

"PATHE'S WEEKLY NO. 40" (Sept. 30).—The topical this week is well balanced. Its best item, perhaps, is a good view of Bonar Law, the English Unionist leader, addressing an immense gathering.

"HER CHOICE" (Vitagraph), Sept. 30.—A pleasant picture, giving a modified interpretation of Cinderella and set in a modern boarding school for girls. It is a fairy tale, not a picture of life; but it gives a chance for human acting and many pretty scenes. Zena Kiefe plays a poor girl who helps all she can and makes the best of everything. Anne Stewart, her cousin, is also at the school and also poor; but is outrageously selfish and snobbish. Julia Swayne Gordon is the aunt of both, is rich and is watching them to choose her heiress. Mrs. Mary Maurice and Rose Tapley play the two mothers. It is a light but commendable offering, written by Mrs. Breuil and produced by Ralph Ince.

"HARVESTING ALFALFA IN NEW MEXICO" (Selig), Sept. 27.—An interesting industrial, in which is included a picture of many mountain goats.

"THE BORROWED UMBRELLA" (Selig), Sept. 27.—This is a comedy based on the supposed inclination on the part of mankind generally to "borrow" umbrellas and forget to return them. The picture is on the same reel as the foregoing. There are some laughs.

"GLUED" (Lubin), Sept. 27.—The poet in desperation drinks a bottle of glue. It does not kill him, but he discovers that he has what perhaps may be described as a sticky breath. He therefore travels around the neighborhood sticking people up—not in the sense in which that term may be interpreted by some, but gluing them to walls and to pavements.

"THE WATER WAGON" (Lubin), Sept. 27.—On the same reel as the foregoing is this picture which opens with a young man whose head is wrapped in a towel, suggestive of the night before. He goes on the water wagon literally, and like so many who have figuratively ascended that more or less imaginary vehicle he falls off—and gets wet during the process, inside and out. Also he wets up several others, including the man who invited him to have "just one."

"MARY IN STAGELAND" (Edison), Sept. 27.—This is the third of the series of "What Happened to Mary," and it is in keeping with the high standard established by its predecessors. In this picture Mary, through the illness of her roommate, appears for two nights on the stage and makes a success. We leave her working in a public stenographer's office, her short stage career having been sufficiently long. Miss Bliss Milford has the part of the roommate. Miss Fuller is most interesting as the stage girl, and there is every reason to believe that she would have made good in the reality.

"'OSTLER JOE" (Edison), Sept. 28.—Laura Sawyer and James Gordon, assisted by Benjamin Wilson, give a most sympathetic portrayal of the well-known poem by George R. Sims. The picture will renew to memory a dramatic work made famous by the recital of Mrs. James Brown Potter a quarter century ago, which scandalized some and highly entertained more; it will also effectually serve to bring to the attention of the younger generation this wholesome lesson. The beauty of the poem may be said to be enhanced by the careful treatment of the Edison forces.

"THE PHYSICIAN OF SILVER GULCH" (Lubin), Oct. 3.—This is fine western stuff. It is a strong drama and there is a new twist given to the combination of the doctor, the sheriff and the sheriff's sick child. The scene wherein the doctor tries to break through the door of the room containing the gold, unaware that the sheriff is in the room, is unusually strong. The picture makes a first class release.

"AN AMATEUR ICEMAN" (Lubin), Oct. 1.—Arthur Johnson departs from the drama and, assisted by Lottie Briscoe, gives us a full reel of sparkling comedy. It is a reminder of earlier Johnson days in that we see him in the garb of an iceman and not in the conventional raiment of the man of fashion. To be sure, there is one scene in which he appears in evening dress. This is where he is shown as the "midnight son," and he is very much under the weather. The unfolding of the story, where his father in wrath puts him at work on one of the paternal ice-wagons; his meeting with Miss Baxter, portrayed by Lottie Briscoe; the falling in love and the elopment on the ice-wagon pursued by the two fathers in an automobile will make many laughs. It is all well done.

"THE FILIBUSTER'S SHIP" (Pathe), Sept. 28.—This is a story of the sea—an explosion and rescue. The gallery will enjoy it.

"A WELL WASHED HOUSE" (C. G. P. C.), Oct. 1.—A good picture of a kind well known. People seem to like a cascade down the front stairs. This seemed to please.

"EVOLUTION AND LIFE OF A SILK WORM" (C. G. P. C.), Oct. 1.—A very valuable educational film made in Cambodia.

"REUBEN AND THE BOYS" (Cines), Sept. 28.—An Italian countryman comes to town and meets two slick crooks. It is well acted and makes laughter. The only trouble with it is that neither the countryman nor the police gets back at the crooks; but it is very funny.

"BREAD UPON THE WATERS" (Selig), Sept. 30.—An ex-convict story of hard luck. Starving, the ex-convict is given a loaf of bread and finds a ring in it. After a struggle, he returns the ring, and because of this gets a job. It takes a rather hard, relentless situation, but there is very little that is sentimental in it. It is not a love story. It makes a very fair offering without being a convincing or very strong one. J. Edward Hungerford is the author. Oscar Eagle produces it. The ex-convict is played by W. P. Foote; his wife, by Vera Hamilton. The detective is M. M. Barnes. Also in the cast are L. S. McKey, Lillian Leighton, Francis Asman, Lawrice Woodburn, Timby Sheehan, Julia Griffin, Julius Frankenburg and Walter Roberts.

"OLYMPIC GAMES, PITTSBURG Y. M. C. A." (Edison), Oct. 2.—A very well photographed, interesting offering.

"THE GREEN-EYED MONSTER" (Edison), Oct. 2.—A farcical laugh-maker with a slight situation. Wm. West and Edward O'Connor play two tramps who make use of the jealousy of a young married couple (Wm. Bechtel and Louise Crolius) to get both out of the home so that they can help themselves from the larder. Wm. L. Gaylord is the author.

Independent

"THE FUGITIVE" (Solax), Sept. 27.—This is the second "Fugitive" we have seen this month, the N. Y. M. P. Co. having also had a reel by this name. Among so many releases it is perhaps not possible to keep from duplicating titles, but it is somewhat confusing, none the less. As for this picture, the story is clearly told, but is not new nor is it one of those convincing, human stories that can be used again and again and still keep fresh. The acting is as good as the situation permitted. Miss Blanche Cornwall plays the heroine; Darwin Karr, the hero who, not very fortunately for the picture, is also a fugitive from the just law.

"FOR THE LOVE OF THE FLAG" (Solax), Sept. 25.—A melodrama whose object is to picture the struggle in a man's heart between love for his country and love for his wife and children. To bring this out, he is first shown as discharged, unjustly, from the drafting room of a government fort and then, while he is out of work and his family starving, accepting, in his desperation, money from a foreign spy to draw plans of the new fort. Patriotism wins in the end and he is made happy. The early scenes are very well acted indeed, and are fine; but the later scenes, in which the man's little boy comes in with the flag, are artificial; they show lack of thought. Darwin Karr plays the draftsman; Lee Beggs, the foreign agent; Blanche Cornwall is the wife, and the Solax Kid is the boy. As a whole, it makes an acceptable offering.

"THE RENEGADE" (American), Oct. 2.—Pictures with a sheriff have one great advantage; there is one character who is always easy to recognize. In this case, the story is clear enough as to its main drift; but it suffers a good deal in its early scenes from confusion due to the number of characters. This is partly due to poor photography; although some of the scenes are so well pictured and so natural that they seem almost intimate. There is nothing in the story that will make it take high rank among pictures; but it has freshness enough to interest and makes a fair offering.

"JACK OF DIAMONDS" (American), Oct. 7.—It is interesting, but some will question the advisability of making a villain out of Kerrigan. If he had done it poorly, it would have been another matter; but here the matinee idol has fallen and is as villainous as even Richardson. The latter is also in the picture, but he doesn't do any heroic work. If we could see him do some soft, moonlight swinging on the farm gate now, that would be worth while. The story is much slighter than usual with Flying A pictures, but what there is of it is well acted and gets over. It makes a very fair offering.

"INTERNATIONAL AVIATION MEET" (Gaumont), Sept. 28.—Excellent photography and interesting scenes mark this offering. It was taken at Chicago recently and includes views of several peculiar types of aeroplanes.

"LIFE IN THE MOUNTAINS OF CAUCASIA" (Gaumont), Sept. 28.—A short, but interesting offering. It is well photographed, but is better as an educational than as a scenic.

"A GARRISON JOKE" (Majestic), Sept. 29.—The story behind this picture is of the slightest; it is the kind one might tell another while chatting on a corner. It deals with an April fool letter and shows how it was received. Herbert Prior and Mabel Trunnelle play the leads and some good views of a garrison (Ft. Slocum, N. Y.) are included.

"BELLIGERENT BENJAMIN" (Majestic), Sept. 29.—On the same reel, but slighter than the first. There is almost no story at all to it. Mr. Scardon and Anna Lehr play the leads and there is a fine bulldog in it. The photography is poor. The two make an offering that is very slight indeed.

"QUAINT SEATS IN SARDINIA" (Cines), Sept. 28.—A partly hand-colored travelog, only fairly well photographed. It gives quaint costumes, old buildings and streets and some grand views.

"EARLY'S AWAKENING" (Powers), Oct. 2.—A story of children and perhaps for children. In it is featured a precocious child.

"NEW YORK FIRE FIGHTERS" (Powers), Oct. 2.—On the same reel as the foregoing are some stirring scenes picturing the fire drill at headquarters in Sixty-seventh Street. Exhibitions are given on the scaling ladder, shooting the life rope and descending, and other daring feats of the firemen. The picture might well have been extended.

"HE HAD BUT FIFTY CENTS" (Imp), Oct. 5.—This is a rattling good comedy.

"A DAY IN AN INFANT ASYLUM" (Imp), Oct. 5.—On the same reel are many interesting pictures of children in a large institution. It is well photographed and will make a strong appeal to human sympathies.

"AN ALPINE TRAGEDY" (Milano), Oct. 5.—Strong drama. The scenes are laid above the snow line in the mountains. There are good situations and they are competently handled.

"A COUNTRY GIRL" (Imp), Oct. 3.—A weirdly conceived story of a country girl lured from her neighborhood sweetheart by a devil-man or man-devil from the city. The picture is well put on and will hold the interest.

"TWO WOMEN" (Powers), Oct. 4.—Florence Barker has the role of a widow struggling to support a child and Fritzi Brunette that of a woman with a husband and accepting attentions from another man. The work of both is good; that of the latter once or twice inclines to the melodramatic. Still, it is an emotional part and the question may easily be a matter of opinion.

"BOB'S DECEPTION" (Rex), Oct. 3.—A story that grows on you as the reel unwinds. It is carefully thought out and intelligently executed.

"ZIGOTO TO THE RESCUE" (Gaumont), Oct. 3.—Fantastic comedy and amusing. It is a burlesque on a well-known sleuth of modern fiction.

"THE WARNING" (Thanhouser), Oct. 4.—A pretty story, in which the chief characters are a father and son, the latter of whom is portrayed by the Thanhouser kid. There is a fishing scene in which a fish drawn from the water by the youngster seems to be hardly "animated." There is one particularly effective picture, however, where the father, dreaming, sees on the dark face of the water the figure of his son and his wife. It is a fine bit of brief double exposure.

"A SIX-CYLINDER ELOPEMENT" (Thanhouser), Oct. 6.—Good comedy. Riley Chamberlain has the part of the daddy who interrupts the elopement, only to be beaten out in an ingenious situation.

"LOVE WILL FIND A WAY" (Comet), Oct. 5.—While the settings were carefully arranged and the photography is good, the plot is not strong; it is hackneyed. The work of the mother of the young man was good.

"THE LAUNCHING OF THE IMPERATOR" (Gaumont), Oct. 5.—As the title indicates, these pictures were taken at the time of the launching of the greatest ship in the world. There are supplementary scenes showing stages of construction. It all will interest.

"TIME AVENGES" (Reliance), Oct. 5.—There is nothing particularly new in this story either in plot or situation. The only feature that will attract attention is a launching of the lifeboat, but the crew of this were so unconscionably slow in getting it away that the villain might well have drowned.

"THE CRUEL STEPMOTHER" (Imp.), Sept. 30.—Two little children, playing the principal roles in this sentimental drama, are excited by reading a fairy story of a cruel stepmother and run away when they hear that such a person is coming into their home. But in the end they find out that their stepmother is not at all like the one in the book. The story is clearly set forth and has a particularly strong appeal for women.

"THE CONVICT'S RETURN" (Gem), Oct. 1.—The convict in this pleasing drama makes an attempt to take vengeance on a faithless pal when the latter's child interferes at the critical moment. The story has a good dramatic quality, is quick to catch the attention from vigorous action at the beginning and the interest is uniformly sustained. The characters are clear cut and the acting is good throughout.

"WHEN UNCLE SAM WAS YOUNG" (101-Bison, N. Y. M. P. Co.), Oct. 5.—This two-reel drama of the Revolution, covering the period from the protest against "taxation without representation" to the signing of the Declaration of Independence, affords an intensely interesting succession of brilliant scenes, including the Indian troubles of the time, the universal protest against English oppression, the drilling of the Minute Men, the Boston Tea Party, the Battle of Bunker Hill, the signing of the Declaration of Independence and the making and unfurling of the first American flag. In this background is woven an exciting story of a British officer's double dealing with a loyal Colonial girl and an Indian maid. The destruction of the tea in Boston harbor is particularly well done, as is the Battle of Bunker Hill. Much care has obviously been exercised to make all settings true in their details and the effort has had praiseworthy results. There is no doubt that the film will have a cordial reception in any playhouse.

"THE LUCKY LOSER" (Eclair), Oct. 3.—Some amusing situations in this domestic comedy grow out of a girl's whim in promising that the one of her lovers who wins a certain race will win "a wife." The "lucky loser," losing the race through the foul play of one of the rivals, nevertheless wins the girl. Lovers of the quiet smile will enjoy this film.

"HER WHOLE DUTY" (Champion), Sept. 30.—A girl reporter's father, an ex-judge, is, in this drama, locked up for drunkenness and her city editor unwittingly compels her to get the story of her father's disgrace. The girl's struggle between a desire to shield her father and her duty to the paper is well depicted. Docks on the Hudson at New York give an added touch of interest to the film.

"HEARTS AND SKIRTS" (Nestor), Oct. 4.—This is a good comedy of two young people who, to begin with, have no desire whatever to comply with the conditions of a will by marrying. The ruses of each to cure the other of the notion of marriage bring about several genuinely funny situations. The humor is broad and will be widely appreciated. The scenes in which Billy, a cowpuncher, the pal of the reluctant bridegroom, appears disguised as the latter's wife, are extremely laughable and deserve special commendation. The story begins in a drawing room in New York and winds up on a ranch in the West.

"THE BOOMERANG" (Nestor), Oct. 2.—Howard Davies, as the employer of an outfit of cowboys whom he starves on bread and water while he himself eats like an epicure, is well rendered and the theme of this comedy which he sustains is very refreshing in that it proves the gunmen of the West to be eating as well as fighting human beings. The boss comes to grief through his meanness in trying to get rid of some guests by feigning smallpox. Out of this ruse grow a succession of laughable incidents.

"LOVE AND SCIENCE" (Eclair), Sept. 29.—This presents a strictly motion picture story, dealing with a scientist whose interest in perfecting a seeing telephone grows so great that he neglects his sweetheart. He succeeds, but while receiving his first call his girl plays a trick on him, which, innocent though it is, unseats his mind. In order to restore it the scene of the prank must be reproduced and for this purpose the services of a motion picture company are employed. The novelty of the plot and the mechanical properties used in this film recommend it highly.

"THE HIDDEN BONDS" (Rex), Sept. 29.—In this melodrama, through some clever manipulations in Wall Street, a girl's guardian is compelled to deliver up some bonds which he has hidden in order to prove that her lover has stolen them. The unmasking of the rascally guardian and the exoneration of the hero are finally accomplished. The acting does much to compensate for a none too strong plot.

"THE OLD PROSPECTOR" (Nestor), Sept. 30.—This drama portrays the character of an old prospector who, in a fit of gold-madness, murders a young friend. The pal of the murdered man is convicted of the crime on circumstantial evidence and is about to be hanged when the old man confesses. He plays a difficult part and plays it well. The settings are very picturesque and the suspense at the finish is well sustained.

"THE CALL OF THE BLOOD" (Majestic), Oct. 1.—Herbert Prior as John Ford, a civil engineer, and Annie Lehr as a gypsy, his wife, play the leading parts in this well-acted drama. The gypsy wife, after some years of married life, leaves her husband to resume her wanderings with her people, and though she appears secretly in her home to see her sick child, she finally returns to her own people. Her wavering between the "call of the blood" and her duty to her husband is admirably depicted. Scenes of the gypsy camp are interesting and interest in the story is well sustained.

"THE MEDALLION" (Lux), Oct. 4.—This drama has for its theme the overshadowing love of a son for his mother. She is a very old lady and an invalid and her one pleasure in life consists in contemplating a very valuable medallion. The son losing a sum of money by accident is threatened with arrest and is tempted to pawn his mother's keepsake to save himself. But he decides to face prison rather than cause her sorrow. Meanwhile the money is found. This story is clearly and interestingly presented and the interest is maintained to the last.

"LETTERS OF A LIFETIME" (Thanhouser), Oct. 1.—In this drama an old man, with only a month of life promised by his doctors, rereads a number of letters and they remind him of his wasted years. The scenes which depict his retrospections have been well chosen and show the most dramatic incidents of his life. People of a reflective turn of mind will like this film.

"BROTHERS UNDER THE SKIN" (Reliance), Oct. 2.—Hector Dion handles the leading male part in this drama to good effect. It serves to prove the truth that, when all is said and done, the capitalist and the laboring man are "brothers under the skin." The action proceeds vigorously with some admirable touches of pathos and tense feeling. The scenes in which Adams, a starving striker, seeks revenge on his one-time employer are particularly commendable.

"THE WORTH WHILE WEDDING" (Comet), Sept. 30.—A spirited comedy in which three hoboes rob a bridegroom of his clothes, thereby compelling him to get married in a barrel. This will be viewed with a smile.

"THE EIGHTH WONDER OF THE WORLD" (Comet), Sept. 30.—On the same film as the above appear these views of Waldorf Miller, who has been living for the last two years with a broken neck. He was injured while diving at New Rochelle, N. Y. We found the picture very interesting.

"RILEY AND SCHULTZ" (Keystone), Sept. 30.—This is a short, laughable farce comedy of three policemen and an escaped convict. The film is intended for friends of the burlesque.

"THE NEW NEIGHBOR" (Keystone), Sept. 30.—Following the above on the same film is this comedy of errors in which a young husband is obsessed with much groundless jealousy of his wife and comes to amusing grief for his folly. The fun is extremely lively.

"FOR THE HONOR OF THE 7TH" (Broncho), Oct. 2.—This drama of Indian troubles on the frontier gives two well-presented battles between a stockade garrison and the red skins. The story is that of two officers, rivals in love and honor, and both officers of the Seventh, which boasts a high record for honor. The action is vigorous and occurs in a picturesque mountain country. Considerable care has been taken to make the fighting convincing and the film lacks nothing in that respect. As the whole, the production is highly commendable.

"I'M GOING OUT FOR A SHAVE" (Great Northern), Oct. 5.—Five or six men go on a spree together and do many things that will make people laugh in spite of themselves. It is well done and, for this sort thing, is astonishingly funny.

INQUIRIES.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

A. D.—The question of theft of another's idea is too delicate to be broadly decided. If you take the main plot it is a theft. If you take some situation and make another and entirely different story it is not. If you get a suggestion from the work of another it is not dishonest. If you get a plot it is.

B. C. W.—Biograph and Keystone films have no business connection. When the Biograph company came east last summer most of the comedy company remained in Los Angeles. They went to the Bison and now appear in Keystone brand films. Biograph photography is so clear because they have their laboratory force so well organized. We do not know what their idea is in trying to run one foot scenes. "The Fatal Chocolate" was released February nineteenth of this year. The Biograph players are still in New York.

W. I. G.—Several companies have made "Uncle Tom's Cabin," but you probably have reference to the Vitagraph production of about three years ago. Republic released "A New Lease On Life" last Spring. We cannot search for a play the story of which is given. It might take an entire day to locate it.

J. S. M.—If you cannot get your stories back or get any reply from the companies, notify them by registered letter that you withdraw the script, copy the carbon and send it out again. This does not apply to the story you sold, but which has not yet been paid for. To save trouble send only to those companies having an outlet for their releases.

A. W.—We have not the names of the characters in that Biograph, but Edwin August and Miss Blanche Sweet had the leads in "The Lesser Evil." In Nestor's "When the Heart Calls," Lee Moran was the city man, Russell Bassett the rancher, Miss Louise Glaum was his daughter and Miss Victoria Forde Lee's fiancee.

HIC JACET.—Wilfred Lucas was Great Brother in "A Pueblo Legend." Gladys Egan was the child in "The Child's Remorse" and "In the North Woods," Edna Foster was Bobby in "As In a Looking Glass." Solax does not give names and the Reliance did not cast that Bedella. That script should be under the new dispensation. Look for a local letter.

J. H. R.—Irving White had the lead in Lubin's "Betty of the Roses." The daughter in Essanay's "The Ranchman's Trust" is not known to the company; that is to the home office. Pathe released on July 31st "Max's Divorce Case" and "Elephant Hunting in Victoria Nyanza." "An Indian's Pride" was the release for July 6th. Pathe's Weekly was right as you have it. The wife in "Two Daughters of Eve" was identified last week. The player of the actress was Miss Geneva. It was her only part.

M. E.—The Bison player is not an Indian. They have no Indian stars.

J. T. P.—Carlyle Blackwell is with the Kalem Glendale section and playing each week. Some players send autographs and some do not. We do not know which are which.

BARBARA.—If you'll send a stamped and addressed envelope to the Lubin company they will let you have a form sheet that tells of photoplay form. If you want more information send to this paper for Technique of the Photoplay, which is sent postpaid for one dollar. John Halliday had the lead with Miss Ormi Hawley in Lubin's "The Shepherd's Flute."

N. A. M.—Your American question is too broadly framed. Be specific. Who plays the father, mother and villain in what play? They have two companies. We have no cast for the play you ask for.

G. M.—Whether you get the paper more quickly through the mail than on the stand depends entirely upon the postoffice. Millions of pieces of second class matter are dumped into the office Thursday and Friday of each week. If we get an early handling you get the paper earlier by mail, when we are not so fortunate we do not get around until Monday. Charles Malles was the father in "The Sands o' Dee." Willis Secord and Sydney Booth are not the same. We have not seen "Tom Moore" cast lately.

M. E. H.—William Bauman was Bertie Cecil's brother in Thanhouser's "Under Two Flags." It isn't too much trouble to answer questions or we would not have this department.

HELEN H.—Make complaint to the postoffice inspectors through your local office. If the money order was cashed there should be no difficulty in getting action.

J. H.—We don't think that Arthur Johnson would turn to comedies just because you wrote and asked him to, but if the company received a whole lot of similar letters, and there seem to be hundreds who feel as you do about it, they might ask him to increase the number of comedies he makes, though he does appear in comedy frequently.

M. L. P.—Mrs. Julia Swayne Gordon was the star actress in Vitagraph's "The Diamond Brooch."

T. B.—Our data does not give the name of the girl in "Willie Becomes An Artist." It is doubtful if you could get hold of "The Resurrection" again. It is an old film and probably worn out.

MARBLEHEAD.—It is understood that Nat Goodwin has a financial interest in his pictured "Oliver Twist." He has also appeared in "Nathan Hale." Billy Quirk was Fra Diavolo in the Solax production of that opera. It is not the province of this department to say that one film is better than another. There is not a sufficient demand for colored films to warrant the American companies taking up this end. It is left almost wholly to C. G. P. C. and Gaumont. The Eclair company was never licensed and no other company ever used its trademark. You both seem to be wrong. Edison and Pathe made "Great Train Robbery" pictures and there were others (more than four), but we do not place them just now. The Edison of that title was practically the first of the real photoplays.

A. J.—Wilfred Lucas was the lead in "The Primal Call." Edwin August was the father in "A Child's Remorse."

A. R. H.—See answer above for Betty. Robert Tabor was Miss Ormi Hawley's opposite in Lubin's "When Father Had His Way." Earle Williams was the Prince in Vitagraph's "The Prince and the Pumps."

B. G. U.—We are on the trail of the player and hope to answer next week. Don't know that Tom Powers ever was in stock in your town. Why not ask him. No information on the Lubin.

D. M.—We do not give addresses in this column and we do not list companies not having an outlet for their production. The Plot of the Short Story may be had of the publishers of this paper for one dollar, postpaid.

ANXIOUS.—Read the news columns for information as to the ball. We publish all the facts as they develop.

H. M. S.—Miss Clair McDowell was the wife in "Two Daughters of Eve." The actress was a tryout and her name is given above. Eddie Dillon was the faithful suitor in "Blind Love."

Situation in Sacramento.

Sacramento, Cal.,

Editor Moving Picture World.

Dear Sir:—Sacramento is the most prosperous little city in the West, for the motion picture business. In five years of my ownership of moving picture theaters I find the business of the same has been improving each year.

Five years ago I owned the Empire Theater which was at 423 K Street, at that time there were only three motion picture theaters here. Now I am owner of the Lyric Theater, and there are nine motion picture theaters in this city and we are all doing well. I can say better than any city in the West.

Of the nine houses there are five of them using Trust Films and the other four are using Independent Films. I can not tell you the difference in the business which the houses are doing as they are all doing well.

I am now having a new house built which will be in the heart of Sacramento, located at 918 K Street, and will seat 550 people. This will be one of the best ventilated and equipped houses here in Sacramento. It will cost about $25,000.

In giving the place a name, I gave a name contest and the one sending the best name would win a prize of $25.00. Each person was entitled to two names, and out of over 2,000 names the one selected was Actograph, sent by Mrs. C. W. L. Ennis, of San Francisco. This name was selected by a committee of three citizens who acted as judges.

The Actograph will open on or about August 20th, and I will use the Independent pictures.

Yours respectfully,

J. W. Di Stasio,
Gen. Mgr., Lyric and Actograph Theaters.

Points for Directors.

2836 W. Pico Street, Los Angeles, Cal.,

Editor Moving Picture World, New York.

Dear Sir:—Will you allow me to make a suggestion for the benefit of moving picture directors? I am a British officer of many years African and Indian service, and have lately been passing a vacation in Southern California. Whilst here I have attended many motion picture theaters, and have been very pleased with the many pictures exhibited referring to your Civil War. Occasionally, however, pictures have been exhibited supposed to represent the British in Egypt, South Africa, etc., and I am sorry to say that I cannot commend them at all.

For instance, last night I witnessed a picture entitled "Two Battles." The actors did their part well enough, but the uniforms, tactics, weapons, etc., even the scenery, were entirely incorrect. I will mention a few discrepancies. In the first place, the British were represented using a Gatling gun, a weapon which has been obsolete in their service since 1885. They use the Maxim and Vickars-Maxim machine guns.

The officers were dressed in khaki, or olive-drab uniforms which were realistic enough, but were armed with bright scabbarded swords. Our officers on active service use scabbards made of brown leather which does not glitter in the sun. Then again the pictured officers wore U. S. A. sword-belts.

The scenery was of a lightly treed forest, whereas it should have been a sandy plain, well bespattered with rocks, with rocky hills in the background. The men were shown in square formation, which is used in European warfare to receive cavalry: all South African warfare takes place in very extended order, taking all the cover possible. The Boers were shown as wearing military uniforms (they fought in their ordinary clothes) and charging in military style up to the trenches. As a matter of fact, the only part of a Boer seen in warfare, is the little spatter of filmy nothingness that comes from a modern rifle using smokeless cartridges, rising from behind a rock or ant heap. Last, but not least, a flag was used, which would be the last thing in modern warfare, showing the enemy the exact location of the troops, and being a great help to them in locating the range.

I am not writing this in a critical spirit, but merely to show these glaring discrepancies. The war pictures of '65 are so splendid, that it seems a pity to portray such wrong ideas of a friendly nation at the present day.

I believe it was a "Vitagraph" picture, and perhaps you would be so kind as to convey my suggestions to them: I do not know their address personally.

I expect to take a party for Mr. W. N. Selig from the Cape to Cairo in the near future, and when these films are released, you will see that my statements above are correct.

Yours faithfully,

S. L. P. Cammerun-Palaeologus (Major).

EDWIN AUGUST.

Judging from the questions received there seems to be some confusion as to what company Edwin August is now playing with, for he may be seen in the releases of the Biograph, Powers and Lubin companies and the sudden shifts tend to confuse those who know that the same player cannot be with two Licensed and one Independent companies at the same time. As a matter of record Mr. August is with the Lubin company and has been located at the Philadelphia studios for some time. When the Biograph company returned from Los Angeles last June Mr. August arranged to transfer his services from that company to the Powers establishment and he appeared in several photoplays in company with Miss Florence Barker, but the Lubin company seemed to offer a wider field and the same advantage of advertisement and so Mr. August made a second change of location and found himself in Philadelphia where he now appears in a weekly Lubin release, although there are a number of recent Biographs that also show the player as well as several Powers photoplays. Originally Mr. August was an Edison player and a couple of years ago won popularity under the circled "E," but he was released to Biograph and remained with them for a year and a half, making a change when he decided that it would be advanatgeous to be advertised in connection with his work, which is contrary to the Biograph rule. He is a clean cut, forceful actor with a strong film personality and the rare ability to "get over" from the screen. He has scored particular success in the Biograph costume plays and may be seen in similar Lubin productions.

Edwin August.

A CORRECTION.

In our issue dated September 28th, under "New England Notes," we stated that Mr. G. A. Goldthrop, 49 Pleasant Street, Newburyport, Mass., was contemplating building a moving picture and vaudeville house in Ipswich, Mass. This is an error as Mr. Goldthrop started to build his house quite some time ago, and he now expects to open it by the 7th of October.

Projection Department

Edited by F. H. RICHARDSON

"Man About Town" Slapped on the Wrist.

ON page 439, August 3rd issue, our "Man About Town" makes certain remarks concerning the operator particularly as to his ability to judge the popularity or non-popularity of a film with the audience. His conclusion is that the managers are in a much better position to judge of what pleases the audience or displeases them, than is the operator, and this conclusion is, I believe, entirely correct. Several of the department writers have mentioned this article and have been displeased with it, but I think they have misunderstood the meaning of "Man About Town," and have construed his words as a criticism of the operator. Man About Town was perhaps a little bit unfortunate in the wording of one or two sentences, and it is this which has given rise to the idea that he was condemning operators, when in reality he was not.

In dealing with this matter I shall take as my text this sentence from his article:

> He admitted paying for the service (film service) almost a third less than he pays his operator.

Also:

> This, in effect, was that an operator was not the show, and few of them can qualify as good managers. He is an essential part of a good show so long as he is qualified and sticks to his end of the business. No matter how good a man may be in that respect, he cannot pull a show through single handed. No good operator will say he can do so. Such men will invariably say: "You give me the goods and I will be responsible for the rest." The selection of the film service is up to the manager. He is the one closer to the patrons than is the operator, and if he gives his end of the business attention, he can readily learn what his patrons want and what he should give them to hold the trade. Too much reliance and responsibility should not be placed upon the "man behind the machine." Many of them are intelligent fellows with sound judgment, and many are not. Most of them are solely adapted for the mechanical end, and many of them have more time on their hands than is required to keep their outfit in proper condition and be ready at all times to do their part in giving a good show.

This matter involves several very important propositions. In the first place the remark is made that the manager was paying almost a third less for his film service than he was for his operator. This might or might not mean something. In the city it is quite possible to secure, let us say, three reels of film, changed every other day, for one-half of the salary a good operator should command, and to have it of excellent quality too. To put this into figures I will say that it is possible for the city manager to get three reels of film, changed every other day, the service to be of very good quality, for $17.50 a week, whereas a good operator (I am talking about high class, really competent men), should have a salary of $35.00 per week. Now, I want to draw this comparison, and it is the right comparison too: "Man About Town" says that the operator cannot put on a good show single handed. By this he undoubtedly means that no operator can put on a good show without having good films and good equipment to do it with, and in this he is absolutely correct. But let me say right here that the high class, thoroughly competent operator can take poor equipment and poor films and put on as good or a better show than can the incompetent operator with good equipment and good films. I don't, of course, mean by this that even the best operator in the world could transform a "rain storm" into a creditable result on the screen. After films have become badly scratched, and the scratches are filled with dirt, no operator on earth can better that condition, but the competent operator can so handle his light that the field will be absolutely even and clear at all times. He can so adjust his machine that the picture will be practically, perfectly steady on the screen, except that he has poor perforations to contend with, and he can so gauge his speed that the play will be properly enacted and be neither a jumping jack performance or a float-along farce.

To put the matter in a different way, it is possible to have a very creditable show with a high class operator and comparatively poor film service; whereas it is practically impossible to have a good show with the best of film service and an incompetent operator; or, rather, an operator who is not thoroughly competent.

As to the statement that but very few operators would make successful managers, I believe, that Man About Town made a statement which he cannot back up with proof. There are, of course, a great many operators who would not make successful managers because they have not the business ability, just as there are a great many managers who would never make successful operators because they have not the peculiar ability mechanical and otherwise, required. However, it may be conceded that Man About Town had, in support of his statement, the fact that the man of natural executive ability would be more apt to gravitate towards the managerial end of things in the first place. The statement that many operators are intelligent men (he puts it fellows) with sound judgment and that many are not, is, of course, correct; but the same statement could be applied with equal truth to the managers, taking them as a class. I heartily agree that the selection of film service should be left entirely to the manager. It is no part of the operators' duty and Man About Town is, in my judgment, perfectly correct when he says that the manager is in a better position to judge as to the taste of his audience than is the operator. The operator has his proper field of activity and so has the manager; but let me shoot this wad at Man About Town: A good show could be put on with a poor manager or no manager at all, but a good show could not be put on without a good operator. Them 'ere's my sentiments, Mr. Man About Town.

The Other Side.

Jacob Cohen, Liberty, N. Y., writes:

> I was honestly surprised to read your views and to see your endorsement of the so-called reorganization of New York operators, in September 7th issue. That a man with your experience in the labor movement, your experience with the New York operators, and mainly your experience as a member of the Arbitration Committee, representing the former Auxiliary should express such views and endorse this so-called branch No. 2 of Local 35, compels me to wonder whether you have been humbugged and led to believe such a plan of reorganization would help and benefit the moving picture operator, or whether you have put into print an endorsement before you have viewed the question at stake and the position the moving picture operators will occupy in branch No. 2 of Local 35. You have said that the Auxiliary meetings were a riot, but you have neglected to say why and what caused them to be a riot. Hardly do I remember any riots at the Auxiliary meetings except when the question of independent charter was brought to the surface (and that meant the opening of an old wound), and those excitable (what you term riots) meetings came after waiting for years for what was promised and justly due the operators of New York (an independent charter) by the Executive Board of Local 35 at the time they reorganized the Auxiliary. Do you remember the time when the delegates, elected by Local 35 to represent them and the Auxiliary at the Springfield Convention, went to the convention with intention, as one of the delegates explained to the members of the Auxiliary, to bring back a separate charter for the Auxiliary? Do you remember his statement on his return from the convention in regard to a separate charter for the Auxiliary? If my memory does not fail me it was: "We had all the trouble in the world to hold our own charter," meaning 35's, and then, later on, it was discovered that they never brought the subject of an independent charter for the Auxiliary before the convention. There are other numerous instances showing unfairness on the part of Local 35 to the Auxiliary and it is a safe bet that Local 35 will never consent to grant the moving picture operators of New York a separate charter and the sooner the entire matter is brought before the A. F. of L. the better it will be for all parties concerned. I, for one, see no hope of betterment or protection for the operators in this so-called branch No. 2 of Local 35 and I certainly congratulate the operators who had the courage to maintain the independent organization now known as the Moving Picture Operators' Union No. 1. You, Mr. Richardson, who are an American, with, no doubt, the spirit of "'76" flowing in your veins, believe that for taxation we should have full representation, and this is what the New York operator wants and needs. A man of your position should help the operators instead of working against them. I trust you will not think I have taken up too much space in your valuable department.

I have given the foregoing letter space for two reasons, viz.: (a) the writer has set forth his views frankly and fairly without resorting to abuse or vilification. He has presented his argument cleanly and clearly and has put matters just as he sees them. (b) He has raised certain questions which I desire to answer openly, to the end that all may understand my views on this very important subject.

In the first place let me take up the matter of the disorderly meetings. I said the meetings of the old Auxiliary were a riot. This, perhaps, was too strong a term to apply to all the meetings, but in all the time I was a member of the Auxiliary I did not see one meeting which could, by any stretch of the imagination, be termed orderly throughout the session. The meetings were of such nature (so disorderly) that it was a practical impossibility to properly conduct the business of the organization, and very frequently it was practically impossible to transact any business at all, nor was this disorderliness by any manner of means confined to the times when the independent charter question was before the house. The independent charter I did not regard as of any large value since if the Auxiliary could not conduct its affairs decently and in order, or at least could not hold an orderly business meeting, then could it be expected to succeed merely through the fact that independence from Local Union No. 35 was secured? However, unless the present arrangement is carried out fairly and Branch No. 2 is allowed to conduct its own business, without undue interference by Branch No. 1 of Local Union No. 35, then I shall, before the next convention comes, set that fact forth openly, so that every operator in the United States may know the conditions and insist, at the next convention, on fair treatment for the New York men. I am not in favor of an independent New York union, for the reason that it cuts them off from all affiliation with the operators of the United States, and renders their cards of no value whatever outside of the city of New York. President Goldblatt, of the independent organization has requested me to place two important questions before the department No. 2 of Local Union No. 35, and this I intend to do, and will communicate the answer to your President. If the answers are favorable, then I believe the last objection to the present arrangement is removed. It would hardly, I think, be fair to publish the questions before they had been presented to the organization. I have

taken the position I have, simply because I *have* had a wide experience in the labor movement, and that experience prompted me to side with the new organization. And now let me tell you, brother, that I have no other desire than to accomplish the greatest good for New York operators as a whole. I believe the stand I have taken in this matter is the *right* stand, and that the operators all over the country have the right to know what my views are, since I am right here on the ground and am presumed to be informed. My present understanding is, and it will be confirmed or not confirmed by the two questions to be asked, that branch No. 1 and branch No. 2 now constitute Local Union No. 35, and that each branch has equal authority and the right to govern its own affairs, absolutely. If this is true, then in my judgment, all objection to the present arrangement is removed.

And now, just a word regarding one or two sentences of your letter: You say the Executive Board of Local No. 35 promised you an independent charter. My dear sir if you were well posted in the methods of organized labor you would know that the Executive Board of Local 35 could not possibly keep such a promise if they made it; this by reason of the fact that such matters are entirely out of their jurisdiction, and in the hands of the International officers. As to bringing this matter before the A. F. of L., you plainly are not very well acquainted with the methods of procedure followed by that body. You would have just about as much show of accomplishing your end by taking this matter directly to the A. F. of L., as an aeroplainist would have of flying to Heaven. The A. F. of L. might listen to you—in fact it probably would do that. It might even make a recommendation to the International; but after that recommendation was made the International would do just exactly as it pleased, nor, from the practical standpoint, could the A. F. of L. compel the International to do otherwise. The only thing the A. F. of L. could do to enforce its recommendation would be to revoke the International charter, and you have got a poor chance of anything of that kind being done.

I was amused at a bundle of "advice to operators" published in a certain publication recently. Its writer displayed such dense ignorance of the power of the A. F. of L., and the methods pursued by it, that it was really laughable. The A. F. of L., is of large value as an organizing body. It also wields a very considerable moral influence in the settlement of strikes, etc., and acts as a sort of financial clearing house between the various organizations under certain conditions, but its power in matters of this kind amounts to practically nothing at all. As I told friend Goldblatt, I regard the taking of such a matter to the A. F. of L., as to all intents and purposes, a waste of labor. More than a year ago the matter of a separate operators' international was taken up in this department and was recommended to the serious consideration of the operators. Whether or not this will ever come about remains to be seen, though personally I believe it will. However, the time does not seem yet to be ripe for such action. Such a thing could only be accomplished by the calling of a convention, the organizing of an international, and the demanding, by the new body, of recognition by the A. F. of L., which would most likely only be accomplished after a strenuous fight.

And now, so far as this department is concerned, this ends the matter. Controversies of this kind are unfortunate, to say the least, and I do not see any benefit in keeping the matter in print. I will inform Mr. Goldblatt of the reply to the questions by mail. It is hardly a matter to be made public property.

Effect of Condenser Discoloration.

The cheaper grades of condenser lenses placed on the market of late, contain about every fault in the catalogue. In many instances they are exceedingly rough and their surface contains lines, hollows and ridges galore. Aside from these various mechanical flaws, however, there is a great deal of discoloration, some of which is present in the lens when it reaches the operator, and some of which only shows up after use. The prevalent colors are green amber and purple. The green is not ordinarily produced in the process of use, but is present in the lens when it is made. This also is largely true of the amber, but the purple is a fault developed by use and is caused by an excess of some ingredient contained in the glass.

The claim has been made, both by manufacturers and by supposed-to-be experts, that these colors have little or no effect on screen illumination. One man, who claims to be an optician of standing and an authority on projection lenses, recently made the flat statement that green in condensers did not injure the illumination in any way, but was, in fact, advantageous. This statement brought the matter finally to a crisis, and experiments were instituted to determine the truth or falsity of his claim. Two halves of broken condensers, one of pure, white glass and the other a green tint, were mounted in front in a condenser cell and the light projected to the screen. The amount of difference was astonishing. The light in the lower right-hand half of the screen came through the green condenser and was many shades darker and more dirty looking than the light upon the other half, which was projected through the white condenser.

It is unnecessary for me to proceed further with this argument, since it is a matter easily susceptible of experiment by the operator. You can break two lenses, one a white and one a tinted lens, or you can use portions of lenses already broken, *projecting through the stereopticon lens.* Focus the light sharply on the screen and note the difference in the illumination on the two halves of the screen. But in order to make such an experiment you should have one of the half lenses absolutely clear white; in other words, an optically perfect glass so far as color is concerned.

All-Night Theater.

Chicago, Ill., writes:

> As one of the department readers, I would like to ask a little help. I have a 1910 Motiograph. My trouble is excessive noise. I keep the mechanism well oiled, using one-drop oil, and tried bees wax as you suggested to one brother a few weeks ago. Another difficulty I experience is that the vaseline runs out of my intermittent casing. In three days time there is not a drop left. This forces me to fill the oil well every two days, which is very disagreeable, since the vaseline flies all over the intermittent sprocket and I have to wipe it off after each reel. I think it will be of interest to you to know that there is now a theater, the Lyric, on State and Van Buren Streets, which keeps open all night. They employ three shifts, but the shift from twelve to eight A. M. consists of only the operator and cashier, the latter also acting as door man. In addition there are two porters who clean up. The report is that this theater makes all of its expenses for the day at night, so that everything taken in during the day is clear profit, and this must be very large as the theater occupies one of the liveliest corners in the city. I am patiently waiting for that new hand-book.

The trouble with your Motiograph mechanism is probably due to the fact that connecting rod 055 plate 6, page 143, July 13th issue, has become worn; also the intermittent casing bushing, which carries the cam shaft, is most likely worn so badly that the vaseline works out around the shaft. You will probably need a new connecting shaft, 055, page 6, a new geneva shaft and socket 056, page 4, a new socket for the other end of the connecting shaft and a new bushing in the intermittent casing. I would suggest that you remove the mechanism from its stand, take it to the Enterprise Optical Co., 564 West Randolph St., Chicago, Ill., and secure the loan of another mechanism while these parts are being installed. Neither yourself nor your manager must expect that moving picture mechanism parts will last forever. You must understand that the Motiograph connecting rod and sockets must be renewed when they become worn, since the worn part will develop considerable noise. The all night theater is interesting, and I would be glad to know the amount of patronage such a house enjoys between the hours of mid-night and nine A. M. The corner at State and Van Buren Streets is a lively one all right still I would suppose there would not be any patronage to speak of from two A. M. until pretty well along in the morning. I very much doubt if this house would make all of its expenses at night. The rental must be enormous, and run into the thousands of dollars per month. If I recollect right, the Orpheum pays approximately $4,000 a month rental, and I should not suppose the same amount of space could be had at State and Van Buren Streets for any less money. I would suggest that you cease using patent oils and get a pint of good grade of light dynamo oil from some reliable oil dealer. The hand-book is being rushed as fast as possible.

Light Trouble.

Rochester, N. Y., writes:

> I am in receipt of the Worlds from January, 1912, except March 2nd issue. They are certainly chock full of everything that is good. I am using a Standard machine and 40 amperes of 110 volt a. c., through a rheostat. Have two 6½ condensers and a bluish spot in the center of the screen, which changes to a yellow cast on both sides. The spot reaches nearly from top to bottom. I have tried two 7½ lenses and while the screen looks clear there is not a strong light. The picture is dim. One 6½ and one 7½ is not as good as my two 6½s. Have tried them with the 7½ in front and behind. Have also adjusted carbons all ways; ⅝ Electra. Don't you think the power has something to do with the dim or cloudy pictures at times? Sometimes they almost jump at me and then again they are hazy. Perhaps it is in the film. If the brothers will buy a china painter's pencil (ten cents) such as they mark china with, they can write on plain glass and make a quick temporary slide. My picture is 12 feet, throw 56 feet.

Inasmuch as you have tried the various lens combinations without result, presumably your trouble doesn't lie in the condenser. You have said nothing about moving your lamphouse, and I would suggest that you move it backward and forward, watching the result. Your 12 foot picture at 56 feet would mean about a 4½ e. f. objective lens, and this should call for either one 6½, or one 7½ or two 7½ condensers. I believe with your lamphouse properly located, one of these combinations would eliminate the trouble. There would, of course, be a big difference in the screen illumination when a dense film and a film of less density is used, but surely this would not account for your light trouble. I would suggest that you get the light company to test your line voltage. Very likely the street mains which feed your house are over-loaded, thus causing a drop in voltage at certain times when a great many lamps are being used in that section. Many thanks for the china painter's brush hint. The same thing can be accomplished with a pen and white ink. But why monkey with those things when a typewriter and gelatine makes a much better slide?

Salt Brine Again.

Claude E. Linstruth, Hippodrome Theater, Carthage, N. Y., writes as follows:

> I wish to add my bit to the department in regards to the brine treated carbons. I think I must have gone after my carbons the way a woman puts down her pickles, as I got results similar to Manhattan, Kan., in issue of Sept. 21. The following is precisely what I did: I made a brine, using ordinary table salt. First I put about six quarts of water in a kettle on the stove (I did this at home), and as it came up to boiling I stirred in the salt. Kept adding same and stirring until an egg would float on it with half its surface above water. I used five pounds of salt. I noticed this amount of water would not hold all of the salt in solution, but as it held up the egg properly I poured the brine in a pan hot and put in a half dozen carbons, ⅝ Electra six inches; set pan in the cellar. When they had soaked four days I took out two and baked them in the oven five hours, then scraped them to get good contact, put one in top holder and struck the arc. It smoked a little (carbon was hot when put in holder), burned quietly; spot orange red, and had no definite outline. Seemed to spread all over the gate nearly; light soft but not brilliant; arc sputtered, carbons penciled or needled. Put this carbon in bottom holder with new, soaked carbon in the top; results the same. Then used soaked carbons in top and bottom with same results. After soaking the other four carbons twelve days, made same tests with same results. These last four I baked three days, as I figured that the arc sputtering was little particles of carbon chipping off as the carbon was wet or damp in near the core. Arc travel was a great deal more than when using untreated carbons. The lamphouse was rusted some. The rust spots were small as though the particles of carbon from the arc struck the walls and made a mark about the size of a pea. There were more than one hundred of these rust spots. I got them nearly all off by using kerosene. Carbon contacts were corroded. Now I wish that some brother who has been

successful with the brine would set forth in detail just how the trick is done. I might add that I use Power's No. Six machine on 60 cycle, 110 volts, through a Hallberg Economizer. In making tests I tried the three different amperages the economizer will give. I expect my card from the new branch No. 2, of No. 35, and hope to see much good come from the new order of things. This is my first outburst of ignorance in the department since it has been opened to us, not because I know it all, but because I have personally bought or selected all the apparatus I have used since the opening of the department, and we older ones seem to know what to use to avoid trouble. I wish that, nine years ago, when I started in the game, I could have had a reference library such as the department. We sure did need it then. The new men entering the field of optical projection should take every advantage of it. We older ones do not have to be told to do so, as we can fully appreciate its value. I also wish to say that I didn't like the way "The Man About Town" treated the subject found on page 439, issue of August 3rd. He cited a few instances wherein the operator failed to make good, and concludes by putting us all in the same category. Now those of us, and there are many that can, and are making good, get but little satisfaction out of the article in question. I have watched the issues since the August 3rd number thinking someone would take issue, or at least add something in defence of the under-dog, without finding it, and I wish to say that, in a very friendly way, I will advance an argument that will just knock the horns off the theory advanced if you will give it space. I had rather you would use my name than not, as I don't approve of this hidden identity business. I shall be pleased when all concerned in the department will use their name and address. No harm will come of it and we might get better acquainted.

This is the first report of this kind I have had, although one other brother reported damage to his lamphouse and carbon arms. Of all the hundreds who have tried the salt brine stunt, you two are the only ones who have reported any kind of damage, and no one else has reported an experience similar to yours; therefore a question immediately arises as to the why and wherefore. Has anyone else had a similar trouble? If so let them stand forth and be heard. I thoroughly and heartily agree with you that it would be much better if I could publish the names of the various correspondents. There are, of course, times when a brother is perfectly justified in asking that his name be suppressed. Those requests very frequently come from managers who don't wish to let rival houses know of a trouble they are having, and for this I can not blame them. But it does seem as though the "please suppress my name" proposition is carried to unnecessary lengths. As to what the "Man About Town" said you will find it answered in another part of the department this week. I shall be glad to have the argument you mention and look it over. If it appears good, I will certainly give it space.

Towanda Answered.

Texas writes:

I notice in the department Towanda has trouble which corresponds with one I had several years ago, and for which I discovered the remedy. His carbon clamp screws burn off, and I will side with you that he is using more than the forty amperes he claims to be using. I took the contact screws out and with a smooth file (I call it a smooth file because that is what such files are called by metal pattern makers, which was my former trade), but to be more explicit, it is a very fine file. With this tool I smoothed the sharp edge off the contact screw threads, and then with a small three corner file, also fine, I ran it around in the thread itself to take the burr off. I then covered the screws with graphite and put them back in, and my, how much nicer they do work. I did this every once in a while, and instead of burning off they lasted for a long time. I cleaned the points of the screw every day with a file. Let Towanda follow this plan and I think he will have no more trouble. Now this little stunt not only applies to Edison lamps but to all others as well, and it is better to do it when you put screws in new. I am sorry to hear you would not answer that wall shutter stunt of yours. I was going to ask you for it myself as I will have my operating room in our new theater all finished long before the new "Bible" is ready and would like to fix things your way. But if there is no difference in the drop shutter itself, but only in the fastening of them up, then I guess I can wait for the book. I have a drop shutter designed by myself which is there with the goods, and when they are cut loose, believe me they come down. Now if I can fasten them so as to cut away as per your instructions afterward—all well and good. I don't blame you for not putting it all in the department. But I sure want one of those new books. I would not take a five dollar bill for my copy of the first edition, now that they are all gone.

Many thanks for your answer to Towanda, Texas. What you did simply amounts to thoroughly cleaning the screw so that it made better electrical contact with the lamp arm. Also you greased it with graphite, as I have time and again advised, so that it works easily at all times, and will clamp the wire down perfectly tight. As to the shutter proposition, the whole thing consists of the *method* of fastening the shutters up, but in order to give the shutter matter any value, you must also have a vent flue of ample size to the open air. I would not care to publish so important a part of the hand-book in the department when the book is so nearly ready for the press. In fact it is all in type and the galley proofs have been read. That would not be fair either to myself or to the publishers. I think no one can complain in this respect, as I published the machine instructions in the department in full, though they are an important part of the new book. What I meant was that I would send these instructions by mail to any one wanting them, but the response was so prompt and so exceedingly large that I was obliged to renig on that proposition. Any one who is in a hurry for these shutter instructions may have the same by remitting one dollar, but it will all be in the new book and I would rather you wait for it. You asked me to suppress not only your name but the name of the town as well. Now old man what in thunder is there in this letter which would call for the suppression not only of your name but of the name of the town also? Your name has been published in the department before and I believe you lived through it all right. Why so bashful all of a sudden?

Isolated Plant.

Mr. D. M. Sachter, Mgr., Utopian Theatorium, Sheffield, Pa., contributes the following data concerning his electric light plant:

In responding to the call for information in regards to isolated plants, I first wish to say that as a manager I am as much interested in projection as any live-wire operator, and can do a creditable job when our operator needs relief. Now as to the isolated plant: The principal objections to isolated plants are the complicated devices which necessitate the services of an engineer. This makes it almost prohibitive to install such a plant, no matter how much more desirable the isolated may be. We installed an eighteen h.p. gas engine, and a 10¾ k.w. generator; not of choice but of necessity, since there was no light company then furnishing power. To-day the local light company is furnishing 25 cycle current and you can be sure that we are glad we own our own plant, both from an economic as well as better service point of view. Our plant averages about four hours use daily, except Sundays, running four fans, about sixty lights and the arc, and we have loads of power for more. Enclosed gas bill will show that we have used, during the current month, 24,000 cubic feet of gas at twenty-eight cents per thousand, costing us about six cents per hour, and that could be considerably reduced by putting on a spark plug instead of a hot tube, and the cutting out of the gas light which is constantly used in the auditorium for emergency lights. Our engine oil bill is $1.25 for every four months. Our outfit requires no attention. Once started she is on the go until we are ready to shut down. Our light is steady and we can assure you that the screen shows the results. I have asked the manufacturers of our outfit to submit some data of their different sizes and makes to the Projection Department, and have interested them sufficiently to cause them to use the advertising columns of the Moving Picture World. This has been probably a long letter, but if you need any further information about our outfit I will gladly furnish same.

Many thanks for your appreciation of our work, neighbor Sachter. You say the principal objection to isolated plants is the complicated devices which necessitate the services of an engineer. We should like to have a statement of just exactly what your comment refers to. If some of the manufacturers are putting out the complicated devices which require the service of an expert to run them, then we would all like to be informed of that fact, because such devices are not practical from the theater point of view. The data you supply is very complete. It seems almost impossible that you could generate current for your entire theater at six cents per hour. But this is due to the fact that you are only paying thirty cents per 1,000 cubic feet of gas. In Brooklyn, it would cost you three and a third times that sum for gas, and in New York City, proper, it would cost you two and two-thirds times that amount, but even then the cost of operation would be quite reasonable. We shall be glad to receive data from the manufacturers in question, but up to date it has not been supplied. Why did you not tell us what kind of an outfit yours is?

Los Angeles Conditions.

Los Angeles contributes the following remarks concerning the situation in that city:

I just received my last World and after reading the article entitled "Los Angeles" in the Projection Department will say that whoever the responsible parties are they certainly set forth the truth as regards Los Angeles operators, and the conditions in the city electrician's office, so far as they pertain to examination and licensing of operators. I believe these parties, whoever they are, deserve great credit for finally waking up and letting you know of the disgraceful state of affairs as pertains to the examination of operators here. For this condition, however, no one is to blame but the Los Angeles operators themselves. It is entirely their fault that such a disgraceful farce has been allowed to exist for so long a time, the practical result being to reduce their own salaries, and to fill the city up with incompetents. There are altogether too many operators in this city who were doormen or janitors, and after spending a few hours in the operating room went to the city hall to "see" somebody, slip in their five dollars and get a license, after which they promptly secured a position as "operator" at ten dollars a week, working twelve hours a day. If the good men were to quit, or go on a strike, you can imagine how effective it would be if, out of the five hundred licensed operators, probably fifty per cent. will work ten and twelve hours a day, seven days a week, for ten dollars. You therefore see that the really good men are afraid to make a kick for fear of losing their jobs or getting their salaries cut. The union scale is twenty-one dollars per week, with thirty-seven and a half cents per hour for relief, but I only know personally of three men getting the scale, and as for the thirty-seven and a half cents an hour for relief—why it is a joke. My opinion is that the Los Angeles Union could frame up a good strong complaint as regards the slipshod methods of examining operators, the same to be presented to the city council or mayor with a petition asking relief, even if they have to pay for a machine and equipment and make the city a present of it. It seems to me it would be a good investment, provided Mr. City Electrician Monahan can be compelled to, or will of his own volition, arrange for a really effective, legitimate examination, granting license only to really competent operators. We would then have good positions, good hours, good pay and a decent city for operators to work in. I myself would cheerfully donate five dollars to the city for the purchase of a machine, and will send the money promptly at any time there is enough subscribed to get an outfit; or if Local Union 150 wants the five dollars as a starter, should they write to Mr. Jack Davis, care of the Projection Department, I will at once send the money to Local 150. Jack Davis is not my name, but I don't care to be known in the

matter. The license certificate now has a space printed for the operator's signature.

I would not by any manner of means approve of Los Angeles operators presenting a machine to the city. It is a sufficient outrage to be held up five dollars for an examination. I have no criticism to make on a city exacting an examination fee sufficient to cover the actual expenses of examination, but anything beyond that is simply taking something for nothing. The city has the undoubted right to determine the competency of moving picture operators, but it has no right to tax any man for the privelege of earning his daily bread by following his chosen calling. Chicago at one time charged, if I recollect rightly, ten dollars for a license. Chicago might as well have sent its chief of police out with a gun to hold up every operator in the city for a ten dollar bill. It was nothing more or less than highway robbery under another name. If the conditions in Los Angeles are as set forth, they most emphatically do not reflect credit on the theater managers of that beautiful city. Certainly no man of intelligence can expect to put on a creditable show with a ten dollar a week operator. It is indeed a strange thing that any man will invest money in a theater, the income of which depends wholly upon from what comes from the operating room, and then put a ten dollar a week man, or even a fifteen dollar a week man in charge of projection. The intimation in the letters is that this man "Monahan" is pursuing very questionable methods in the examination of operators—in fact is willing to pass anybody who has the necessary five dollars. Surely Los Angeles cannot officially countenance any such little cheap skin game as this. Such a proposition would be about as respectable as our old friend, the "Shell Game" or as the "Three Card Monte," except that with those games only the victim gets bitten; whereas the licensing of incompetents injures everybody, the patrons in Los Angeles theater included. "Jack Davis" sends his real name. He is not a new man in Los Angeles and he undoubtedly knows the conditions in that city.

More Light Trouble.

Princeton, Ill., writes:

> Have 110 volts, 60 cycle current here. Project a 13 foot picture at 94 feet, on gold fibre screen. Have two machines hitched to one compensarc (Ft. Wayne). Now on my old exhibition model one pin Edison machine, I use a Gundlach half size moving picture lens, but on the Motiograph I use the lens furnished with the machine and stamped Enterprise Optical Co. Both lenses are marked 6½ e. f., yet I cannot interchange them, as they will not focus; for obvious reasons I cannot change the position of the machines. There is no comparison of results. The Edison with the Gundlach lens gives a much better picture, but I cannot make myself believe it all lies in the lens. I use only 7½ and one 9¼ condenser with the 9¼ in front. There is very little, if any ghost. I cannot imagine why my Motiograph machine gives such a dark picture, and the other such a bright one. The condensers and lenses are cleaned daily and lugs changed often; connections O. K. It is up to you; as it has gotten my goat. Both machines have inside shutters.

I don't quite understand what you mean by not being able to exchange lenses, as they will not focus," and that it is obviously impossible to change the position of the machines. Why should you wish to do either one of these things? Like yourself, I don't know why the condition you describe is present, since the Motiograph inside shutter cuts a somewhat less percentage of light than does the Edison Exhibition Model shutter. You can readily test this matter by removing both lenses and the front plate of the Motiograph machine. Open the machine gate and, without any film in, hold first one lens and then the other in position with your hand, so that the light is focused sharply on the screen. You can thus determine whether the half size lens is or is not giving you more light than the Motiograph quarter size. If you find there really is a perceptible difference, I would surely like to be informed of that fact, but I think you will not. It is possible that the asbestos leads to your Motiograph machine are old, or are No. 8, the Edison leads being No. 6, or in better condition. This would account for a considerable cutting down of the light. It is also possible that the carbons of your Motiograph lamp are not making good electrical contact with the metal, both lenses being 6½, clean and in good condition. I see no other reason for such a condition, except possibly differences in the quality of condensers. You might have perfectly clear white condenser lenses on the Edison, and a badly discolored lens (green, amber or purple) in the Motiograph, which would account for a considerable difference in light effect. I assume that the Motiograph has the regulation Motiograph inside shutter. A wider shutter would cut more light.

CINES AND ECLIPSE PHOTOPLAYS.

George Kleine's schedule of releases this week makes a program of interesting and pleasing variety. Two absorbing dramas of widely divergent theme and character and both splendidly staged and grippingly portrayed.

The first, "A Roman's Conversion," by the Eclipse Company, as the title suggests, is laid in the period of the early days of Christianity and depicts with vividness and realism the sufferings of the early martyrs and their oppression by the luxurious pleasure-loving and mythological god-worshipping Romans.

The second, "Trailing the Counterfeiters," by the Cines Company, is in the nature of a melodrama and is replete with exciting scenes and thrilling situations with Anthony Novelli and Miss Cattaneo in the leading roles, supported by a specially selected company of Cines players.

A comedy is also on the list and in the Cines farce, "The Wonder Powders," the Cines funny man, George Gambard, as Mr. Stout, unfortunate papa of Leah, the lazy girl, portrays in highly laughable fashion the hard luck which befalls a loving father, who vainly attempts to cure his willful daughter of laziness.

An industrial subject by Cines and two scenics round out a very complete and admirable program to select from. "Artistic Glass Work" shows us clearly and very entertainingly the processes involved in blowing glass into the various delicate and beautiful vases and objects of art with which we delight to ornament our homes.

Magnificent panoramic views of Palermo, Sicily, its bay and surroundings as seen from the top of Mount Pellegrino, are shown in the Cines travel subject, "A Glimpse of Sicily."

Eclipse also shows on the same reel with "A Roman's Conversion," a picturesque and delightful series of views, typical of English rural life and of what may be seen on a jaunt through the romantic and historic "Derbyshire Dales" of England.

DO YOU KNOW THESE MEN?

The Silver-Voiced Tenor

The Famous Cartoonist

FRED WALLACE AND DOUGLAS ARTHUR

Monarchs of Refined Comedy

Address: NEW YORK CLIPPER.

The above cut is a reproduction of a "professional card" that antedates the motion picture business by a couple of years. It was still the Edison Kinetoscope, the nickel-in-the-slot machine, when the promising young team of Wallace and Douglas was formed up. Wallace thought he could sing and Douglas knew he could do as good cartoon work as some of the others who later on got into the motion picture game and went clear to the top. It looked like an easy proposition. Wallace would chant the dulcet lay while Douglas would make quick charcoal sketches and at the end of the week a sizable piece of coin would result. At that time the best houses were paying as high as "$75 double" and that meant $37.50 apiece less the agent's commission and railroad expenses. Then the team split. Douglas got a chance to manage one of the new touring moving picture shows, The Eidoloscope, and Wallace decided to turn to musical comedy. He found those who were willing to aid and abet him, and in due course he got his name in large letters on the show bills and established a name for himself as a comedian.

Now they are at opposite ends of the continent and they are both in pictures. Douglas is doing comedy direction for Lubin and Wallace is directing comedies for the Keystone. But in order to know them rightly you must add their "real" names to their stage cognomens. On the left, Fred Wallace Mace, of Keystone and Los Angeles. On the right Arthur Douglas Hotaling, of Lubin's and Philadelphia. "Both members of this club."

SPANUTH SECURES JAPANESE PICTURES.

H. A. Spanuth, of the General Film Publicity and Sales Company, has secured the American agency for the Mikado and Y-O pictures made by the famous Japanese Film Company. These pictures are made in Japan with Japanese actors playing the parts in plays written by Japanese photoplaywrights. The first picture to be shown will, in all probability, be the picturesque ceremonial funeral of the late Mikado.

Mr. Spanuth has also secured for his company the American agency for Aquilla, Welt, Empire and B. & C. pictures. Release dates for these pictures will be announced later.

CORBETT DOUBLES UP.

Bernard M. Corbett, traveling salesman for the Edison machine, announces that he has become tired of a bachelor's life of single blessedness and will take unto himself a wife. October 30 is the date set for the wedding and Barney is correspondingly happy. The young woman who has condescended to accept Mr. Corbett for better or worse is Miss Violet Chapman, of Rowley, Mass., who has been connected with the General Film Company since the Boston Branch was installed. She is well known and highly respected by everyone connected with the picture trade in New England.

THE MOVING PICTURE WORLD extends congratulations to Mr. Corbett upon his wise decision and joins his many friends in hoping that nothing may happen to thwart his plans between now and October 30.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

CHILDREN Society agents were spending money again on picture shows in Brooklyn the past week and arrests were made at three different places on charges of admitting children ranging from eleven to fourteen years of age. The owners of two places paid a fine of $50 each and a young woman who sold tickets at the third place was fined $25. In the same court the proprietor of a bowling alley was fined $10 for allowing small boys to play in his place. From this it would seem the court considered the picture exhibitors guilty of the graver offense and gave them the worst end of the penalizing. It is gratifying to know, however, that the sentiments against the pictures which formerly aroused so many justifiable protests on the part of those engaged in the picture business are rapidly diminishing and also that arrests of proprietors and employes of the houses are less frequent. For the interest of the business in general the exhibitors should abide strictly with all regulations made by the authorities. It must be conceded that in some cases the theater managers become unconscious offenders by reason of connivance of adults on the outside, but it is also true that, for the sake of getting a few stray dimes or half dimes, some exhibitors will take a chance. They get away with it quite frequently, too, but not often enough to counterbalance a fine of twenty-five or fifty dollars.

* * *

An exhibitor who was penalized recently complained bitterly of what he thought was a great injustice, because when he admitted the children involved in his case they were accompanied by guardians who subsequently left the children in the theater. He declared that his questions to the accompanying adults as to guardianship were answered in the affirmative and he had upheld the law. Under such circumstances it does seem a hardship, but responsibility does not end when the children enter the place. Vigilance is required on the inside as well. I have heard many exhibitors say it is impossible to keep track of the children after they get inside. Nevertheless, it appears that in the majority of cases the officers making arrests pick up the unaccompanied children in the theaters. It is the duty of the ushers and other inside employes to watch for such cases and if they fail the proprietors must take the consequences when society agents walk in and find violations.

* * *

The appeal to exhibitors to try and make arrests a thing of the past is not a new one, nor is it as necessary as it has been, but it should nevertheless receive strict attention in order that ammunition for argument may be taken from the inveterate enemies of the picture business who are ever on the alert for material to renew their harangues about the pictures being a menace to the morality of children. Most of these people have never been in a picture theater and are so narrow minded that they cannot be induced to enter one. They are immovable in their views and will neither admit nor concede anything. Every period of a few months they go over the public records and prepare a list of statistics showing the number of arrests made and use them to bolster their arguments in newspaper articles and addresses before their respective organizations. If they were just and honest in these operations complaint could not be made. They are not. They ingeniously take some isolated case in which a grave charge has been made and present their arguments in such a manner as to convey to the public mind an impression that children are unsafe in picture shows. The arguments being general they naturally and most unjustly reflect on the motion picture business as a whole.

* * *

So, Mr. Exhibitor, steer clear of arrests, no matter how trivial the character of the complaint, and do not make your fellow exhibitors innocent victims of these adroit falsifiers.

* * *

In a small town not many miles from this city, one day last week, a church worker accosted a member of his congregation and, in effect, took her to task for having taken her children to a picture theater the night before. He intimated that the parent could do better by inculcating upon the minds of the children the thought of how much better it would be to give the nickel or dime to church work than wasting it on worldly entertainment. The woman had some decided opinions on the matter and it was agreed by those who heard the argument that she more than held her own. The writer was one of the listeners. Her argument, briefly, was that, her husband being a railroader, she was left alone at nights with the children. Her domestic duties kept her busy during the day, but at night there were hours of lonesomeness and she selected the pictures to relieve herself and her children of the monotony. "You get our regular contributions," she said to the church man," so the shows do not deprive you of them, and you have no complaint on that score. I find the entertainments clean and wholesome, and I cannot be rightfully censured for taking my children there. Now, why do you chide me? I sincerely hope you do not wish I should give all my spare money to your work, even to depriving the children and myself of the pleasure I get from the innocent pastime for an insignificant outlay. I cannot frequently visit friends, nor can they always visit me. Our town is small and affords but few attractions to help take away the awful sting in the realization of being alone. I admire you and your work; but at the same time I must say that the moving pictures have brought both pleasure and instruction to me and mine, so you will please consider the question decided between us, for the present at least."

* * *

It has often been said that even in places where motion picture shows are numerous there were many people who had never seen an exhibition of the pictures. The assertion was more than well founded up to a few years ago, since which time thousands of the better class of people have become enthusiastic converts to the popular entertainment. This conversion has become so pronounced one is disposed to doubt that the assertion still holds good, but it does, nevertheless. A striking confirmation was found the other day. A salesman in a large house in this city was selling goods to a man whom he knew was engaged in the moving picture business, and to the astonishment of the latter the salesman asked, "What are these moving pictures, anyway?" The customer answered the question. "Well," said the salesman, "would you believe it? I have never seen an exhibition. I have never seen one picture, although I have lived here since they first came out. Why not? I'll tell you. I never bothered reading about them and have always had the notion that they were simply the old style of stationary picture looked at through magnifying glasses fixed in a cabinet, only on a very large scale. I must take a look at them and be in the swim."

* * *

So, Mr. Pictureman, you were mistaken when you thought that only those who will not go to see your exhibitions had been enrolled as enthusiastic patrons. There are thousands outside the box office awaiting education, as it were. They have never become interested. False ideas as to what the pictures are have made them indifferent. Some still think that picture shows are only for children and the only reason adults attend them is to escort the little one. An old man was heard saying the other day that he wouldn't see anything new in them because he saw the same thing years ago. "Yes," he said, "I know what they are. Pictures on a canvas—moving pictures. Yes, I know. Why, bless your soul, they're as old as the hills. They used to have the great Chicago fire like that. We used to call it a panorama." Get away, Mr. Exhibitor, there are many outside the fence. Advertise and gather in the dimes that await information and a coaxing.

HOMESTEAD MILLS IN ECLAIR PICTURE.

The two reel feature habit can well be said to have arrived. For the Eclair Company announce another for October 17th entitled "Caprices of Fortune." This is another fruit of Mr. Arnaud's extended trip with the Eclair stock company and contains many scenes from various parts of the East. The steel mills of Homestead play an important part in the development of the story. Variety of locale is abundant for the story moves throughout the entire United States and into Mexico with a suggestion of Honduras by way of a prize winning lottery ticket. More will be told in later issue.

AMERICAN FILM COMPANY INSTALLS LIGHTING SYSTEM.

The laboratories and studios of the American Film Company are being equipped with what is known as the best light equipment extant. The studio has a series of lights furnishing an aggregate of one hundred thousand candle power. This is particularly designed to enable them to produce special lighting effects, which will be noticed in some of the forthcoming releases. They employ a large motor generator to convert the alternating current into a direct current and the feed terminals outside of the building together with the accoutrements inside the premises give the appearance of quite a power plant. The laboratories are equipped with lighting system for general requirements, of course, but in addition the printing room is furnished with a series of storage batteries furnishing a steady and unwavering light that is largely accountable for the even lighting so noticeable in their work. These storage batteries are automatically recharged so that no time is lost nor the regular process of work interfered with.

"The Bridal Room" (Imp).

By G. F. Blaisdell.

IN this strong drama King Baggot has great opportunity. He accepts it. Violet Horner lends efficient support. There are demands aplenty for emotional acting on the part of both these leaders of the Imp forces. The manner in which they acquit themselves will gratify the many friends they now possess and will create for them new ones. A half-dozen characters compose the cast of "The Bridal Room." There is in this limited number a distinct advantage in so far that it tends to the avoidance of confusion and fastens the interest of the spectator on a small group.

As the writer saw this picture thrown on the screen the thought occurred to him how easily the film could have been extended to a double reel. Speaking of this later to William Robert Daly, the producer, he was informed that 650 feet of good stuff had been cut out of the picture to keep it within the orthodox length. Mr. Daly has a role in this drama—a short one—that of a teamster, but nevertheless he lends "ginger" to the action and contributes realism to the piece. James Kirkwood has the unpopular role of the successful rival who becomes the dissolute husband. The mother of Tom Walsh, the character taken by Mr. Baggot, is Mrs. Ellen Walker. The work of the entire cast is uniformly excellent.

Tom Walsh is in love with Violet, a girl employed in an office. As the story opens Tom meets her and escorts her

Scene from "The Bridal Room" (Imp).

to her home. At the gate he puts a ring on the engagement finger, and seals the compact with a kiss. Tom goes home and, with his mother, takes up the work the two have been secretly pursuing—the preparation of two rooms against the day when the bride shall be brought to her new home. The living room is ornamented with statuary, with pictures, and with new furniture. The bridal room adjoining also is decorated. One of the chief features is a large portrait of Tom's fiancee, conspicuously placed. A friend calls on Tom and notes the changes in the household arrangements. Tom produces a bottle of wine, the friend is informed of the impending event, and the three drink to the happiness of the couple.

Tom, unknown, has a rival. The rival is better situated in a worldly way. Violet is impressed and perhaps dazzled by the possibilities of luxury in a union with James. Following an automobile ride she writes a note to Tom. James has won.

A messenger brings Tom a letter. He recognizes the writing of Violet and nervously opens the envelope. In horror he hands the note to his mother, who with the visiting friend, makes feeble efforts at consolation. As the latter departs the grief of Tom turns to rage. He seizes a chair and swings it on the statuary. He smashes the centre table and chairs. He takes from the wall the photograph of Violet and is about to break it when his mother is at last able to stop him. He is bent on destroying the furniture in the bridal room, but finally relents. Instead he takes the photograph and hangs it on the wall of the chamber no longer the bride's. Then he declares he will not open the room until Violet returns to him. He falls on the bed and sobs. Relieved, he goes to the window and closes the shutters. He locks the window and then the room, and places the key over the door.

Five years elapse. James has not prospered. He has gone down hill fast—and now is at the foot. We see him as he empties a flask. His wife is bending over a washtub. The bloom of youth is gone. Violet understands the significance of the empty bottle and goes to the shelf, takes her few pennies and puts them in her waist. The husband in a rage goes out.

As the fortunes of James have declined those of Tom have increased. He is a prosperous quarryman. He still lives in the old homestead. Walking through his quarry, he detects a teamster abusing a horse. He reprimands the man, and an argument ensues. The employe is discharged. The teamster draws a knife and assails Tom, who grapples with him and takes away the knife.

Violet, standing in the doorway of a tumbledown tenement, sees the teamster enter. The wrath plainly indicated in his face causes her to follow him. She sees the discharged employe borrow from her husband a pistol and overhears him threatening the life of Tom. As the teamster goes out Violet slips out after him. She goes straight to the old homestead. Weakened by privation, she cannot move fast. Several times she nearly falls, but struggles on. As she nears the gate she sees Tom just about to enter. A flash shows the teamster hiding in the bushes back of Tom's home. Tom hears a shot and turns to see Violet fall. He picks her up and carries her into the house. As he lays her down he recognizes her in spite of the great change. He is horrified and shocked at the transformation and by the surrounding circumstances. He sends for a doctor and leans over Violet and pats her hands.

Slowly Tom rises to his feet and goes to the door of the bridal room. He reaches up and takes down the key and unlocks the door. Violet has returned at last. Tom goes to the window and throws back the shutters. He takes the great framed photograph of Violet from the wall and props it against the footboard of the bed. He shakes from the shams and spread the accumulated dust of five years. Tenderly he lifts Violet and brings her into the bridal room and places her on the bed. The death pallor is on Violet's face. Tom stands by the side of the bed and gazes in dumb, mystified fashion at the woman who had so cruelly jilted him.

Scene from "The Bridal Room" (Imp).

He betrays no feeling of anger. He is all pity for the unfortunate woman who chose so unwisely. Violet shows signs of consciousness. Tom kneels by the bed and takes her head in his arms. He talks to her. She recognizes him and for a moment faintly responds. The mother is standing by, weeping. Violet passes away.

The murderer is arrested.

GEORGE NICHOLLS LEAVES GEM CO.

Producer George Nicholls has tendered his resignation to the Gem Moving Picture Company, of New York. Mr. Nicholls has been connected with the motion picture business for the past five years. He began with the original Biograph stock company as an actor. Two years ago he went to the Thanhouser Co., as producer, where he continued until the spring of this year, when he was engaged by the Gem Company. Mr. Nicholl's specialty is military pictures on a large scale. For the Thanhouser Company he produced a number of two and three-reel pictures, including "She," "David Copperfield," "Nicholas Nickelby," "East Lynne," etc. "Under Two Flags," recently done by the Gem Company, was also produced by him. At the present time there are several large picture-making firms flirting with George for his services.

Manufacturers Advance Notes

"WHEN UNCLE SAM WAS YOUNG" (Universal Bison).

The Universal Film Manufacturing Company will release on October 5, a two-reel Bison that will rank with its immediate predecessor—"At Old Fort Dearborn"—in the series of historical pictures being produced by Frank E. Montgomery. There is one scene alone that for dramatic quality, for vividness and for realism will easily carry the picture. The film, however, has many good scenes, some of them big ones. The really great picture is the representation of the Boston tea party, the incident prior to the Revolution that so inflamed the partisans of George III, and so roused the spirit of rebellion in the Colonists. One of the notable features of this scene is the employment of Indians for the looting of the ship. As a matter of historical fact, the destruction of the tea was accomplished by Colonists disguised as Mohawk Indians. We have seen on the screen only too

Scene from "When Uncle Sam Was Young" (Universal-Bison).

many times the use of white men thinly disguised as original Americans. It is a peculiarly appropriate turning of the tables that here the genuine son of the forest should be employed to represent the disguised white men who on that December night of 1773 started a tempest, but certainly not in a small teapot.

A great ship, one of the fast fading type of full-riggers, is employed, and the representation of the raid is made from three angles. One is from the wharf, where the assault begins with the Indians climbing aboard. Another is on the deck of the great vessel, showing the confusion and turmoil as the invaders wrought destruction on the cargo. The third and notable is of the broadside of the ship, showing the boxes coming over the side and the crew diving to the waters of the harbor from the high freeboard.

Another picture that is as unique as it is effective is where Virginia Chester, as Constance Delemere, watches through a telescope the Battle of Bunker Hill. The field of the glass covers but a small part of the battleground, but the illusion is well carried out.

Mona Darkfeather has much to do in the role of Osano, the wife of a British spy. The little Indian woman brings to the portrayal of her part the high intelligence she displays in all of her work. She has a keen dramatic instinct. Undoubtedly the knowledge that she really is what she portrays—the Indian—greatly heightens interest in watching her.

There are many fine scenes and incidents in the two reels and some excellent outdoor photography. One of the historical events that perhaps will make strong appeal to an audience is the presentation of Betsy Ross making the first American flag. Another is the announcement that the Declaration of Independence has been signed.

"MAX FIGHTS A DUEL" (C. G. P. C.).

When the name Max appears on the screen the audience gives a sigh of delight, expecting something good. They will not be disappointed in "Max Fights a Duel," the C. G. P. C. release of October 15th, for the celebrated comedian is at his best in a story of this kind. Calling upon his bride-to-be one day, Max is staggered by her demand that he prove his bravery by fighting a duel. Max starts, rather fearfully, on a quest for an opponent. Of course, he wants one whom he can defeat, as it would not do for him to meet an adversary more accomplished with the foils. His adventures are

Scene from "Max Fights a Duel" (C. G. P. C.)

side-splitting for the persons he meets whom he has reason to believe he can defeat refuses to be insulted. Finally he secures a match and his intended bride and her family are on the ground to witness the encounter. Max easily vanquishes his opponent to the delight of the witnesses and receives a kiss from his fiancee. His popularity is short lived, however, for the defeated contestant insists that Max keep to his contract and pay him the regular rate for a fencing master's lesson.

On the same reel, "The Valley of Chevreuse and the Vaux de Cerney." A tastefully colored travel film showing the charming scenes in one of the environs of Paris.

MORE LIGHT ON NEW YORK-UNIVERSAL FIGHT.

Considerable publicity has been turned loose on the exhibitor on the strength of the decision by Justice Delany, dismissing a petition for an injunction presented by the New York Motion Picture Company asking that the Universal Film Manufacturing Company be restrained from obstructing the business of the petitioner. Concerning the case the New York Motion Picture Company makes this explanation:

"An injunction has been in force against the Universal Company for upwards of six weeks, and the decision of the court was to the effect that it did not feel reasonably certain that the New York Motion Picture Company had asked for the proper relief in that action, and could not continue the injunction BEFORE THE FINAL HEARING. This decision constitutes the opinion of one judge, and the New York Motion Picture Company will promptly appeal to the Appellate Division, where it will seek to have the higher court reverse the decision of the lower court.

"This action has no direct bearing upon the general merits of the question whether or not the Universal Company can interfere with the business of the New York Motion Picture Company, but only whether or not the New York Motion Picture Company can restrain the Universal Company from commencing any further law suits."

CAPRICES OF FORTUNE (Eclair).

A two-reel feature picture with the above title is for release by the Eclair people on October 17. It is a dramatic love story of East and West, and full of good action. It deals with the adventures of a young Easterner in search of fortune and love. He finds both, but not as he expected. Mr. Lamar Johnstone plays the lead with his usual imagination and intelligence, and is ably supported by Miss Goodstadt. Her face is new to the writer, but her work in this picture makes him want to see more of it. The story is clear and interesting throughout. The sets, photography and all the mechanical work are of very high order.

Scene from "Caprices of Fortune" (Eclair).

The first episode opens on a piazza of wealthy people in the East. Mrs. Stewart plays the mother; Barbara Tennant, the daughter; Mr. Johnstone, the daughter's lover, and Miss Goodstadt, the mother's paid companion, secretly in love with the young man. The characters are quickly moved so as to state the situation and we watch the man, starting out to seek his fortune. He still hopes to win the girl, but we, the spectators, know that he wont. A series of fine, interesting scenes follow. The first are in Pittsburg, where the hero applies for work, and is refused. He is soon in the same status with tramps and is bound for the Southwest, where he becomes a luckless gold-seeker. His experience is not without its temptations and the influences of the girl, who doesn't love him, is cleverly suggested by a very well-made substitution. For an instant, she stands in place of the Mexican dance hall girl, whom he had just kissed. We then follow him through the exciting scenes of an Indian raid to his homecoming. This is brought about dramatically, directly through the love of the other girl, who has found a lottery ticket left by the man and has merely written to notify him of his fortune. The coming together of these two human hearts make the picture's climax and happy ending in a beautiful scene.

As artistic pictures, several of the scenes stand out from the others, even though all are above the average. Perhaps the most notable is the Mexican cabaret scene, in which we find several graceful and very pleasing dances. In this scene, appear a number of especially engaged dancers, led by Mlle. Lilly Lenore, the famous European premiere.

"'ALKALI' IKE STUNG" (Essanay).

This is one of the greatest laugh-makers of Essanay famous Western comedy series, with Augustus Carney in his ever-popular role of "Alkali" Ike. The story is—well, here it is! Judge for yourself.

This time "Alkali" Ike is dissatisfied with his boarding house, and, when the buxom Soffie, a two hundred pound widow, arrives in town, buys out Tony's place, and nails up cards announcing that it will be opened on the following Tuesday as a first-class boarding house, "Alkali" is the first to see it, rushes back and begins to lay plans for switching at once. The following Tuesday morning "Alkali" is found

Scene from "Alkali Ike Stung" (Essanay).

hard at work stuffing everything he possesses into a big barrel. Clothes, chaps, old boots, the flour bin, bottles of good booze and other things too numerous to mention are piled into the barrel while the dust flies in clouds. Meanwhile, all the other boys in town, with their belongings on their backs, meet before the door of the new boarding house and clamor for admission. One by one Soffie admits them, and, when "Alkali" finally takes leave of his irate landlady and arrives at the new place, he finds the rooms all gone and is refused shelter for the night. Mad as a hornet he hangs around and, after supper, sees Soffie and the boys in the parlor singing and having a hilarious time. Determined to win her with music, "Alkali" secures his trusty banjo and serenades outside her window, but gets a pail of water deluged over him for his pains. Wet and mad he tramps back to his old place, but is met by his former landlady who throws him out bodily and deposits his belongings in the water barrel. Realizing that the world is "agin" him, Alkali retreats to the sanctity of the stable and, with his saddle for a pillow and a prayer in his heart that the horse won't tramp on him, finds rest at last.

Bully, isn't it? And the manner in which it is portrayed throughout leaves nothing to be desired in the way of good old-fashioned laughs. Margaret Joslin, in her popular role of the buxom Soffie, is funnier than ever, and of course Augustus Carney will make you hold your aching ribs while the tears of merriment course down your cheeks. Forget not the release date—Tuesday, October 8th.

WORLD'S STARS IN FEATURE PICTURES.

In the past two years exhibitors and the public have been taught to demand feature films of exceptional merit—features that would have more than extra length to their credit. To supply this demand is the purpose of the Famous Players' Film Co., who, in the short time that they have been in existence, have established an enviable reputation with their initial release of "Queen Elizabeth," with Sarah Bernhardt in the leading role.

This wonderful production, which was reviewed in a previous issue of the Moving Picture World, has met with unprecedented success wherever it has been exhibited. However, one picture is not sufficient to satisfy the cravings of the public for extraordinary films, therefore the Famous Players' Film Co., of which Mr. Daniel Frohman is the managing director, has made arrangements to produce in their spacious modern studio, located on 7th Avenue, in the heart of the theatrical district, some of the largest subjects ever attempted in motion pictures, with the world's greatest stars portraying the leading roles. These subjects will be handled on the state right plan. The people who buy territory for the Bernhardt "Queen Elizabeth" films shall have first call on the future productions of this company.

"ALKALI IKE" IN CHICAGO.

A lone, diminutive figure, garbed in Western "chaps," a Western sombrero and general Western air, was standing on Michigan Avenue, Chicago, gazing with puzzled face at the enormous skyscrapers towering above him.

"Jumpin' ring-tailed galoots!" muttered the lone figure, "but this air town has sure changed marvelous since I was here last. Gosh, look at that shack! Must be mor'n uh mile high!"

Yes, you've guessed the identity of the lone figure. It was Augustus Carney, famous the world over for his character of "Alkali Ike" in the popular Western comedies of the Essanay Western Stock Company. "Alkali" had come back to

"Alkali Ike" Meets an Old Friend in Chicago.

Chicago, after an absence of three years, and his amazement at the growth of the city was genuine. His experiences began the moment he got aboard the train away out in California, Hardly had he found a comfortable seat to enjoy a quiet smoke and magazine when a heavy hand fell upon his shoulder and a deep, jovial voice boomed out: "Well, well, well! If it isn't 'Alkali Ike!'" A San Francisco business man and photoplay fan had recognized his favorite comedian.

With the girls "Alkali" was a real "hit." Scores of them through the train recognized him. He was kept busy with introductions, and was forced to eat so much sweet stuff with them that a doctor was necessary. "Alkali" found that he even could not stretch his cramped pedal extremities at various stops. Invariably he was discovered by some film bug and had to escape back to his compartment to avoid being surrounded and overwhelmed.

Arriving in Chicago he was making his way through the crowded entrance of the immense station when an old friend, accompanied by her daughter, rushed up and gave him a royal welcome. Admiring throngs followed him up State Street. Arriving at the Orpheum Theater, one of the biggest photoplay houses in Chicago, "Alkali" held a public reception. Doffing his sombrero to the big framed lithographed posters of G. M. Anderson, world famous as "Broncho Billy," and his director in the Essanay Western Company, "Alkali" mounted a stand and addressed the cheering crowd. Men, women, and children, who had watched him on the screen so long, fought for a chance to wring his hand and express their admiration. Down under the elevated structure on Lake Street, "Alkali" stood bewildered by the thundering roar overhead and the surge of traffic around him. Three years in the wilds, surrounded by the quiet of the rolling plains and rugged hills, caused a wave of amazement, almost fear, to sweep over him at the riot of sound and noise all about. At State and Madison Streets, "Alkali" found a staunch friend and admirer in one of Chicago's "finest," a mounted policeman, who saw that he was well taken care of. Messenger boys, merchants and people of all trades knew and welcomed him. Aboard one of the big sight-seeing autos "Alkali" viewed the growth of the Windy City, and made new friends all along the route.

Picked up at last by Essanay's touring car "Alkali" was conveyed out to the big studio on Argyle Street, where he is now being featured in a series of comedies that are funny—we need say no more. 'Nuff sed! "Alkali" in a picture guarantees its worth in real humor.

THANHOUSER'S FIRST CHARLES READE STORY.

Edwin Thanhouser and C. J. Hite announce that they have viewed a satisfactory first print of "Put Yourself in His Place," their first Charles Reade story, and that the subject, which is in two reels, will be released Tuesday, October 29th. In the cast are William Garwood as Henry Little, Marguerite Snow as Grace Garden, William Russell as Squire Raby, Jean Darnell as Edith, the squire's sister, and David Thompson, as the villainous Coventry. The film is reported to closely follow the story, which mainly dealt with the efforts of Coventry to cheat Henry Little of Grace Garden's love. Coventry adopts various devious means to accomplish this, including the intercepting of letters from Henry to his sweetheart, but Grace, Henry and Dan Cupid slowly but surely put them to rout. While his plans prove successful, though he complicates the love affair so effectively that the film is always interesting—and Coventry always well hated.

There are some scenes in the subject that reach the high tide mark in human interest. There is the storm episode—and the storm is well taken—wherein Grace and Coventry are driven to seek refuge in Henry's forge in the woods. This forge is in a deserted church and is Henry's chiefest secret—as he is plying his trade in defiance of a union whose members harassed him. Were they to know his hiding place, they would demolish it—and Coventry knows this. And as you watch his features, you know he will tell the workingmen everything. So instinctively you fear for Henry. And then the jealous workmen come. They break down the door and proceed to "rush" the old church. But Henry, single-handed, is equal to the emergency. He flings the red-hot forge coals at the invaders and holds them off until help arrives.

But Henry is not always on the defensive, striving hard to ward off Coventry's attacks. He plays "in hard luck" just long enough to give zest to the story and great strength to the "twist" that comes in it later. After aforesaid twist, Henry and Grace win handily and the audience goes home happy.

O'SULLIVAN AGAIN PRODUCING "BEDELIA."

Director Anthony O'Sullivan has again taken up the "Bedelia" series of comedies, which were very popular among the Reliance Company's list of regular releases. When Mr. O'Sullivan was made a director he was obliged to drop "Bedelia" to attend to the regular dramatic productions. He has now made arrangements to revive the former comedy series, both directing the production and appearing in them in his original character of "Bedelia." Tony is one of the best portrayers of Irish servant girl characters in America. For years he toured the United States and Great Britain, playing the name part in the musical comedy, "Mrs. B. O'Shaughnessey." He later scored heavily in "The Doings of Mrs. Dooley." The first installment of the new "Bedelia" series will be a scream entitled "Bedelia and the Newlyweds."

PAPIERS BUILDING HANDSOME THEATER.

The new George Street Theater at George and Patterson Streets, New Brunswick, N. J., which is being built by Messrs. Papier Brothers, of Trenton, N. J., is nearing completion. It is said that this house will be the finest exclusive moving picture theater in the state of New Jersey. Messrs. Papier Brothers are also the managers and proprietors of six other moving picture theaters throughout the state of New Jersey.

Calendar of Independent Releases.

Releasing Through Universal Company Current Releases.

SUNDAY, OCTOBER 6th, 1912.

REX—The Winnings of Silas Pegg (Comedy)
CRYSTAL—The Girl in the Next Room (Comedy)
CRYSTAL—The Man from the North Pole (Comedy)
ECLAIR—A Lock of Hair (Drama)

MONDAY, OCTOBER 7th, 1912.

IMP—The Wreckers (Drama)
NESTOR—Employer's Liability (Drama)
CHAMPION—To Err is Human (Drama)
GREAT NORTHERN—The Black Chancellor (Three Reels—Drama)

TUESDAY, OCTOBER 8th, 1912.

GEM—Orphans (Drama)
BISON—The Indian Raiders (Drama)
ECLAIR—All on Account of a Ring (Comedy)
ECLAIR—Surprising Eliza (Comedy)

WEDNESDAY, OCTOBER 9th, 1912.

NESTOR—His Only Son (Drama)
POWERS—Good Snuff (Comedy)
UNIVERSAL—Animated Weekly (Topical)

THURSDAY, OCTOBER 10th, 1912.

IMP—The Bridal Room (Drama)
REX—If Dreams Came True (Drama)
ECLAIR—A Choice by Accident (Comedy-Drama)

FRIDAY, OCTOBER 11th, 1912.

POWERS—On the Danger Line (Drama)
NESTOR—Love and a Lemon (Comedy)
VICTOR—Betty's Nightmare (Comedy)

SATURDAY, OCTOBER 12th, 1912.

BISON—The Tattoo (Drama)
IMP—A Bronx Cocktail (Comedy)
IMP—A Bad Tangle (Comedy)
MILANO—The Gypsy Spy (Drama)

Advance Releases.

SUNDAY, OCTOBER 13th, 1912.

REX—When Twenty Is In Love (Comedy-Drama)
CRYSTAL—Her Dressmaker's Bills (Comedy)
CRYSTAL—McQuirk, the Sleuth (Comedy)
ECLAIR—The White Bonnet (Drama)

MONDAY, OCTOBER 14th, 1912.

IMP—The Old Sweetheart (Drama)
NESTOR—I Owe You $10.00 (Comedy)
CHAMPION—The Girl in the Gingham Gown (Drama)

TUESDAY, OCTOBER 15th, 1912.

GEM—What the Bell Told (Drama)
BISON—Star Eye's Strategem (Drama)
ECLAIR—The Hoodoo Letter (Comedy)
ECLAIR—One on Jones (Comedy)

WEDNESDAY, OCTOBER 16th, 1912.

NESTOR—Patsy's Mistake (Comedy)
POWERS—The Golden Rule (Comedy-Drama)
POWERS—Does It Pay? (Comedy)
UNIVERSAL—Animated Weekly (Topical)

THURSDAY, OCTOBER 17th, 1912.

IMP—The Fugitives (Drama)
REX—The Wedding March (Drama)
ECLAIR—Caprices of Fortune (2 reels) (Drama)

FRIDAY, OCTOBER 18th, 1912.

POWERS—The Sealed Envelope (Drama)
NESTOR—Her Friend, the Doctor (Comedy)
VICTORIA—The Cross-Roads (Drama)

SATURDAY, OCTOBER 19th, 1912.

BISON—Early Days in the West (2 reels) (Drama)
IMP—The Postman
IMP—Eventful Bargain Day (Comedy)
MILANO—The Blind Man's Dog (Drama)

Releasing Through Film Supply Company Current Releases.

SUNDAY, OCTOBER 6th, 1912.

MAJESTIC—The Little Music Teacher (Comedy)
THANHOUSER—A Six-Cylinder Elopement (Com.-Dr.)

MONDAY, OCTOBER 7th, 1912.

AMERICAN—Jack of Diamonds (Drama) 1000
COMET—(Title not reported.)

TUESDAY, OCTOBER 8th, 1912.

MAJESTIC—The Winner and the Spoils (Drama)
GAUMONT—Love's Test (Drama)
THANHOUSER—Miss Robinson Crusoe (2 reels) (Dr.)

WEDNESDAY, OCTOBER 9th, 1912.

AMERICAN—A Sister's Devotion (Drama) 1000
GAUMONT—Gaumont's Weekly No. 31 (Topical)
RELIANCE—Guy Mannering (2 reels—Drama)
SOLAX—Canned Harmony (Comedy)

THURSDAY, OCTOBER 10th, 1912.

AMERICAN—Reformation of Sierra Smith (Drama)
GAUMONT—The Tie Eternal (Drama)

FRIDAY, OCTOBER 11th, 1912.

LUX—Evading Justice (Drama)
SOLAX—A Fool and His Money (Comedy)
THANHOUSER—(No release this date.)

SATURDAY, OCTOBER 12th, 1912.

COMET—(Title not reported.)
GREAT NORTHERN—(Title not reported.)
RELIANCE—The Peddler's Find (Drama)
GAUMONT—The Cotton Industry (Industrial)

Advance Releases.

SUNDAY, OCTOBER 13th, 1912.

MAJESTIC—The Simple Life (Com.-Dr.)
THANHOUSER—Dotty, the Dancer (Com.-Dr.)

MONDAY, OCTOBER 14th, 1912.

AMERICAN—The Promise (Dr.) 1000
COMET—(Title not reported.)

TUESDAY, OCTOBER 15th, 1912.

MAJESTIC—All for Jim (Dr.)
GAUMONT—Beethoven (Dr.)
THANHOUSER—When Mercy Tempers Justice (Dr.)

WEDNESDAY, OCTOBER 16th, 1912.

AMERICAN—The Border Detective (Dr.) 1000
GAUMONT—Gaumont's Weekly No. 32 (Topical)
RELIANCE—The Bug and the Count (Com.)
RELIANCE—On Account of a Handkerchief (Com.-Dr.)
SOLAX—The Gold Brick (Com.)

THURSDAY, OCTOBER 17th, 1912.

AMERICAN—The New Cowpuncher (Dr.) 1000
GAUMONT—The Legend of Cagliostro (Dr.)

FRIDAY, OCTOBER 18th, 1912.

LUX—His Nurse (Dr.) 918
SOLAX—The Maverick (Dr.)
THANHOUSER—For the Mikado (Dr.)

SATURDAY, OCTOBER 19th, 1912.

GREAT NORTHERN—(Title not reported.)
RELIANCE—The Organ Grinder's Ward (Dr.)
GAUMONT—The Panama Canal (Topical)

Mutual Film Corporation, Current Releases.

MONDAY, OCTOBER 7th, 1912.

KEYSTONE—The Beating He Needed (Comedy)
KEYSTONE—Pedro's Dilemma (Comedy)

WEDNESDAY, OCTOBER 9th, 1912.

BRONCHO—An Indian Legend (Drama)

FRIDAY, OCTOBER 11th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Sergeant's Boy (2 reels—Drama)

Advance Releases.

MONDAY, OCTOBER 14th, 1912.

KEYSTONE—Stolen Glory (Comedy)

WEDNESDAY, OCTOBER 16th, 1912.

BRONCHO—The Sheriff's Adopted Child (Drama)

FRIDAY, OCTOBER 18th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Vengeance of Fate (2 reels—Drama)

CORRESPONDENCE

NEW ENGLAND.

A NEW theater is to be erected on Moody Street, Waltham, Mass. The house will have a seating capacity of about 1,000, and will be devoted to vaudeville and pictures.

Manager Greenburg opened his Gem Theater, East Boston, Mass., on September 23. Mutual service and vaudeville will form the bills at the Gem, which is a cosy little theater.

The New Washington Theater, Boston, is now a 5-cent house, having reduced its admission fee from ten cents. There is nothing the matter with the theater, except that the location, on Washington Street, is just a wee bit out of the beaten path. This fact coupled with the strong opposition offered by Gordon's Olympia and the Globe Theater, tells the story.

Labor Day saw the opening of the Royal Theater of Worcester, Mass. The Royal is the new S. Z. Poli Theater, and is playing to vaudeville and pictures. The Royal has been called the second largest theater in New England. Mr. Poli has appointed Mr. J. C. Criddle as manager of his new house.

Work is now well under way at the new Bijou Theater, Springfield, Mass., which is being built for Mr. George A. Whitney. The new Bijou is being erected on the site now occupied by the old Bijou, but it also takes in the adjoining property. The new house is being built for the very good reason that the present theater loses money—because it cannot accommodate the crowds! Manager Knight has certainly proved himself a manager worthy of the name, and has forced the owners to enlarge once before. The present seating capacity of the Bijou is 950, although it originally held only 250. The new theater, which is to be a model house in every way, will easily handle 3,000 people.

After a season devoted to stock-company attractions, the Keith Theater, Providence, R. I., returned to the old policy of vaudeville and pictures on Labor Day. A big audience turned out to greet this change of program.

The Empire Theater of Providence, R. I., has changed its policy, and is now giving stock-company attractions. Should the change not prove a money-maker, the Empire will revert to vaudeville and pictures.

A professional matinee of the Durbar in Kinemacolor was given on Thursday, September 5, to accommodate the many professional players in Boston who have asked to see the wonders of moving pictures in natural colors. Tremont Temple was crowded on that afternoon, and the pictures were received with much enthusiasm. The Kinemacolor pictures are breaking all records for motography in the Hub, and business is as good at this writing as it was several months ago, at the first performance.

Mr. Walter Nickerson, manager of Ocean Hall Theater, Harwichport, Mass., was in Boston recently, looking things over. Mr. Nickerson has connected with the Universal service, which seems to please his patrons mightily.

Colonel Charles Corson, manager of the City Opera House, Dover, N. H., is back again at his duties, after a trip to Denver, Colo., where he attended the meeting of the Supreme Lodge, K. of P.

Mr. Charles Sheafe, owner and manager of the Scenic Theater, Revere Beach, Mass., closed his house on Sunday, September 8. "A very good season," was Mr. Sheafe's answer to the question as to how business had been.

The People's Theater Company, a new corporation in New Haven, Conn., states that a string of theaters, to be devoted to vaudeville and pictures, will soon be built in and near New Haven.

The Bijou Theater, Ware, Mass., opened for the season on Labor Day. The Bijou will be handled by R. F. Cook, a well known theatrical man. Three shows will be given daily, with vaudeville and pictures as the program.

Labor Day saw the opening of the Plaza Theater, Northampton, Mass., with a large program of vaudeville and pictures. The Plaza is owned by the Goldstein Bros. Amusement Company, and the house is managed by Mr. F. E. Blawebeau. Two shows daily are given.

Poli's Theater, New Haven, Conn., is now in charge of Manager Ollie Edwards, who had formerly been in charge of the Poli house in Hartford, Conn. Mr. L. D. Garvey, who formerly managed the Poli house in New Haven, has resigned to accept a position in New York.

Poli's Theater at New Haven, Conn., is now giving moving pictures and vaudeville instead of stock company attractions.

The best proof that the Film Supply Company's service is doing very well indeed in the New England territory, is to relate an experience of Manager Appleby's of the Star Theater, Boston. Mr. Appleby was one of the first New England houses to connect with the Mutual Corporation, and for the first few weeks, found the exhibition room of the exchange almost empty, when he was watching the releases, to choose his programs. This is changed now-a-days, and seats at the Mutual's exhibition room are at a premium. Besides the regular customers, there are many exhibitors from the licensed camp looking over the new pictures.

The Scenic Temple, of Paragon Park, Nantasket, Mass., closed for its season on September 15. Manager "Billy" Wolf reports that he had a good run of trade, and that his programs of licensed service and illustrated songs made good with his audiences. The management of the Scenic Temple has decided to build a new theater in Allerton, Mass., which wil be devoted to vaudeville and pictures. This will be a year around theater, and is to be first-class in every way.

Manager John Giblin of the Congress Hall Theater, South Boston, Mass., opened his house on Labor Day, and reports that his opening performances were entirely satisfactory. This house is showing pictures from the Boston office of the General Film Company, and vaudeville from the Variety Amusement Company of the same city.

Mr. Jack Donovan of the Variety Amusement Company, Tremont Street, Boston, reports that he has opened a new operating school. New booths and new machines have been installed. Last year a number of efficient operators were turned out by Mr. Donovan, all of whom were passed by the State Board. Special attention is to be given this year to motor-driven machines, as the State Board requires a thorough knowledge of this work.

"Hearts of Old New England" proved that illustrated songs are far from being dead, provided the song and the singer are of good quality. This song made a big hit at the Star Theater, Boston, recently. Manager Appleby had his singer dressed in a George Washington costume, and several encores were regularly demanded. Slides were made by De Witt C. Wheeler, Inc.

The Dreamland Theater, Lynn, Mass., is now receiving the personal attention of Mr. Samuel Grant, manager of the various "Gordon" theaters. The house opened for the new season on August 28, and business is reported as good.

The Gaiety Theater, Springfield, Mass., is now being operated by L. Michael & Company. This house is located on State Street, and plays a straight program of pictures.

Mr. A. A. Keilmann of the Victoria Theater, Lawrence, Mass., is to open an office in Boston, where he will rent feature film productions. Mr. Kellmann owns the state rights to several features and has done very well with them.

Mr. M. H. Goodhue opened his Bijou Theater, Fall River, Mass., on Labor Day, and is offering programs of vaudeville and pictures.

The Gorman Theater, Floating Bridge Park, near Lynn, Mass., has a new manager in the person of Mr. M. Donohue, president of the Lynn Lodge of the Theatrical Mechanics' Association.

The New Pavilion Theater, Portland, Me., had its initial opening recently. This house is situated at Federal and Temple Streets, in the Whitney Building. James W. Greeley is the manager, and the house plays to pictures, with no vaudeville.

Mr. S. Z. Poli has secured Mr. G. W. Donalds to manage his new Royal Theater in Worcester, Mass. Manager Donalds comes with the best of records behind him, having managed a house in Norfolk, Va., with good results.

A new theater, to be devoted to vaudeville and pictures, is promised shortly for Bridgeport, Conn., as Mr. A. B. Jelliff has had plans made for a new theater.

Mr. A. H. Sawyer, well known to the trade through his connection with the Kinemacolor Co., has been visiting the New England states, with a view to introducing his product in that section. Mr. Sawyer spent quite some time in Boston, and declared himself as satisfied with the results of his trip.

Messrs. McCarthy and Hayes intend to build a moving picture theater in Greenfield, Mass., and have chosen Chapman Street as the location. A first-class theater is to be erected.

Manager Harry Rosendorf will reopen the Somersworth Theater, Somersworth, N. H., as soon as some needed improvements are made.

HENRY.

LOUISVILLE.

WATTERSON R. ROTHACKER, general manager of the Industrial Moving Picture Company of Chicago, was painfully injured near Louisville recently, when a buggy in which he was riding overturned. Mr. Rothacker was badly bruised, while his ankle also was twisted. Alfred V. Oldman, who accompanied the moving picture manager, also was injured. The pair at once made a raid on a cane establishment and managed to hobble around, very painfully, however. Mr. Rothacker, who was in Louisville for the purpose of attending to the initial presentation of the pictures of the recent parade of the American Federation of Catholic Societies in Louisville, made by his company, cut his visit short, returning to Chicago to recuperate.

The films of the parade of the American Federation of Catholic Societies was given its first presentation at the Orpheum Theater, Louisville, recently, before an audience composed of exhibitors and others directly interested. The pictures showed up remarkably well and have been pronounced to be far above the average by experts. So clear are they that faces in the crowd were recognized without the slightest difficulty. One of the prominent characters portrayed in the two reels is Charlie Whitemoon, "the cowboy herbalist," and one of Louisville's best known characters. Whitemoon, or rather C. W. Bunce, lent his aid to making the affair a success, a striking coincidence occurring in this connection. Just as Whitemoon flashed across the screen in the picture, on a handsomely caparisoned steed, and making a picturesque figure in his cowboy attire, a tragedy in which he was the central figure took place at his residence on West Broadway, Louisville. Whitemoon, overcome by the intense heat, fell down a flight of stairs, dying almost instantly. The little audience, knowing nothing of the real play which was being staged a mile away, applauded Whitemoon spontaneously. The pictures of the parade will be shown in Louisville for a week at the Orpheum Theater, under the auspices of the Princess Amusement Company. They were made by the Industrial Moving Picture Company of Chicago. One copy will be retained by the Federation, and will be sent to the Pope, while the other will be shown at various cities through the country. Alfred V. Oldham has the exclusive rights to the film.

Keith's Theater, opening in Louisville for the season of 1912-13, found itself short of two vaudeville acts in the initial performance and called on moving pictures to fill out the afternoon. Allen Kinney, of the Princess Amusement Company, came to the rescue with some emergency films, and the Keith audience manifested entire satisfaction over the substitution.

The East Broadway Theater, conducted by the Broadway Amusement Company, will use two vaudeville acts weekly throughout the cold weather season. They will be split with those utilized at the new Ideal Theater, operated by the same company. An $8,000 Wurlitzer organ, ordered some time ago, has been installed in the East Broadway and is filling the musical needs of audiences at that house with success.

The Consolidated Theaters Company has begun work on the erection of a new house at Central City, Ky. The theater will cost about $6,000 and have a seating capacity of about 400. It will be ready for business this month. The theater of this company at Shelbyville, Ky., is progressing nicely and also will be opened shortly, according to present plans.

Manager Schrader, of the Central Film Exchange of Indianapolis, spent a few days with Louisville exhibitors recently. He is covering the Southern field for his concern.

Alf. V. Oldham of Louisville, has secured from the Mammoth Cave estate moving picture rights on the natural wonder, covering the next two years. Mr. Oldham will in the near future make arrangements to photograph the cave and show the pictures through the country. The lighting arrangements present difficulties of some importance, but these may be overcome, it is believed.

Plans providing for the erection of a two-story building, with a spacious dance-hall above, are now being made by a syndicate which holds a long lease on property at Fourth Street and Broadway, Louisville. This proposal replaces one to build a one-story arcade building. Louisville moving picture men are much interested in the project, and Louis J. Dittmar of the Majestic Theater, is said to be anxious to secure a lease on the dance-hall, which will be used only for select social affairs. The property at Fourth and Broadway is one of the most valuable spots in Louisville, being in the heart of the city. A new theater, now being erected in Lexington, Ky., will be ready for the public not later than February 1, according to a recent announcement by C. H. Berryman, representative of James B. Haggin, the New York millionaire, who is largely interested. The work has been delayed because of difficulties in blasting out a heavy stratum of rock. Construction will now be pushed rapidly. The theater will be one of the handsomest in Kentucky, expense being ignored in its erection. A feature will be a gallery for negroes exclusively. The theater will occupy an entire block.

Milwain's Red Moon Theater, at Bardwell, Ky., has been equipped with a lighting plant, which will provide exceptionally good illumination for the theater. Matinees will be features of the house in the future. Night performances have been the only ones rendered in the past.

Anderson, Ind., has followed the lead of Nashville, Tenn., and Superintendent Pearcy, of the public schools of that city, has announced that during the coming school term one of the innovations will be moving pictures for the high school classes. The films will be used to supplement the regular course of instruction and are expected to prove a valuable addition to the usual methods.

The Airdome Theater has been opened at Fulton, Ky., by the Temple Brothers. The house has a seating capacity of 250 persons and will operate only at night. The usual prices of ten cents for adults and half that amount for children will be in force.

The Novelty Theater, Louisville, has hit upon the truly novel plan of giving away five small lots near Knoxville, Tenn., daily. A chance on the land is given with each admission ticket, announcement of the winning numbers being made the day following. Each of the lost is worth $50. However, the winner is forced to pay $7.50 to cover certain transfer expenses, and this fact has been responsible for a little complaint from patrons. The plan, however, has affected attendance at the Novelty favorably.

The Ideal Theater, Louisville's new $75,000 moving picture house, is now using the Gomes vaudeville, two acts being shown daily, with a twice a

Calendar of Licensed Releases.

Current Releases.

MONDAY, OCTOBER 7th, 1912.

BIOGRAPH—The Line at Hogan's (Comedy).....
BIOGRAPH—A Ten-Karat Hero (Comedy).....
EDISON—A Curable Disease (Drama).....1000
KALEM—When Youth Meets Youth (Drama).....1000
LUBIN—The Last Rose of Summer (Drama).....1000
PATHE—Pathe's Weekly No. 41 (Topical).....
SELIG—How the Cause Was Won (Drama).....1000
VITAGRAPH—Nothing to Wear (Comedy).....1000
VITAGRAPH—As You Like It (Special—Three Reels).3000

TUESDAY, OCTOBER 8th, 1912.

EDISON—Under False Colors (Drama).....1000
ESSANAY—Alkali Ike Stung (Comedy).....1000
CINES—A Glimpse of Sicily (Scenic)..... 250
CINES—Artistic Glass Work (Industrial)..... 300
CINES—The Wonder Powders (Comedy)..... 450
C. G. P. C.—Amongst Many Loves (Comedy).....
C. G. P. C.—The Trianon, Versailles, France (Scenic)..
LUBIN—The Moonshiner's Daughter (Drama).....1000
SELIG—A Motorcycle Adventure (Drama).....1000
VITAGRAPH—The Godmother (Comedy) 1000

WEDNESDAY, OCTOBER 9th, 1912.

EDISON—Uncle Mun and the Minister (Comedy).....1000
ECLIPSE—Through Derbyshire Dales (Scenic)..... 300
ECLIPSE—A Roman's Conversion (Drama)..... 700
ESSANAY—The Rebellion of Mandy (Comedy).....1000
KALEM—The Belle of the Beach (Drama).....
KALEM—Election Day in California (Comedy).....
PATHE—Passing Gypsies (Comedy-Drama).....
SELIG—When Edith Played Judge and Jury (Drama).1000
VITAGRAPH—When Persistency and Obstinacy Meet (Drama) 1000

THURSDAY, OCTOBER 10th, 1912.

BIOGRAPH—The Chief's Blanket (Drama).....
ESSANAY—The End of the Feud (Drama).....1000
LUBIN—The Players (Drama) 1000
MELIES—Forgive Us Our Trespasses (Drama) 1000
PATHE—The Horse Thieves (Drama).....
SELIG—Euchred (Drama) 1000
VITAGRAPH—As Fate Would Have It (Drama).....

FRIDAY, OCTOBER 11th, 1912.

EDISON—The Charge of the Light Brigade (Drama)..1000
ESSANAY—Not on the Circus Program (Drama).....1000
C. G. P. C.—His Country Before All (Drama).....
KALEM—His Mother's Picture (Drama).....1000
LUBIN—Mr. Fixit (Comedy) .....
LUBIN—The German Singers (Comedy).....
SELIG—An International Romance (Drama).....1000
VITAGRAPH—Her Father's Hat (Comedy)..... 700
VITAGRAPH—Mammoth Life Savers (Comedy)..... 300

SATURDAY, OCTOBER 12th, 1912.

EDISON—A Fresh Air Romance (Drama).....1000
ESSANAY—The Shotgun Ranchman (Drama).....1000
CINES—Trailing the Counterfeiters (Drama).....1000
KALEM—The Redskin Raiders (Drama).....1000
LUBIN—The Cringer (Drama).....1000
PATHE—Naughty Marietta (Comedy) .....
VITAGRAPH—When California Was Young (Drama).1000

Advance Releases.

MONDAY, OCTOBER 14th, 1912.

BIOGRAPH—In the Aisles of the Wild (Drama) .....
EDISON—Outwitting the Professor (Comedy) 1000
KALEM—The Combination of the Safe (Drama) 1000
LUBIN—The Uprising (Drama) 1000
PATHE—Pathe's Weekly No. 42 (Topical) .....
SELIG—Monte Cristo (Special, 3 Reels, Drama).....3000
SELIG—My Wife's Bonnet (Comedy) 1000
VITAGRAPH—Every Inch a Man (Drama) 1000

TUESDAY, OCTOBER 15th, 1912.

EDISON—Glimpses of Bermuda (Scenic) 350
EDISON—The Widow's Second Marriage (Comedy)... 650
ESSANAY—A Mistaken Calling (Comedy) 1000
CINES—The Adventure of the Scarecrow (Drama)...1000
C. G. P. C.—Max Fights a Duel (Comedy) .....
C. G. P. C.—The Valley of Chevreuse and the Vaux de Cernay (Scenic) .....
LUBIN—Gentleman Joe (Drama) 1000
SELIG—The Opium Smugglers (Drama) 1000
VITAGRAPH—Mrs. Lirriper's Lodgers (Drama) 1000

WEDNESDAY, OCTOBER 16th, 1912.

EDISON—Removing Sunken Vessels (Topical) 350
EDISON—Like nights of Old (Comedy) .....
ECLIPSE—The Missing Locket (Drama) 1000
ESSANAY—The Grassville Girls (Comedy) 1000
KALEM—Paying the Board Bill (Comedy) .....
KALEM—Central Park, New York (Scenic) .....
PATHE—The Lass of Glouster (Drama) .....
SELIG—The Shuttle of Fate (Drama) 1000
VITAGRAPH—An Elephant on Their Hands (Comedy)1000

THURSDAY, OCTOBER 17th, 1912.

BIOGRAPH—A Limited Divorce (Comedy) .....
BIOGRAPH—Like the Cat, They Came Back (Comedy)
ESSANAY—The Snare (Drama) 1000
LUBIN—Red Saunders' Sacrifice (Drama) 1000
MELIES—The Judgment of the Sea (Drama) 1000
PATHE—The Striped Bathing Suit (Comedy) .....
PATHE—Submarine Fauna (Educational) .....
SELIG—Where Love Is, God Is Also (Drama) 1000
VITAGRAPH—Father's Hot Toddy (Comedy) .....
VITAGRAPH—Evening Parade and Gun Practice at Fort Hamilton (Military) .....

FRIDAY, OCTOBER 18th, 1912.

EDISON—The Foundling (Drama) 1000
ESSANAY—The Warning Hand (Drama) 1000
C. G. P. C.—The Rubber Industry in Malaysia (Indus.)
C. G. P. C.—The Convertible Auto (Comedy) .....
KALEM—The Plot that Failed (Drama) 1000
LUBIN—Rube's Mistake (Comedy) .....
LUBIN—Meeting Mamie's Mother (Comedy) .....
SELIG—Subterfuge (Comedy) .....
SELIG—The Geisha Girls of Japan (Educational) .....
VITAGRAPH—A Mistake in Spelling (Com.-Dr.) 1000

SATURDAY, OCTOBER 19th, 1912.

EDISON—A Soldier's Duty (Drama) 1000
ESSANAY—The Outlaw's Sacrifice (Drama) 1000
CINES—Among the Mountains of Calabria (Scenic)... 350
CINES—An Abbreviated Honeymoon (Comedy) 650
KALEM—The Rival Engineers (Drama) 1000
LUBIN—Caught Bluffing (Comedy) .....
LUBIN—The Sporting Editor (Comedy-Drama) .....
PATHE—Misleading Evidence (Drama) .....
VITAGRAPH—Bunny All at Sea (Comedy) 1000

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week change. The East Broadway, Crown and Preston theaters, which heretofore have given patrons straight moving pictures, will in the future add vaudeville.

L. L. Sanders, of Crab Orchard, Ky., has leased the Gem Theater, in Stanford, Ky., and will open the house shortly. Associated in the management will be A. T. Sanders and C. L. Smith. Daily changes in pictures will be made, with an admission price of five and ten cents.

Otto Brown, owner of the Amuzu Theater at Middlesboro, Ky., has extended his interests by opening a new house in Corbin, Ky.

Edgar W. Rule, formerly an advertising man on the staff of the Nashville, Tenn., Democrat, has resigned to enter the moving picture business. Mr. Rule will manage the Bonita Theater, in that city. The Bonita is in the heart of the shopping district and is one of the most popular in the Tennessee capital.

The management of the Hippodrome Theater, Louisville, is contemplating the addition of a balcony to that house. The extreme height of the Hippodrome will allow the proposed gallery without difficulty. The cost will be about $3,000, it is estimated. The Hippodrome now has a seating capacity of 450, and the gallery, if installed, will increase this by 200.

The Executive Committee of the Kentucky Motion Picture Exhibitors' League will meet at Louisville on October 12-15, according to an announcement by Vice-President Louis J. Dittmar. Mr. Dittmar has all arrangements in hand and will provide extensive entertainment for the executive body. The meetings will be held at the Seelbach Hotel. The Louisville Photoplay Association also will entertain the visitors.

The Kentucky Electric Company of Louisville, now uses moving pictures as a stimulant for its business. Beginning on October 1, the top floor of the company's plant was converted into a picture theater. Views of various plants around the country which are using electricity in preference to other power were shown, and the company hopes by this method to greatly increase its business. The concern is one of many which in the past year have taken up moving pictures as a commercial proposition.

W. A. Moore, who a year ago was the darling of many feminine hearts in Louisville as ticket-taker at the Novelty Theater, has returned to that house after a long absence. Moore has been resting up on the farm and returned to work a little overweight, but asserts that a little work will suffice to get him down to weight. Moore's partner, A. J. Wagner, who is nearly seven feet tall, will return shortly, according to the little fellow, who is exactly four feet tall. G. D. CRAIN.

SAN FRANCISCO.

MR. B. MICHLES has just returned home after a hurried trip to New York and other Eastern points following the National Convention. He attended the Chicago Convention as the delegate of the California State Branch, and Officiated at the San Francisco Convention held Sept. 17-18-19. Mr. Michles reports fair motion picture business throughout the East, where he has found the admission prices to be much higher than those charged in California.

The Jackson Theater was opened at Madera by the owner and manager, Mr. Jas. A. Jackson, on Sunday, Sept. 8th, with Independent service. Four reels of Universal releases with a daily change, is supplied by the California Film Exchange, which concern also supplies a Power's 6-A and a spot light. It is understood that a singing act will occasionally vary the pictorial program.

President Rothchild, Secretary Cory and five other League members made up a committee who visited the exhibitors located in Ookland, Berkeley, Alameda and other Alameda county cities for the purpose of arousing the non-members and inducing them to join the League before the convention date. This visit was made on the 11th, and since then they have received the promise of eighteen of the managers to make application in time to form an Alameda County Local sometime during the convention. This will be known as Local No. 3, the others being San Francisco and Los Angeles, numbers one and two respectively.

Citizens, improvement clubs and daily papers have been prosecuting a "City Beautiful" campaign in this city for the past few weeks, one of the more prominent newspapers having offered prizes in that connection. One of the progressive improvement associations, The Golden Gate Valley Improvement Club, has been making use of the motion picture as a means of arousing interest among their neighbors. From all reports they have found that method the best of several they tried in their efforts to bring out a large attendance at the meetings. Films made specially for the purpose have been used, although a few scenic releases have also been shown; but the reels were carefully chosen with the idea in mind that they were to be used for instruction and education, instead of merely to amuse. The second occasion when moving pictures were used, brought out even a larger attendance than the first, as films were shown which were taken right in the heart of the district. These were views of the Bay-front at the foot of Van Ness Avenue, which ground it has been expected the city would buy for the purpose of establishing a municipal aquatic park to be used by several yacht clubs and rented by them from the city government, instead of those clubs having to go across the bay to secure suitable quarters. It is understood that the Improvement Club has received a very considerable amount of aid houses where it has been shown comment favorably upon it.

The Garden Theater, San Jose, which was showing pictures exclusively, closed Sept. 10th for the summer season.

Mr. Ed. H. Kemp is enlarging his floor space to accommodate his increasing Motiograph business, and will soon have available about double the room he formerly occupied. He recently installed two Motiographs and a double stereopticon in the beautiful Cory Theater, and also installed two Motiographs in the Peerless Theater. The Hawiian Promotion Committee instructed their Mr. Walter Gifferd Smith to procure the very best motion picture and stereopticon equipment possible, and he made a trip to the States for that purpose. Mr. Smith secured from Mr. Kemp a Motiograph complete with all current control devices, etc., and an elaborate stero outfit. This equipment will be used by the Promotion Committee in their advertising campaign and in conjunction with films and slides made specially for them. Mr. Kemp will have a full line of projection equipment on display at the State Convention. He expects to entertain the visiting exhibitors, who will also have the opportunity of meeting General Manager A. L. Woodward of the Enterprise Optical Company, manufacturers of the Motiographs.

Turner & Dahnken signed a contract recently with a local supply house for 3,004 opera chairs, to be upholstered with "Pan Plush," and will be, beyond doubt the most expensive chairs placed in any photoplay theater in the United States. These chairs will be about evenly divided between their "New Alameda" and "San Jose" theaters, which houses are located in the towns bearing their names. The "New Alameda" will be under the management of C. L. Langley, while the "San Jose" will be looked after by Mr. Krueline. Both houses will be opened before January 1st, 1913.

The Golden Gate Film Exchange has added an auto to their delivery system, and the reason for this addition can be appreciated by anyone knowing the number and size of their present shipments of Power's equipment. For instance, the Farrigate Theater at Vallejo, has just been opened by Mr. L. R. Greenfield, and two Power's 6-A machines were installed. Four reels of Film Supply of America service, with daily change will be shown. The Market Street theater, showing licensed pictures at an admission price of ten cents, replaced its Power's 5 machines with two Power's 6-As. The Coast Theaters Company took its Power's 6 machines out of its Hayes Street Theater and installed those machines in its new Washington Square house, putting two new Power's 6-As in the Hayes. That company will also open its new $80,000 Modesto house about Oct. 15th, but its Power's 6-As are already on the ground and will be ready before the balance of the house is finished. The Lyric, managed by Smith & Grow, at Marysville, seating 400 people, has just re-equipped their operating room with two Powers 6-As. Mr. Albert Kline, who is just opening a new house in one of the suburban districts of this city, has started with one Powers No. 6 machine.

Mr. Werner is just back from his Eastern trip, during which he demonstrated the Fotoplayer at the National Convention, where the instrument created quite a sensation. Besides placing several large orders direct with the Chicago exhibitors, Mr. Werner arranged for a permanent Chicago representative, and also placed agencies in several other Eastern cities. The San Francisco exhibitors who installed instruments when they were first placed on the market are satisfied with them.

Mr. B. Michles is having built by Kohler & Chase, an organ-piano, which when fitted with the proper keys, will be a very complete sound effect cabinet. The effects will be, however, at a distance from the organ proper, in fact, being mounted back of the screen entirely. With this musical instrument, Mr. Michles'presentation of the filmed drama will be even more perfect than it is at the present time.

"ANDY."

IN THE SOUTHWEST.

THE new theater at Teague, Tex., erected by J. H. Tait and Company opened about the middle of September.

W. D. Nevills, of Dallas, Tex., has secured a permit to build a $20,000 theater building at 1613-15 Elm Street in that city.

Moving pictures dealing with sanitation, home decoration, school yard planting and the physical examination of children were shown by the Department of Extension of the University of Texas, at the State Fair at Dallas.

The Metropolitan Theater, of Oklahoma City has been incorporated with a capital stock of $100,000. The incorporators are: Charles H. Garnett, M. E. Garnett and Joseph O. More, of Oklahoma City.

F. B. People, a banker, of McKenney, Texas, will erect a new opera house there.

F. H. MADISON.

IN THE MISSISSIPPI VALLEY.

STEPHEN BENNIS has disposed of his interest in the Empire Theater, at Lincoln, and will roof and improve the Airdome for winter use.

The Unit Amusement Company has purchased the lot at Easton and Aubert Avenues, in St. Louis, and contemplates the erection of a moving picture and vaudeville house. The company has been occupying the site with the Aubert Airdome.

The Joliet Theater, at Joliet, will run moving pictures when there are no other engagements, giving three reels for five cents.

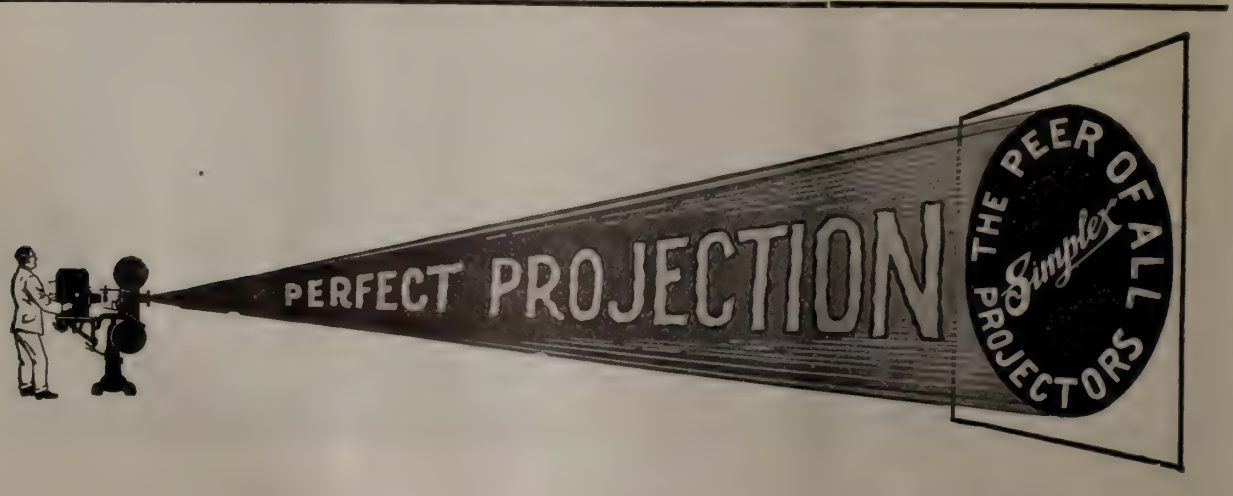
Miss Laura Hoefer, who has been cashier at the Columbia Theater at Peoria, Ill., has gone to Denver, Col., where she will make her home.

Manager Frobsin has resumed the management of the Princess Theater, at Peoria, Ill., after successfully conducting Al Fresco Park in that city all [redacted].

Moving pictures of the county fair, the business and residence streets, and the Soldiers' Home at Marshalltown, Iowa, were taken and exhibited at the Lyric Theater, September 21.

Joseph Fansler has disposed of his interest in the Avenue Theater, at East St. Louis, Ill., to his partner, Mrs. Joseph Urbert.

F. H. MADISON.



Song Slide Releases.

Scott & Van Altena.

"Parisienne"—York Music Co.

"We've Been Sweethearts, Mary, for Fifty Years"—Geo. H. Diamond.

"Ghost of the Goblin Man"—H. Von Tilzer.

"Take Me to the Cabaret"—Leo Feist.

"That Lovin' Gal of Mine"—E. F. Heberlein.

"String a Ring of Roses Round Your Rosie"—Jerome & Schwartz.

"Keep Away from the Fellow Who Owns an Automobile"—Ted Snyder.

"Good-Bye, Sal"—Theo. Morse.

"Find Me a Girl"—Geo. Meyer Music Co.

"The Story the Pansy Told"—Theo. Morse.

"Some Day You'll Remember"—Sumner-Ohming.

"Wish To-Day Were Yesterday"—H. A. Weyman.

A. L. Simpson.

"What's the Use of Loving if You Can't Have What You Love"—Pub. by The Globe Music Co., N. Y.

"Your Lips Were Made for Kisses"—Pub. Globe Music Co., N. Y.

"When It's Moonlight on the Meadow, Mollie, Dear"—Pub. by the Cadillac Music Co., N. Y.

"Sailor Boy, My Sailor Boy" (The Great Sailor Song)—Pub. by Simpson, N. Y.

"Every Day in the Year"—Pub. by Penn Music Co., New York.

"Good-Bye, Rose"—Pub. by Shapiro Music Pub. Co., New York.

"A Song That Reaches Irish Hearts (The Wearing of the Green)"—Pub. by the York Music Co., New York.

"As Deep as the Deep Blue Sea"—Pub. by F. B. Haviland Pub. Co., New York.

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LICENSED FILM STORIES

ECLIPSE.

THE MISSING LOCKET (Oct. 16).—As a birthday present, Walter Perkins gives his wife a beautiful locket containing her picture, which Mrs. Perkins after admiring it in company with her little daughter, Susie, places in a drawer for safekeeping. The child cannot get her mind off the locket, and the next morning takes it from the drawer, and carries it off to school. There she shows the jewel to Mary Burton, her chum, who possesses one also, and immediately proposes a trade.

When Mary returns home she shows the new locket to her mother, and the latter not being able to gain a satisfactory answer as to how it was obtained, confides the fact to her husband and gives the jewel into his keeping.

In the city the next morning the husband enters a cafe for a congenial glass with a friend, and incidentally shows him the locket. As fate would have it, Walter Perkins happens to be standing directly behind, and recognizing the locket demands an explanation, to which the owner jokingly replies that it belongs to his best girl. Mad with rage, Perkins hurries out of the room.

Puzzled at his behavior the two men consult the innkeeper, who looking at the picture exclaims, "Good Heavens! that is Perkins' wife." Realizing what might be the result of their fun, they hurry to the Perkins home, and arrive just in time to prevent a terrible crime.

CINES.

THE ADVENTURE OF THE SCARECROW (Oct. 15).—Farmer Martin is journeying homeward with a well-filled purse in his pocket when suddenly he is waylaid by a pair of rogues, who, after possessing themselves of the money, cast their victim into the river. Quickly scrambling out, he informs the police, who immediately start in pursuit of the men he has described, but the search is unsuccessful.

Wet and dispirited the farmer proceeds on his way, but soon meets a friend who, seeing him in this condition, offers him a coat from a scarecrow standing in a nearby field.

Placing his hands in the pockets of the coat what is his surprise when he discovers the missing wallet. Again he informs the police, who, believing that the thieves will return for their booty, make their plans accordingly.

Later, the ruffians cautiously approach the scarecrow, but suddenly the figure throws its arms tightly around one of the thieves, for the captain has taken the place of the dummy.

After witnessing the capture of the other rogue the farmer carefully replaces the coat upon the scarecrow and then goes on his way in high spirits.

AN ABBREVIATED HONEYMOON (Oct. 19).—A happy pair of newlyweds, Mr. Stout, leader of the Catawauler Band, and his wife, arrive at the hotel, where they have planned to spend the happiest moments of their lives. During the day, the groom leaves his wife for "just a few minutes" to do an errand, loses his way, and after a series of adventures, finds himself at the Opera House. It happens that the regular conductor of the orchestra is ill. Seeing the officials in great dismay, the genial professor presents his card, and is requested to assume the baton for the evening. He scores a triumph, and receives a large ovation. After being highly congratulated by the manager upon his work, he unfortunately receives possibly too much entertainment upon the way back to his hotel, for he does not return until the following morning. When he reaches his room, he finds nothing but a note, which reads: "Sir: I am leaving you forever, to return to my parents!

"Your Ex-Wife."

AMONG THE MOUNTAINS OF CALABRIA (Oct. 19).—A pleasing travelogue subject showing the life and customs of the people living among the mountains of Calabria. They are a quaint folk, breathing the pure air of the mountains, living to agood old age, and whose only amusements are the native song and dance.

LUBIN.

THE UPRISING (Oct. 14).—An Indian uprising threatens Arizona Dells, where reside the Ryans—father, mother and three daughters. Mary Ryan asks Bob, her sweetheart, to go and save her married sister. A bloodthirsty horde of Apaches wound Bob, but he perseveres until he reaches the cabin of Mary's sister, where he finds her and her husband massacred. Bob snatches their baby from its cradle and starts homeward. Settlers, trappers and scouts surround Bob on his return and, hearing his story, determine to exterminate the redskins. This is done only with loss, but brings a victory to the whites. Bob is rewarded.

GENTLEMAN JOE (Oct. 15).—Tom Gordon, who has been spending some weeks as the guest of Mr. and Mrs. Blake, parents of Alice, to whom he is engaged, is about to return home. Bidding Alice goodbye, he notices that her bracelet is not fastened, and she tells him the clasp is broken and asks him to take it to the city for repairs. The night of Tom's return, "Gentleman Joe," burglar of the Raffles type, starts upon an expedition and happens into Tom's apartments. Tom, hearing the noise, determines to investigate and, entering the room, confronts the burglar. Holding the latter at bay with a revolver, Tom starts to telephone for the police. Just as he gets the message through, "Gentleman Joe" hurls a large stein at Tom, which strikes him a stunning blow on the head. The two men clinch, when much to the burglar's surprise, Tom releases his hold and, with vacant stare, laughs. Joe is quick to realize that the blow upon Tom's head has affected his reason and loses no time in exchanging coats with him.

When the police rush into the room, Joe hands Tom over as the burglar while he coolly watches them take him away. Tom is locked in a cell to await trial, unable to explain who he is or where he came from. In the meantime, Alice concludes that Tom has proven false to her. A friend invites her to visit her in the city and Alice accepts. One night after her arrival, she meets "Gentleman Joe" who, as one of the invited guests, is looking for plunder. Joe is much impressed with the fair young woman and determines to give her a present. In looking over his miscellaneous plunder, he selects the bracelet he had secured the night of the fight. When he gives it to Alice, she recognizes at once the bracelet she had given to Tom and hurriedly leaving the burglar, she hastens to advise her friend of what has happened. A visit to the police station results in a clearance of the mystery. Tom's memory is restored to him and "Gentleman Joe" at last finds himself in the hands of the police.

RED SAUNDERS' SACRIFICE (Oct. 17).—Saunders is an outlaw, but he has a heart as tender as a woman's, and when he looked down from his mountain retreat and saw the burning cabin of the Warrens, he rushed to their rescue, and offered them his hut until they could obtain a better home. Mrs. Warren was very ill and a doctor must be gotten at once, so Mary told Saunders. Realizing that there is a price on his head, he hesitates before starting for the town, where the sheriff lives and the reward is posted, but the exigency of the trip urges him on. But before Saunders and the doctor reached Warren's home, Mrs. Warren died. Saunders was recognized while going through the town, and the sheriff struck out upon his trail. The returning doctor directed the sheriff to the outlaw's retreat, where he caught him and made him a prisoner. Mary pleaded for his liberty, but the sheriff was firm. Mary finally persuaded him to see her mother, the woman for whom Saunders risked his liberty. Glancing at the woman, the sheriff recognized one whom he had never ceased to love, the sweetheart of his boyhood days. Filled with emotion and gratitude for the prisoner he removes the handcuffs and tells him to go. He went, just to the door, where he hesitated. He thought of the girl he now loved. What would become of her alone in the world? Would she wait for him if he "took his medicine like a man?" Yes, she promised, only a year was the sentence he received. The sheriff looked after Mary while Saunders was away, and on his return she received him with open arms.

RUBE'S MISTAKE (Oct. 18).—Farmer Cy Pettingale is told by one of his boys that a tramp is loitering about the farm. Cy loads his bird gun with a moderate amount of powder and a liberal quantity of rock salt and starts for the fields. Presently he espies a form in the distance. Cy's eyesight is none too good, but the form prompts him to fire at the trespasser, who happens to be a city boy who is visiting at a farm close by. The salt bespatters the upper part of the city boy's trousers and, on explanation, farmer Pettingale realizes that he has made a mistake.

MEETING MAMIE'S MOTHER (Oct. 18).—Josh Bentham is married to a pretty little doll, but she is shrewish. Josh is henpecked and altogether his life is far from a happy one. No matter how attentive and kind he is, Mamie responds with every lack of appreciation. When Mamie informs Josh that her mother is coming on to visit for a while, he makes up his mind that life will be unbearable. Mamma arrives and much to the surprise of Bentham she is all right, alright. She quickly regulates her angel child and transforms the shrew into a consistent and well behaved little woman. Mamie is broken of her habit of nagging and meets her husband with due affection and appreciation. Having accomplished the beautiful change in the atmosphere of the home, Mamma prepares to leave the now happy couple. Josh nails her trunk to the floor in hopes that he can keep her there forever.

CAUGHT BLUFFING (Oct. 19).—Mr. Travers and his son Billy call on Mrs. Mortimer and her daughter, Dorothy. The young people, who are sweethearts, have a quarrel because Billy will not give up smoking cigarettes. The parents hear the quarrel and attempt to square matters. The young people drive them from the room. The parents feign insanity. The young people telephone to a specialist and, returning to the room, find the

(Continued on page 164)

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IMPORTANT NOTICE

HEAVY PENALTIES *for* INFRINGERS *of* COPYRIGHTS *and* SMUGGLERS *of* FILMS

The *New York Sun*, under date of September 11, 1912, publishes an account of the arrest by Federal Officers in New York City of six men charged with smuggling two Moving Picture Films into this country.

One of the films seized was an URBAN-ECLIPSE FEATURE.

After giving an account of this case of smuggling in which a number of the crew of the American Liner "New York" and a representative of a Philadelphia Motion Picture concern are alleged to have been the principals, the *Sun* says:

> "This is the second charge of smuggling brought against employees of the American Line within two years. Wm. Rind, formerly first officer on board the Steamship St. Paul, is now serving a year's sentence for smuggling."

The sequel is given in *The Moving Picture News*, of September 28, 1912, as follows:

> "George B. Graff, exchange man of Philadelphia; Sidney Reddington, chief steward of the American Liner New York; Burt Lainson, James Odell, Ernest Platt and James Crocker, members of the liner's crew, pleaded guilty September 23, 1912, before Judge Hough in the criminal branch of the Federal Court to conspiring to smuggle into this country two moving picture films. Graff and Reddington were sentenced to three months' imprisonment in the Blackwell's Island Penitentiary." . . .

I am the exclusive distributor of *CINES* and *URBAN-ECLIPSE* films within the United States, its dependencies and possessions, and Canada. I own and control American and Canadian copyrights on the URBAN-ECLIPSE and CINES product. Infringements and clandestine importations will be prosecuted to the full extent of the Law and immediate steps will be taken to seize all films that are infringements or that have been brought into this country through illicit agencies.

The following is existing Law in the matter of Copyright. From the Copyright Law in force July 1, 1909:

> SEC. 30. That the importation into the United States . . . of any piratical copies of any work copyrighted in the United States, is prohibited.
>
> SEC. 32. That any and all articles prohibited importation by this Act which are brought into the United States from any foreign country . . . shall be seized and forfeited by like proceedings as those provided by law for the seizure and condemnation of property imported into the United States in violation of the customs revenue laws. . . .

The United States Government imposes additional penalties for infringement of copyright in the United States, its territories, dependencies and possessions, including the District of Columbia, Alaska, Hawaii, Porto Rico, the Philippine Islands, Guam, Tutuila Group-Samoa and the Isthmian Canal Zone, as follows:

Amended copyright law in force July 1, 1909:

> SEC. 28. Any person who wilfully and for profit shall infringe any copyright secured by this Act or who shall knowingly and wilfully aid or abet such infringement shall be deemed guilty of a misdemeanor and upon conviction thereof shall be *punished by imprisonment* for not exceeding one year or by a fine of not less than $100.00 nor more than $1,000.00, or both, in the discretion of the Court. . . .

In addition to the penalties imposed by the Government of the United States for infringement there is provided indemnity to the copyright owner as follows:

> SEC. 25. Amended Copyright Act of August 24, 1912:
>
> (*a*) The Courts will issue injunctions against all parties using an infringing film.
>
> (*b*) The Courts will grant damages in favor of the copyright owner of $100.00 *for the first performance and* $50.00 *for each subsequent performance.*

The injunction will hold against the owner, renter, or exhibitor. An exhibitor showing an infringing film, say ten times in one day, becomes *liable for $550.00* to the owner of the copyright.

The great popularity of *CINES* and *URBAN-ECLIPSE* films may tempt dishonest men to break the Law, but their activities will be checked by prompt and effective action under the Laws of the United States. Our agents in the Philippines, Porto Rico, Alaska, and other distant places, are instructed to take immediate action locally in case infringements of our films appear.

The purpose of this advertisement is to make it impossible for any one to plead ignorance of the Law or the facts.

CINES and *URBAN-ECLIPSE* films are licensed by the Motion Picture Patents Company and may be obtained from licensed film exchanges throughout the United States and Canada.

Geo. Kleine

166 North State Street, Chicago

Sole owner of American Copyrights on CINES and URBAN-ECLIPSE films covering the United States, its territories, dependencies, and possessions, including the District of Columbia, Alaska, Hawaii, Porto Rico, Philippine Islands, Guam, Tutuila Group-Samoa, and the Isthmian Canal Zone.

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COPYRIGHT: THE LION TAMER'S REVENGE was Copyrighted by me September 21st, 1912. It is therefore protected in the United States, its territories, dependencies, and possessions, including the District of Columbia, Alaska, Hawaii, Porto Rico, Philippine Islands, Guam, Tutuila Group, Samoa, and the Isthmian Canal Zone.

A **REWARD** of **FIFTY DOLLARS** ($50.00) will be paid for the first bona fide information by wire, or letter, of any print of THE LION TAMER'S REVENGE not bearing my name and Copyright mark, which appears either in a Film Exchange or Theatre in the United States; informant must state where it is being shown or stored.

FIVE HUNDRED DOLLARS ($500.00) will be paid for information which will lead to an injunction and confiscation of the first infringing film, and the successful prosecution of the party, or parties, in whose possession it is found; and the informant will receive one-half of the damages that may be assessed in my favor by the Courts against the infringer.

Geo. Kleine

166 North State Street :: CHICAGO, ILLINOIS

parents hugely enjoying the joke. They meet the specialist and bribe him to take the parents to a sanitarium and put them among some mildly insane people. The lovers watch them from the office. Finally they are pronounced sane and the young people take them home, where they vow never again to bluff.

THE SPORTING EDITOR (Oct. 19).—"The Evening Star," wishing to feature sporting news, engages Milton Burbank as its sporting editor. Milton finds that he cannot work to good advantage amid the noise and bustle of the reporter's room and tells the managing editor that he must have more quiet quarters. Gloria Dhiscoll, editor of the Woman's Page, has a nice big room all to herself. The managing editor informs her that she must hereafter share the room with the sporting editor. Angry at having her comfortable room disarranged, Gloria proceds to give vent to her feelings by being as disagreeable as possible to Milton. Although a very good-natured fellow, Milton after vain attempts to be agreeable, at last comes back and there is open warfare between the sporting department and the woman's department. The managing editor, knowing the value of harmony in a newspaper office, seeks for some means of bringing Gloria and Milton to an amicable understanding.

One day Gloria received orders to go to the baseball game and write an account of it. She protested that she didn't know the game, but the editor said that was just why he wanted the article. It would be a novelty for the sporting page. So Gloria had to go, and worst of all, Milton had to be there beside her in the press box. Gloria began to vaguely understand that when Collins was on third base, if Baker slammed the ball over somebody's head, it would mean runs for the home team. The game waxed hot and hotter. Everybody was on their toes, including Gloria. When Baker cracked the fence with a three-bagger, Milton slapped Gloria on the back. Gloria squeezed Milton's arm. Long after the grandstand was emptied the sporting editor and the lady editor sat in the press box writing the story of the game, and as the shadows began to grow real dark, each realized that their own story was just commencing.

VITAGRAPH.

EVERY INCH A MAN (Oct. 14).—Robert Chapman, who works on his father's ranch, is perfectly at home. One day a desperado, pursued by the sheriff, steals one of Mr .Chapman's horses. Robert, with lasso in hand, loses no time in mounting his pony and giving chase. He soon has the fugitive within the loop of his rope and turns him over to the sheriff.

Robert tires of ranching it and decides to go to the city to become a detective. His father gives him a letter to an old friend, who is chief of a Detective Bureau, asking him to discourage Robert, if he can possibly do so, as his mother and himself cannot bear to have the boy away from them. The chief welcomes the boy, but does not let him know the contents of his father's letter. He then arranges with two of his detectives, who disguise themselves as burglars, to scare Robert out of his ambition and send him home.

He assigns Robert to the case. He goes forth with his lasso, feeling that in it he has a trusty friend. He discovers the two burglars about to break into a house. They give fight, but he quickly throws the rope over their heads and soon has them bound hand and foot, taking them back to headquarters in a wheelbarrow. When the identity of the prisoners is made known, Robert demands an explanation. The chief hands Robert the letter which he had brought from his parents. When he reads, "We can never be happy when Robert is away," tears come into the boy's eyes. He takes the first train home, where he receives a happy welcome.

MRS. LIRRIPER'S LODGERS (Oct. 15).—Mrs. Lirriper keeps a boarding house. Major Jackman, dissatisfied with Mrs. Wozenham's, further down the street, comes to live at Mrs. Lirriper's and becomes the "star" boarder. Mr. Edson and his young wife take rooms at Mrs. Lirriper's. They are a young couple, not long married, and appear to be devoted to each other, though the Major has a sort of half-defined prejudice against Edson. One day, in the midst of their happiness, Edson is called suddenly away on important business. He takes an affectionate farewell of his wife, but the days become weeks and the weks months, and nothing is heard from him. Mrs. Edson grows pale and anxious. At last one day a letter comes. The Major and Mrs. Lirriper, who have long suspected that something is wrong, leave the letter at her door, and she reads it. It tells her that she has been deceived and deserted; that her marriage was a sham one. She falls in a faint, and is revived by Mrs. Lirriper. That night, driven to despair, Mrs. Edson goes out and wanders down to the river, intending to drown herself. She is prevented by Mrs. Lirriper, who comforts her with motherly love. A baby boy is born to Mrs. Edson, but her strength has been overtaxed and she dies. With her last breath, she commends the child to Mrs. Lirriper and the Major, who take it from her as a sacred charge, and with a smile on her lips, she dies. .

AN ELEPHANT ON THEIR HANDS (Oct. 16).—The circus gets out of town, with everything but its elephant, which is seized for debt by the town constable. To realize on the asset, it is auctioned off and purchased by Mr. Goodsport while he is intoxicated. He takes it home, something that he never could have done in his sober senses.

He takes it upstairs to bed with him. His wife and daughter, when they discover the presence of the beast, are frightened to death, and a little later when Goodsport wakes up to a realization of what he has done, he is almost frantic with terror. In his efforts to get rid of his purchased folly, the elephant takes possession of the kitchen, terrifies the cook and makes a clean sweep of everything in it.

The constable and his assistant, who are called on for help, cannot budge the brute. Finally Goodsport is obliged to send word to the circus manager and pay him to take his elephant back and off his hands.

FATHER'S HOT TODDY (Oct. 17).—Tired of living alone with his two motherless daughters, Jones decides to take unto himself a wife. She is a charming woman and his daughters readily accept her as their stepmother. A few months later he is seized with a violent attack of grippe. He brings home a bottle of whiskey and asks his wife to prepare a hot toddy for him. She is a teetotaler and advises him to take chamomile tea and a foot bath. He does not want to make known his fondness for toddy and agrees to take her remedies. She makes the tea and gets ready the boiling water. His daughter, knowing his liking for his toddy, empties the tea out of the jug and fills it with whiskey. Their stepmother, not knowing what has been done, gives her husband a liberal potion, which he drinks with a great deal of relish, following it with one or two more. After a while, he feels quite hilarious and acts so funny his wife does not know what to make of it. The girls, to shield their daddy, say he is delirious. He is put to bed and is soon lost in slumberland.

Next day, he feels so much improved that he goes to business and in the evening on his return home, brings a beautiful bouquet of flowers for his wife and a box of candies for the girls, in appreciation for the kind services they have rendered and the cure they have effected.

EVENING PARADE AND BIG GUN PRACTICE AT FORT HAMILTON (Oct. 17).—A complete demonstration of how our coast defense would be carried out in case of war. This practice has become such an important part of our coast artillery work, a knowledge of the expert marksmanship of our military protectors inspires us with an assurance and confidence of security that we have nothing to fear in case of foreign attack. With such efficient service as our forts maintain, entrance to our harbors is impenetrable and almost impossible.

BUNNY ALL AT SEA (Oct. 19).—On his trip to Europe, Bunny is very much disturbed because he fails to make his usual impression with the ladies. He notices that the captain of the steamer is the real thing with the fair sex and decides it is the uniform that attracts them and that it is the only thing lacking to make him as popular in their estimation as the commander of the ship. He visits the captain's stateroom and borrows, without his knowledge, one of his uniforms. He swells around among the passengers, carries things with a high hand and authority, trying to impress everybody with a sense of his own importance.

The captain, learning of Bunny's doings, carries the joke a little further by putting one over on him. He orders his boatswain to arrest Bunny. At the suggestion of Bunny's friend, the captain sentences him to menial servitude, making him assist the cook, peeling onions and potatoes and doing all sorts of culinary work. Afterward he is set to work sweeping the lower deck, very much to the amusement of his friends, who view his humiliation from the upper deck. When the joke has been carried far enough, Bunny is pardoned and he resumes his place among his friends and they all have a jolly time talking it over. In the midst of the conversation, one after another is obliged to seek communion with the mighty deep, very much to the satisfaction of Bunny, who tells them that they are not good sailors. Laughing at their discomfiture, he is suddenly seized with a violent attack of headache, as those who have gone before, and he hastily seeks the side of the ship to relieve his inward feelings.

FOUR DAYS A WIDOW (Oct. 21).—"I will have to go to Chicago on business for a few days." This is what Jim Gaylor tells his wife, Marjorie. She has heard the same story before. Jim has trumped it up to have a good time with his old friend, Harry Morton, whose wife is in the country. After Jim has gone, Marjorie visits her friend Helen, in Springdale, leaving a note, telling Jim where she has gone. In Springdale, she arranges with Marjorie to introduce her as a young widow, determined to have a good time herself while her husband is "away." Jim goes to Harry's house, where they have everything their own way during Mrs. Morton's absence. Unexpectedly, Harry's wife returns home and Jim thinks it is about time to "return from Chicago." He goes home and finds his wife's note. He is greatly surprised and decides to go to Springdale to see her. Arriving there, he finds her attending a reception, which Helen is holding in honor of the "young widow," who is surrounded by a galaxy of young beaux anxious to win her smiles and get the privilege of the next dance. Jim approaches his wife. She ignores him, accepting the escort of a young swell, going into the conservatory, where she is again surrounded by several attentive young fellows. Jim follows and is amazed and almost paralyzed when he hears a couple of them propose to her.

In distress, Jim begs Helen's assistance, and she, thinking that he has suffered quite enough for his little game, pleads with Marjorie in his behalf. She agrees to a reconciliation under one condition: that he will give up his "business trips" and pay more attention to her.

ESSANAY.

A MISTAKEN CALLING (Oct. 15).—Maggie, a cook, feels that she is born to write poetry and consults a phrenologist. Among the many knobs on Maggie's dome of intelligence he discovers one that reveals she will startle the world with her scribbling. Therefore, Maggie resigns her job and starts into poetry. Also she casts off her policeman lover, Officer 444. One morning she invades the office of a publishing house and, in the course of a few moments, has the editor on the floor by the hair while she pours her slush into his tortured ear. Officer 444 is summoned to arrest her, and the recognition is mutual. He gets her out on the street to the patrol box, but Maggie soon puts him to sleep by reading her poetry and flees, leaving one of the verses attached to his uniform. Reduced to poverty and starvation, Maggie applies at an employment bureau and luckily is re-engaged by her former mistress on taking a pledge never to scribble again. On the way home Maggie runs across Professor Phreno, the bunk phrenologist who put her on the wrong track. What she does to him with her fists and umbrella is plenty, and is only subdued by the inevitable Officer 444, who sends her on her way. In closing we find "Phreno" humped over his chart, feeling the lump on his forehead and wondering over the fact that its location on the chart is signed "casualty."

THE GRASSVILLE GIRLS (Oct. 16).—After several years' absence Tom Carver, a city chap, returns to the little town of Grassville with a group of chums. He tells his friends of Rose, his old sweetheart, and, having met her and her chums, the boys now plan to fool them by writing letters to all, proposing marriage and signing Tom's name. It is not until the girls meet that Tom's perfidy is discovered and the girls plan revenge. Masquerading as simple country maids, they catch Tom in an awkward position at the river bank and give him a thorough ducking. He is rescued by his pals, who take him home. A few moments later a note is delivered to Tom from the girls, saying they decline his proposal and that ducking is a fine cure for deceit. In a huff Tom and his pals go fishing, but their lines are entangled by the girls, who pass in a rowboat and give them the laugh. A moment later their boat upsets and the girls are seen struggling in the water. Quickly the boys plunge in and bear them safely to shore. Out of gratitude the girls arrange a tea party at Rose's house, the romance of ten hearts begins. A few days later the village pastor makes the ten hearts five, and the happy couples are spooning contentedly when they suddenly discover a crowd of the town people coming for them with old shoes and rice. A hasty dash up the railroad track lands them on the observation platform of the train pulling out and, seeing they are cheated out of their fun, the Grassville folk give them a rousing send-off.

THE SNARE (Oct. 17).—Tom Ransom, a fugitive from justice, is pursued to the cottage of his aged mother and arrested. Pleading with his mother to believe in his innocence Ransom is led away. He manages to escape from his captors and the matter is laid before Dayton, captain of police. Among the articles taken from Ransom is a letter from his sweetheart saying she has never seen his mother, and a small photograph. Deciding on a plan Dayton send for Mary Clement, a clever girl detective, gives her the details of the case and orders her to trap Ransom by gaining access to his mother's cottage through posing as Tom's sweetheart. Mary does so, and is charmed with the sweet simplicity of the old lady, whom she learns to love dearly. Learning from a letter that Tom is expected that evening, Mary is disgusted with her trickery and resolves to give him a fair chance to escape. Before her plan is put in action Tom enters and discovers Mary's deception. Furiously he is denouncing her when his mother enters, and he is forced to keep the truth from her. A few moments later the station agent enters with a telegram for Mary. It is from Dayton, saying the real culprit has been captured and to drop the Ransom case. With a prayer of thanksgiving Mary explains she must return to the city at once on an urgent matter, kisses Tom's mother goodbye, gives her hand to him, he presses it with a look of deep understanding, then she fades from their lives forever.

THE WARNING HAND (Oct. 18).—Jack Wayne, a dissolute young fellow, staggers into his home one evening in a state of intoxication, to find his father on his death-bed. Before the aged man dies he warns Jack to beware of the hand of evil, and points to a shrouded painting on the wall depicting a jeweled hand holding a sword by a chain. Jack is dazed at the sight of the painting and hurries from the room. After the death of his father young Wayne loses heavily at cards and one evening is about to appropriate some funds from his mother's private safe when he is startled to see the shroud fade from the painting and the hand of evil points directly at him. Frightened, he watches the shroud return into place, then staggers from the room in a panic of fear. Several months afterward he calls one evening upon his sweetheart, Grace, only to discover his rival, Morrell, seated close beside her.

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In a frenzy of jealous rage Wayne whips out a gun and is about to murder Morrell when suddenly a ghostly hand appears in the air before him, holding a hangman's noose. Recoiling from the apparition, Wayne realizes the folly of such a step, recovers his composure, enters the room and finds Morrell extending an apology to Grace for not having noticed the engagement ring upon her finger. Five years later Wayne has married and is beset with business difficulties. He attempts to secure a loan from a banker, but his securities are worthless. Seizing upon an opportunity he takes a blank check from the banker's desk and that night is about to forge it when the warning hand again appears to him and drops ghostly handcuffs upon his wrists. Leaping up wildly Wayne discovers they are vanished as quickly as they appeared. A moment later he receives a letter offering him a fortune for some mine holdings. The warning hand has proved his salvation.

THE OUTLAW'S SACRIFICE (Oct. 19).—Jim Barton is elected to the office of county sheriff, takes the oath of office, obtains his star and rides back to his shack highly elated. Later word reaches Barton that Bud Layton, the noted outlaw, has passed the boundary line into his country and to watch out. Securing a posse Barton starts out to trail Layton. Meanwhile Layton has camped near the Barton shack and, thinking his identity unknown, rides into town and secures groceries. He is recognized by a cowboy, however, and Barton is soon hot in pursuit with the posse. Barton's little baby girl, Audrey, now wanders off from the shack. A few moments later a cowardly Mexican peon finds Mrs. Barton alone and attempts to enter. She wounds him and, out of revenge, he fires the shack. Meanwhile, little Audrey is found by Layton, who, gun in hand, is fleeing from the posse. Picking the baby up in his arms he carries her with him and suddenly discovers the blazing shack, with the Mexican crouching nearby over the lighted straw. Whipping out his gun Layton kills the scoundrel, leaves Audrey on the ground, dashes through the flames and, after a terrible battle with the smoke and fire, rescues Mrs. Barton, who has fallen unconscious. Barton and his posse arrive just as Layton, terribly burned, has dragged Mrs. Barton to safety. "Too late, sheriff," he gasps, "I've paid my debt." A moment later he falls back dead. With uncovered heads the posse kneel beside the Western hero with the realization that he had not died in vain.

MELIES.

A SON'S EXAMPLE (Oct. 26).—John Miller is cashier of a bank and his son Ray a trusted employee. The latter is in love with Edith, the president's daughter. Miller loses heavily on the horse races, and not wishing to mortgage his home, fails to enter a deposit in the bank records, using the money for a final plunge on the races, hoping to recuperate all his former losses, but he loses again. Ray discovers the shortage and to spare his father and mother humiliation, leaves a note at the bank, saying that he took the money, and goes West. All believe Ray took the money excepting Edith, whose faith in him proves stronger than was expected. Knowing Mr. Miller to be a gambler, she suspects him, accuses him, and finally wrings from him a confession of the truth. Miller gives a mortgage on his home to cover the loss, and Edith starts West in search of her noble lover. In the West Ray has turned cowboy. A handsome reward is offered for the capture of a dangerous bandit. Ray gets on his trail and "covers" him just as the bandit is holding up the stage coach. On that coach is Edith. Ray gets his reward, then the happy lovers return, pay off the mortgage, and receive the blessings of all.

BIOGRAPH.

IN THE AISLES OF THE WORLD (Oct. 14).—A widower and his two daughters live in the wilds of the North woods. They form the acquaintance of two trappers, Bob Cole and Jim Watson, who hunt in the neighborhood. As fate will have it, both trappers love the same girl, the elder sister, but she loves Bob, while the younger girl is attracted by Jim. The elder girl, however, through a woman's whim, pays marked attention to Jim simply to arouse jealousy in Bob. He, in temper, cannot reason her motive and leaves, so through pique she accepts and marries Jim. Later Bob revisits the place, feeling that the girl loves him best, and tries to induce her to go away with him. He finally succeeds, and, as you may imagine, fate brings about justice.

A LIMITED DIVORCE (Oct. 17).—Mr. and Mrs. Peck have cultivated the habit of quarreling incessantly, and during one of their quarrels Mrs. Peck's brother visits them. He realizes what the trouble is. It is simply a case of peevishness and so suggests a remedy—that is, to agree to a "time limit" divorce. This plan strikes them favorably. Hence they sign an agreement to an absolute separation for five weeks. Peck immediately starts in to enjoy his bachelorhood at a nearby seaside resort, but his "joys" are soon vanquished by the "glooms" for brother-in-law plays a trick which teaches Peck an indelible lesson.

LIKE THE CAT, THEY CAME BACK (Oct. 17).—The commissioner of Police discovers that some one has been helping himself to his cigars and, to catch the culprit, he places some loaded cigars in the box in lieu of the good ones. The maid, following her usual custom, gives a handful of the "smokes" to her sweetheart, the Copper. The Copper meets the Lieutenant, who takes the cigars from him, but as neither of them has had a chance to try them, the nature of the "near Havanas" is still a secret. On the Lieutenant's arrival at the Police Station a meeting of the Police Board is in session. The Commissioner gives the Lieutenant a dollar and asks him to go out and get a dollar's worth of good cigars, and but why tell more?

SELIG.

MONTE CRISTO (Oct. 14).—**FIRST REEL.**—The first reel opens with the departure of the ship Pharaon from Marseilles, with Dantes and Danglars, the man who later becomes his deadly rival, as supercargo. During the voyage the captain dies. At the moment of his death he gives the charge of the ship to Dantes, and also entrusts to him the secret message to Napoleon, with the imperial ring which will admit him to private audience with the illustrious exile.

Dantes succeeds in his mission to Napoleon, and sails back to France with a communication from Napoleon to Noirtier, who dispatched the original missive. On arrival at Marseilles, Danglars tries to get the command of the Pharaon away from Dantes, but Morrel, the shipowner, is well satisfied with Dantes, and gives him his captain's papers.

Dantes, after an affectionate reunion with his old father, visits his sweetheart, Mercedes. Fernand, a fiery young fisherman, who has been trying to win her for himself, is much incensed at Dantes' return. He discovers Danglars' enmity for Dantes, and conspires with him and several habitues of the Reserve Inn to bring trumped up charges against Dantes. Their nefarious scheme succeeds so well that Dantes is torn from a jolly prenuptial feast by the magistrate's guards and hustled from the distracted Mercedes' side to a dungeon in the Chateau D'If, in Marseilles harbor.

SECOND REEL.—The second reel depicts the awful years spent in the dungeon by Dantes. He grows grizzled, ragged and unkempt in the solitude. He manages finally to get into communication, through a secret passage, with a fellow prisoner, an old Abbe, who is being persecuted by political and religious enemies. The Abbe is an eccentric person, whose one thought in life is the recovery of immense buried riches, the key to the finding of which he holds in the form of an old chart. Finally the Abbe comes to die, and entrusts the chart to Dantes.

After the discovery of the Abbe's corpse by the guards, and while the latter have gone out to fetch shots with which to weight the sack in which they have wrapped the Abbe preparatory to casting him into the sea, Dantes manages to drag the corpse into his own cell and substitute himself for the remains. He is cast from the parapet of the castle in the sack which is supposed to contain the dead body. He has supplied himself with a knife beforehand, and as the sack sinks Dantes rips it open and swims to an isolated rock, from the top of which he shouts, in his exultation over the escape: "The World is Mine!"

THIRD REEL.—The third reel opens with the rescue of Dantes from the rock by a smuggler's schooner. During the cruise of the schooner, Dantes induces the captain to put him ashore on the Isle of Monte Cristo, the spot named in the Abbe's chart as the depository of the hidden treasure. He discovers the exact cave and unearths the treasure. He makes his way to the mainland and lives in luxury among the Arabs, falling in love with the beautiful slave girl, Haidee. Captain Albert, of the French army, gets into difficulties during an attack upon his troops by the Arabs and Dantes, by his daring, saves his life. Albert, on taking his departure from Dantes' tent, thanks him profusely and invites him in Paris. Dantes, who has seen something familiar in the captain's face, starts when he reads his card, but promises, without comment, to attend the reception at Albert's.

Dantes, in disguise, and known as the Count of Monte Cristo, visits Paris with Haidee. There he comes face to face with his old sweetheart, Mercedes, who has married his enemy, Fernand. Mercedes informs him that the young captain, Albert, is his own son. The final scene is a desperate duel between Dantes and Fernand, in which Fernand is killed.

MY WIFE'S BONNET (Oct. 16).—Mrs. Topknot and her friends, Mrs. Cutwater and Mrs. Appleby, buy hats alike. Mrs. Topknot goes to the theater with her cousin, Alfred Jones, whom her husband has never seen. While preparing to watch the performance she accidentally drops her hat from the box where she is sitting to the pit below. In glancing over the railing of the box she is astonished to see that the hat has fallen into the lap of her husband, whom she thought was busy at his office. She and Alfred, not wishing to be seen by Mr. Topknot, hurriedly leave the theater. Mr. Topknot recognizes his wife's hat and immediately causes an upheaval in the theater, thinking that his spouse is spending the evening with another man. Mrs. Appleby, who chances to be in the theater and sees the hat step into Mr. Topknot's lap, decides to keep her counsel. She hurries away from the theater and leaves [illegible] at Mr. Topknot's apartment. Alfred [illegible] Mrs. Cutwater's hat, so when [illegible] Mr. Topknot returns home he finds his wife in possession of two hats absolutely alike. The [illegible] makes the third. After [illegible] Alfred is introduced to Mr. Topknot [illegible] is straightened out and all ends happily.

THE OPIUM SMUGGLERS (Oct. 15).—This film is a story dealing with the line riders of the Northwest. The line riders are a body of men whose duties are similar to those of the famous Texas rangers along the Mexican line. Their range is the wildest portion of the great Northwest country and they ride the imaginary line that separates the United States from the Dominion of Canada. In the discharge of their duties they are brought into active contact with the most desperate criminals. The particular incident upon which this story is based, deals with opium smuggling, and shows how Captain Bob MacDonald, after having run the smugglers down, falls a victim to a carefully laid plot to put him out of the way. He is accused by one of his captives of having deliberately murdered his partner. Kitty Wells, a young homesteader, whom Bob is deeply interested in, sends for him with the intention of turning him over to the Canadian authorities. Bob comes to her and she relieves him of his gun. She, however, is convinced that Bob is not a cowardly murderer when he shows her the wounds that he had received in the gun fight. As she is about to return his gun, one of the smugglers who had escaped and had been following Bob, enters the room and tries to kill him. After a desperate struggle, Bob manages to disarm and arrest him. After a series of peculiar circumstances they discover that the evidence against Bob had been trumped up by the dead smuggler. Kitty's confidence is restored and she gives Bob her hand in a good strong grip of friendship.

THE SHUTTLE OF FATE (Oct. 16).—Frank Keene, roughened by years spent in the Alaskan goldfields, is returning to San Francisco on a steamer that also carries the DeLongs and their little daughter, Lois. Keene's lonely heart is attracted to the child's sweet ways, and the tot takes a natural liking to him. One night the steamer meets with a disastrous collision, and terrible scenes ensue. As the vessel sinks the passengers and crew are seen fighting for vantage points. Gradually all are forced to leap overboard. Keene fights his way to Lois, grabs her in his arms, leaps into the ocean and swims. The child's parents are lost, but Keene and the child are saved.

Keene takes Lois inland with him. In the city he falls into gambling ways. Lois, in a very touching scene, invades the barroom in her nightgown and by her sweet innocence causes him to foreswear gambling and drinking forever. Keene buys a ranch and settles down to bring Lois up to the best of his ability. The child develops into a beautiful girl. Keene idolizes her and she is perfectly happy with him. One night, as they are sitting about the lamp together, Keene is struck dumb by an ad in the paper, asking for information concerning the DeLong child, supposedly lost in the wreck. Keene has a silent struggle with himself, but conquers his desire to keep Lois hidden from her past, and sends her to her aunt in the East. Thereafter Keene's life is one of pathetic loneliness. The love which he thought was only fatherly he recognizes now as more. In the East, Lois is loved by an ardent young admirer, but her heart has stayed on the Western ranch with Keene. Unable to bear the separation longer, she flees to the old home, and she and Keene are married.

WHERE LOVE IS, THERE GOD IS ALSO (Oct. 17).—This story is adapted from Tolstoi's story of Russian peasant life, the principal scenes of which are laid in the basement home of an old Russian shoemaker. Having recently lost his wife and child, he is wailing and cursing at God for having deprived him of his dear ones. His friend Ivan comes along and consoles him, telling him that it is all for the best and that wherever love is there God is also. When he leaves, Martuin, the shoemaker, is in a better state of mind and he thinks constantly of the lesson that his friend Ivan has taught him. He begins life anew and does good to everybody whom he meets. He has been told that some day "The Stranger" will visit him. He prepares for "The Stranger," little realizing that "The Stranger" means God, and that He will come not in the flesh but rather in the spirit. A poor exhausted street shoveler falls at his door and is brought in and fed on the meal that lies prepared for "The Stranger." So on for many years, this kind treatment to others is administered by the old shoemaker. Finally, one day, he hears a voice saying, "Put your house in order, for to-morrow I shall visit thee." He spends many nights thereafter waiting, watching, praying for the appearance of "The Stranger." Finally it dawns upon him that "The Stranger" is God, and that God comes not in the flesh but in the spirit. He falls on his knees and thanks God that at last he has seen the light and understands.

SUBTERFUGE (Oct. 18).—Frank Lang and Billy Snow are rivals for the hand of Ethel Gordon. One day, while the rivals are on a fishing trip near the summer resort at which they are guests, they come across Ethel busily engaged with paints and canvas at the edge of the stream. The rivals immediately forsake their fishing and propose to Ethel. Ethel is very much interested in the picture which she is painting and does not care to be bothered by the boys. Finally, after both boys have proposed to her, she hits on a scheme to rid herself of them. She tells them that she will marry the one that catches the largest fish by three o'clock. This works like magic on the boys, and both hurry away to fish. Evidently thinking that "All is fair in love and fishing," Frank goes to the State Fish Hatchery and buys a large fish from the keeper. Billy apparently reasons the same way for he buys a large fish from a boy whom he runs across on the stream. At three o'clock, Frank calls upon Ethel at her cottage and

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gives his fish to her. Billy comes in a moment later and also presents Ethel with a fish. Both boys hurry away to change their clothes, Ethel telling them to return a little later to see the fish weighed. Now it is very apparent that Frank's fish is the larger of the two, but Ethel, who really prefers Billy, decides that Billy shall win. The boys return. Frank's fish weighs 3¼ pounds, and Billy's, which is much smaller, tips the scales at 3¾ pounds. Frank, however, is a game loser. He congratulates Billy on his success then makes his exit. Billy turns his fish over and over in his hands, wondering how it ever weighed so much. Then, when a handful of shot rolls out of the fish he understands. Ethel shyly confesses to her subterfuge and Billy takes her in his arms.

THE GEISHA GIRLS OF JAPAN (Oct. 18).—A remarkable educational picture, taken in sunny Japan, showing the life and customs of the Geisha Girls.

PATHE.

PATHE'S WEEKLY NO. 41—1912 (Oct. 7).—Seattle, Wash.—The leading scientists and educators of Europe, now touring America, are welcomed to Seattle by President Kent, of the University of Washington.

Berlin, Germany.—The Kaiser, Kaiserin, Crown Prince and Crown Princess witness the two hundredth anniversary of the Church of St. Sophie.

Worcester, Mass.—President Taft speaks from the steps of the City Hall while on his way to partake of some of his Aunt Delia's famous pies on his 55th birthday.

Seattle, Wash.—The American Association of General Passenger and Ticket Agents leave this city on the "Princess Alice" for Vancouver and Victoria.

Cowes, England.—The Regatta here brings out many speedy craft to compete in the races.

New Haven, Conn.—This city celebrates New Haven Day on its usual elaborate scale.

Seattle, Wash.—The Great Northern Steamship Company's ship "Minnesota," sailing for the Orient, carries the largest cargo ever loaded into a ship's hold—16,000 tons dead weight.

New York, N. Y.—The Hamburg-American motor ship, "Christian X," the first transatlantic motor liner, puts into this port for 1,000 tons of oil for fuel. This amount of fuel will carry the ship at 13 knots for 110 days, or completely around the world.

THE LASS OF GLOUSTER (Oct. 16).—With a parting kiss, Betty Lane, a fisherman's daughter, and John Monroe, promise to meet later in the day at their trysting place on the seashore. Betty returns to keep the appointment and is waiting but a moment when a wealthy young yachtsman comes ashore for provisions. He flirts with Betty and Betty's heart is lost. John arrives to find his sweetheart in the stranger's arms. Betty ignores John's protests and agrees to the newcomer's proposal that she pack her things, meet him in half an hour and elope. John hides and awaits their return. The yachtsman is the first to arrive. He has his provisions and has not forgotten a bottle of stimulant, most of which he has already consumed. John thrashes him for stealing his girl, throws him into his rowboat, and orders him to get aboard his yacht and not to return. On board the yacht the intoxicated yachtsman drops a match near the oil tank. Betty arrives on the scene in time to see the vessel in flames and the owner dive into the water. Betty looks appealingly at John. John takes to the water and with a few strong stokes reaches the drowning man. In the meantime, Betty has been doing some heavy thinking, it appears, and has come to the conclusion that a man as brave as John is, although poor, is better for her than a wealthy sailor who cannot swim.

THE STRIPED BATHING SUIT (Oct. 17).—After making his wife a present of a new striped bathing suit. Mr. Peters is astonished to see the suit in the sea in the arms of a strange gentleman. Peters, on the sand, storms and rages at the couple out in the water, but they do not seem to see him. The gentleman bestows a kiss and this is the last straw. Peters wades out in his best suit of clothes to get at the fellow. When the water reaches his chin the lady faces him and to Peters' surprise it is not his wife at all, but another young lady who has purchased a striped bathing suit at a department store.

SUBMARINE FAUNA (Oct. 17).—An interesting study of some of the plants and animals inhabiting the bottom of the sea.

MISLEADING EVIDENCE (Oct. 19).—Joe Mannering, a revenue officer, comes to a mountain town to trap the moonshiners. He meets and loves a young woman who is also loved by the county sheriff, although she prefers Joe. A hollowed oak tree is a trading station for the moonshiners and Mannering, in order to secure evidence against them, sets a camera facing the tree in such a manner that when anyone looks into the hollow they will be photographed. The sheriff, when he finds the girl has no use for him, sends her an anonymous note asking her to go to the tree. Later he and Mannering develop the picture and to Joe's surprise the woman he loves is revealed. However, he has sworn to do his duty and he goes to her home to arrest her. When he and the sheriff reach there they find her father dying and with his last fleeting strength he confesses that he is the moonshiner. The girl shows Mannering the note, asking her to come to the tree and informs him that it was brought to her by the sheriff's servant. When Joe learns this he is with difficulty restrained from taking the sheriff's life.

C. G. P. C.

MAX FIGHTS A DUEL (Oct. 15).—Max, the celebrated fun maker, is shown in another of his amusing playlets. His fiancee, ere she marries him, insists that he prove himself a hero by fighting a duel. Max has difficulty in finding an opponent whom he can defeat and his adventures constitute a comedy which is a scream from start to finish.

THE VALLEY OF CHEVREUSE AND THE VAUX DE CERNAY (Oct. 15).—A tastefully colored travel film showing the charming scenes in one of the environs of Paris.

THE RUBBER INDUSTRY IN MALAYSIA (Oct. 18).—Arm in arm with electricity, rubber has taken its place in the foremost rank of the world's great industrial products. This film is of wide interest because it shows the manner in which the greater part of the world's supply of this article is secured. No proceeding, from the time the rubber trees are planted until the finished product is sent to Europe and America, is omitted.

THE CONVERTIBLE AUTO (Oct. 18).—A comedy, featuring an automobile which is equally serviceable on land or on sea.

EDISON.

OUTWITTING THE PROFESSOR (Oct. 14).—Dora and Frank are sweethearts, but they came very near having their dream of love shattered by the interference of an eccentric individual by the name of Professor Barton, who is also a suitor for Dora's hand. It seems that Professor Barton is a lifelong chum of Dora's father and he is therefore looked upon with favor by Mr. Winslow. Dora, however, does not care for him, and loves only her Frank, to whom she imparts her father's unreasonable wishes. The lovers then plan to get rid of the persistent old Barton.

They take the maid and butler into their confidence and when Professor Barton calls to pay his respects and renew his offer of marriage Dora seems more than cheerful and induces the professor to drink a glass of lemonade, into which the maid has previously put a sleeping powder. He soon succumbs to its influence and falls asleep. While in this condition the lovers bribe the maid to sit close to him, allowing the sleeping professor's head to rest on her shoulder. Dora then seeks her father and complains bitterly of the professor's inattentiveness to her and the seeming attraction the maid has for him.

Mr. Winslow hardly believes it, but goes to the conservatory to investigate, where to his surprise and horror, he finds the professor and maid in what appears to him a most compromising position. This so angers Mr. Winslow that he proceeds to handle the professor somewhat rudely. Poor drowsy old Barton in trying to explain only makes matters worse, as Mr. Winslow seems convinced that the man is intoxicated and forthwith has him ejected by the butler. With old Barton safely out of the way, Frank makes his appearance and succeeds in getting Mr. Winslow's consent to marry his daughter Dora.

GLIMPSES OF BERMUDA (Oct. 15).—First we catch a glimpse of Hamilton Harbor and here and there a man-of-war; then a glorious lily field, with thousands and thousands of Easter Lilies in bloom; a panorama of the three hundred and sixty-five islands that make up the land of the lily and the rose; then our attention is held by a deep sea diver coming out of the depths from under a sunken wreck. We also get a glimpse of the ocean bottom and some of the fish that live there.

THE WIDOW'S SECOND MARRIAGE (Oct. 15).—The wily deacon in this bucolic story is very much attracted by a charming widow. One morning as he is about to pay her a call, the village lawyer is there before him with a bad bit of news about her mortgage. The deacon overhears this and he is not so attentive a lover after his eavesdropping.

A few days later the deacon, while passing along the village street, sees a messenger boy drop a telegram and when he picks it up he finds to his surprise, that it is addressed to the widow. His curiosity is aroused and as the message is only partly sealed he cannot resist the temptation to open it and learn its contents. It bears good news to the widow—her financial straits are now over. Hurriedly the deacon seals the envelope and hastens after the boy who dropped the telegram. Then he takes advantage of the opportunity to admonish the lad for his carelessness. He hurries to the widow's home by a different route from that of the boy so as to get there and congratulate her after he hears the news from her. He is, however, too late. While he was changing his mind so many times another suitor won her hand.

KALEM.

THE COMBINATION OF THE SAFE (Oct. 14).—Smith Weston, a diamond importer, trusts implicitly in his companion and secretary, Atland Harrison, who has been in his employ for over twenty years. A large consignment of diamonds has just been received and is placed in a special safe, the combination of which is known only to Weston. Harrison having occasion to procure some papers from a private box of his employer, accidentally comes upon the combination of the special safe. he finds his fears are groundless, but realizes that in his room, but at the office he becomes uneasy. He finally feigns illness and hurries home to see if the combination is where he left it. Arriving home, he finds his fears are groundless, but realizes that he will never be able to trust the combination to a hiding-place again. He therefore decides to memorize it. Having committed the combination to memory, he destroys all possible evidence of his knowledge and burns the slip.

At a late hour Harrison makes a trip downtown. He secures the diamonds with little difficulty and returns home. The following day consternation reigns in the office of Weston when it is discovered that the contents of the special safe are missing. Detectives are called in and a search is inangurated.

A week later as Weston, prostrated from his loss, sits propped up in a chair, his pet parrot repeats the combination of the special safe. Startled, Weston sends for the detectives. The detectives declare at once that the combination of the special safe has been repeated in the hearing of the parrot. Learning that Harrison occupies a room adjoining that of Weston, the detectives are convinced of the secretary's guilt. Harrison decides to leave the country, but the detectives follow by various clues and finally capture him aboard an ocean liner.

PAYING THE BOARD BILL (Oct. 16).—Bob, Wilbur, and Horace, a trio of embryo artists, are invited by their landlady to pay up or get out. To realize money the boys offer for sale a picture that really is a work of art and on which they realize only fifteen dollars, the amount of the board bill. Their good resolutions vanish, however, and the money is soon spent on three pretty girls whom they chance to meet. They are up against it now and decide to leave their boarding house via the fire-escape. The landlady learns of their daring plan and, calling in the police, has them arrested. While being marched off by the officers they are seen by the girls whom they have recently treated to a good dinner. The girls prove to be good sports when they hear the boys' hard luck story and quickly pay the landlady the fifteen dollars necessary to make the boys solid once more.

CENTRAL PARK, NEW YORK (Oct. 16).—This magnificent park, in the center of Manhattan Island, is the Mecca of all visitors to New York City. In our journey through the park we visit the world-famous Metropolitan Museum. Nearby we are attracted by Cleopatra's Needle, a gift from the Egyptian Government to New York City. We see the keepers feeding the hippopotami; children feeding the swans in the bautiful lake; the Columbus Monument at the Fifty-ninth Street and Eighth Avenue entrance; the Sherman Statue at the Fifty-ninth Street and Fifth Aenue entrance; the Casino; the picturesque lake; a lady visitor feeding the squirrels; the crowds on The Mall; Webster's Monument; the Cave; the Pilgrim Fathers' Monument; the Playground; McGown's Pass Tavern; the Old Stone Fort; the donkey ride; the trick elephant going through his paces under the instruction of a keeper; a Saturday concert; and many other interesting sights greet our eyes.

THE PLOT THAT FAILED (Oct. 18).—Jack completes his invention and takes the model to Craig, a wealthy manufacturer, who offers the young man an unreasonable low figure. Jack refuses to accept the offer and leaves, quite discouraged.

Craig, who recognizes the value of the invention, determines to secure possession of the model and calls on Jean, an adventuress, who is deeply in love with the manufacturer. He advises Jean of his plans and next day she enters Jack's house through a ruse, Jean locates the model, but being unable to get it out of the house, she goes to Craig and tells him of the situation. Craig plays upon the affection of the adventuress and tells her that he will marry her if she secures the model. He hands her his revolver to be used as a last resort and the couple is not aware that Jack's sweetheart, Bertha, has overheard the conference.

Bertha hastens to Jack's workshop and arrives before Jean. The girl hides behind the work bench and frustrates the plans of the adventuress.

When Jack learns of the plot to rob him of his invention he again takes the model to Craig and exclaims: "If you want this so badly, I will take $25,000 for it." Craig sees that he can do nothing else but accept Jack's proposition and he therefore draws his check for that amount.

THE RIVAL ENGINEERS (Oct. 19).—Fletcher and Thorn, two engineers on the M. & M. Railroad, admire the new engine recently purchased by the company and each applies to the superintendent for permission to run it. Fletcher is successful in securing the prize, which arouses the anger of Thorn.

Arriving home that night, Thorn finds Fletcher's son, Robert, standing at the gate talking with his daughter, Jenny. Thorn roughly orders Jenny into the house and, turning to Robert, forbids him to speak to Jenny again. An argument ensues and in the struggle Robert is thrown down.

Robert informs his father of the trouble with Thorn and Fletcher tells him to wait until morning when he will settle with Thorn at the railroad yard. The next day when the engineers meet a quarrel takes place and Fletcher gets very much the worst of it.

A few days later the engineers gather and discuss the question of a strike. Thorn makes a speech, begging the men to remain with the company. His speech is having its desired effect when Fletcher, who has shown all along his enmity toward Thorn, jumps up and induces the men to

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Austin Flood slides		10.00	
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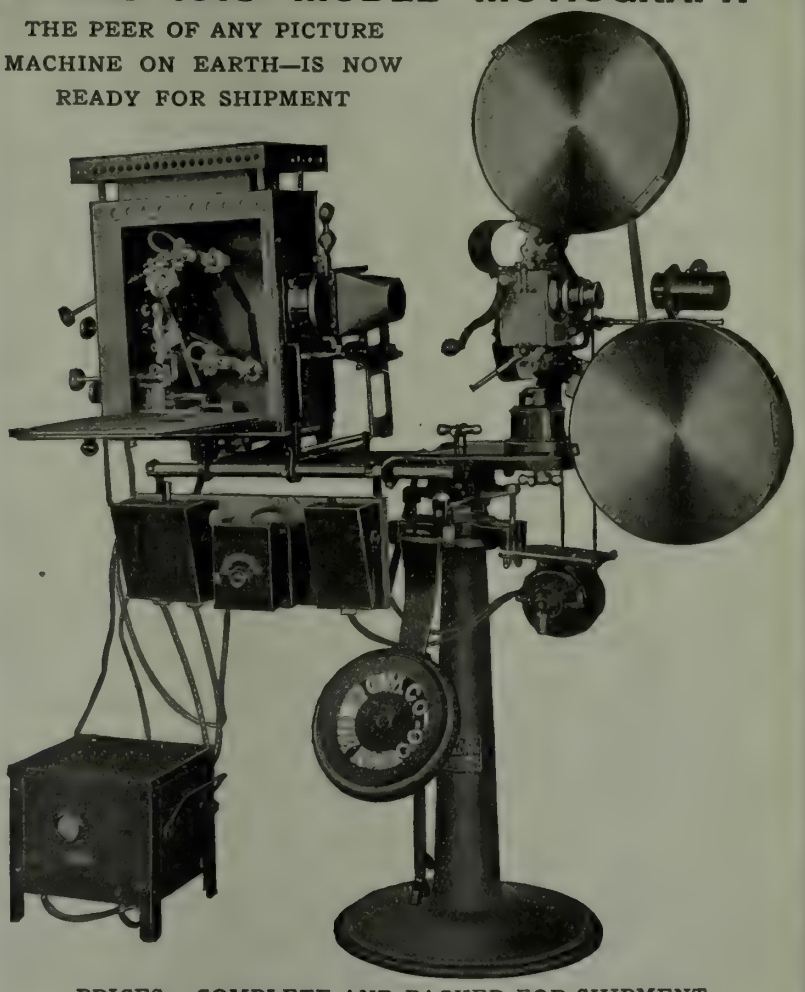

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strike. Thorn refuses to follow the other men out.

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RELIANCE.

THE BUG AND THE COUNT (Oct. 16).—Simpson, a bug, who has been in jail all his life, is a victim of wonderful dreams. One day he escapes from prison. In the meantime Count Derinsky, who is traveling in America, incognito, takes a taxi in which the bug had secreted himself. The count has several letters of introduction to different clubs which the bug relieves him of; also changes clothes with him. The count is arrested as an escaped convict, while the bug takes advantage of the count's cards and letters and proceeds to enjoy himself until caught cheating at cards. He is thrown out the window. He wanders down the street and some mischievous boys place roller skates on his feet. The bug finds that he cannot control the skates, and the skates take him back to jail. He awakes to find it all was a dream.

ON ACCOUNT OF A HANDKERCHIEF (Oct. 16).—Jack and Kitty, newlyweds, take an apartment uptown. Soon after they meet in front of their house Miss Inwood, who is an old friend of Jack's. A day or two later Miss Inwood, putting her initials on her handkerchief by the window, leaves the room and the handkerchief blows out into the court and into Jack and Kitty's apartment. Kitty comes home and finds the handkerchief and, thinking her husband has had Miss Inwood in the apartment, starts trouble. Kitty accuses Jack and Miss Inwood, but everything is explained in the end by Nora, a servant girl, who saw the handkerchief blown out of one window into the other.

THE ORGAN GRINDER'S WARD (Oct. 19).—An old Italian organ grinder is attracted to Betty, a beautiful kind-hearted little girl of twelve. She brings him a glass of water on a hot day and later, when she finds him overcome on her doorstep, has her chums help him home with his organ.

Pietro, an Italian nobleman, has adopted the organ grinder's disguise in order to find a villainous Italian count who has ruined his home. Pietro has Betty taught music. Later, showing promise, he sends her and her mother to Paris to complete her music. There she meets an Italian count, an old roue, who things she is an American heiress, and makes love to her. Betty returns to America. The count follows. At a Bohemian restaurant, where Pietro is giving a supper in honor of Betty, Pietro and the man he seeks come face to face. The count escapes.

The count failing in his money making schemes, plans to rob Pietro and escape the country. Tom, Betty's lover, is on hand to foil the count. The officers arrive in time to prevent murder and the count is led off to his fate.

THANHOUSER.

DOTTY THE DANCER (Oct. 13).—A young singer in a musical comedy company attended a reception at a rich man's house as one of the "talent" and fell deeply in love with the daughter of the house. His affection was reciprocated, but the girl's father firmly opposed any alliance between his daughter and the actor.

The star of the young man's company, a celebrated dancer, was a creature of moods. She became violently angry when the young singer mimicked her steps, and left the theater in a rage just as the opening performance was about to begin. The manager was in despair, but the young man volunteered as a substitute and won approval by his excellent dancing and superb makeup.

Among those favorably impressed with his talent was the father of the girl he loved. He witnessed the performance from the orchestra and later sent his card to the dancer. The latter invited him to call, carried out the joke, assisted by several of his friends, and soon the foolish old man was convinced he was deeply in love.

So he wrote to the "Divine Cleo," saying, "I am determined that you must become a member of my family. May I hope?" To which the dancer coyly replied that she was willing to be married if the old man's daughter consented. When the father arrived with the minister and his daughter there was a wedding, but he only figured as spectator. He couldn't object, for he didn't dare to go back on his note.

WHEN MERCY TEMPERS JUSTICE (Oct. 15).—The judge had a long calendar, he was weary and inclined to be short in his answers to those who came before him. He brightened up for a moment when a well-known banker was brought before him. This man was an old clubmate, and the charge of crooked dealing, brought by some ragged depositors, seemed to the court ridiculous. He said so and fixed the bail at a trifling figure, and at that almost apologized to the dignified prisoner.

The next in line was a wretched-looking man who had stolen a bottle of milk from a dairy wagon. He did not deny his guilt, but stated that his wife and children were starving. Many times before had the judge heard that excuse, and it only wearied him now. Impatiently he ordered the wife to cease pleading for the man, and he sent the self-confessed thief to Blackwell's Island.

That night the judge sat in his well furnished dining-room, smoking a cigar after dinner. Idly his thoughts went to the courtroom, and he lightly remembered the statue of Justice which adorned the chamber.

"I wonder," he mused, "I wonder what that figure thinks of my decisions, and what it would do in my place."

Then it seemed that the courtroom was right there in front of him, and that the figure of Justice was alive. It came down from its pedestal, and in a moment was in the dining-room opposite him.

Justice did NOT like his court rulings. That was clear at once, and the judge found that Justice was a most unpleasant companion, who insisted on taking the jurist out to see the victims of his decisions.

It was a most uncomfortable night. The judge was not interested and politely hinted so. Then the anger of Justice was aroused and the unfortunate judge found himself alone in the streets, his fine clothing rags, and he himself as friendless as many of the unfortunates who had appeared before him. When he tried to re-enter his house he was urdely turned away. After wandering around for many hours the pangs of hunger assailed him, and he stole some rolls which he saw left at an areaway. He was promptly arrested, taken before a judge who looked and acted as he had done himself on the bench, and despite his pleas for mercy, was sent to Blackwell's Island.

In misfortune he learned humility, and found one friend, the poor man he had sent away for stealing for his starving family. Soon the judge realized that strict unswerving justice is sometimes as bad as injustice, and that only when justice is tempered with mercy can it be rightly entitled to that name. Then—he found himself back in his dining-room again, a kinder, better, less arrogant judge, one who had learned the lesson all judges should know. He secured a pardon for the man who had stolen food, and from that time was more careful in his decisions, more thoughtful of the unfortunates who came before him. That was why, in the course of years, he won the title of "The Poor Man's Judge," and bore it with honor during his career on the bench.

FOR THE MIKADO (Oct. 18).—A Japanese nobleman was highly honored by the Mikado by being sent on a secret mission to obtain information concerning the plans of a foreign foe. Accompanied by his pretty young wife, he went to the enemy's country, where he hired a residence, and expressed his intention of making his home there. The information he sought was to be secured from a soldier of the enemy, who for a large sum of money had agreed to furnish data and papers which the Mikado desired. The envoy met with unexpected success at the outset, and flushed with his victory, began to dissipate, despite the remonstrances of his meek little wife.

An appointment had been made for him to meet the traitor outside the fort at midnight, when the Japanese was to exchange a bag of gold for the papers. The Jap was not able to be there at the appointed time, being sodden with drink, and his wife, who found him helpless in the library of their home, realized that the Mikado's mission was in danger of becoming a failure at the last moment.

The woman, although usually meek and timid, determined to take his place. She disguised herself in a suit of her husband's clothes, and kept the appointment. Unfortunately for her they were discovered, and as she escaped, she was shot and mortally wounded by a sentry. The importance of her mission nerved her on, however, and she managed to elude her pursuers and reached her home.

There she aroused her drunken husband, told him she had been successful, but that the searchers were close on her track, and urged him to flee while she would remain and delay the enemy. The man, startled into sobriety, did as she suggested, while the woman, discarding her disguise, arrayed herself in her native garb, and calmly waited for the soldiers to appear.

They questioned her without result, although they knew the man they sought lived there, for the traitor had made full confession. She laughingly told them that her husband "was out," and she did not know when he would return. Finally, the officer in charge, enraged because a search of the house had revealed nothing, seized her roughly by the shoulder and threatened to lock her up. He felt something warm and sticky on his hand. He looked at it and saw it was blood. Then he realized that the person he sought stood before him.

The woman made no effort now to conceal the truth. She knew that death was only a matter of a few minutes, but she did not regret it. Her last moments were made happy by a realization that the mission had ben a success, and she died happy because she had been able to lay down her life for the Mikado.

SOLAX.

THE GOLD BRICK (Oct. 16).—Snakey Snodgrass conceives a scheme with which to defraud the crooks of New York. He purchases enough gold to make a brick worth about fifteen thousand dollars. With this he comes to New York City, opens an office as a "Gold Expert" and sends out word to the crooks and swindlers that he has discovered a new metal which will pass as gold. He uses the real gold brick with which to make all the jeweler's tests, with chemicals, etc. Then he has an assistant in a different place gilding bricks and preparing them for sale to the swindlers. The police learn of his activity and they raid his office. He grabs up a brick, which he believes to be the one of pure gold, and is a victim of his trickery, leaving the real one lying on the floor. After Snakey leaves in the custody of the officers, his assistant looks with disgust at the bricks and starts dumping them out of the window. Small boys amuse themselves by throwing the bricks around. Then they decide to put one which happens to be the genuine one under a silk hat, leaving it on a pavement. Various people kick the hat, and hurt their toes, and then laugh when they see the gold brick.

At last a broken down, ragged looking swindler comes out of a saloon door and discovers the gold brick. He takes up a position on a street corner to wait for some greenhorn or rube. Silas Perkins,

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of Pumpkin Center, who has sold his farm for a thousand dollars comes into town to live with his daughter and her husband, who is a young chemist. Silas is accosted by the swindler, who eventually sells him the real gold brick for a thousand dollars. Silas proceeds to his daughter's house, where he tells them of his purchase. They are heart-broken, and when he learns that he has fallen victim to a simple fraud, the old man is so overcome by the loss of his money that he takes to his bed. His son-in-law calls the doctor, who orders them to tell him that the brick is real gold, in order to cheer him up and bring him back to health.

The son-in-law gets some of his chemicals, brings them to the table by the bedside and starts on his tests, planning to "jolly" the old man. His eyes bulge, and he discovers that it is real gold. The old fellow sits up and dons his clothes in a jiffy when he learns that it is true—and the son-in-law, the daughter and the old man hastily call a taxi-cab and hustle for the office of the U. S. metal assayer. There they sell the brick for its true value, and the last view is that of the old farmer telling the story of its purchase to the official chemist, while the son and daughter join them in merry laughter.

THE MAVERICK (Oct. 18).—Bessie Vale is a poor, homeless girl. She is about to be arrested for vagrancy when two confidence men step up and intercede for her, by telling the policeman that she is a sister of theirs. The confidence men take her to their boarding house and confide her to the mercy of a not over-scrupulous boarding-house mistress. The girl suspects nothing wrong until the two confidence men take her to a cabaret show, and then introduce her to Billy Taylor, a wealthy Western cattle man on a visit. Urged by the menacing glances of the confidence men, the girl encourages the Westerner, and in compliance with their silent urging invites him to her home. He is listening to her play the piano, when the two swindlers break into the room, waving revolvers. One of the men declares that the girl is his wife and he will have Bill arrested unless he pays a thousand dollars to him. Bessie begins to cry and Bill decides to give up his money to save her from publicity. He gives all he has. Bessie confesses that poverty had forced her into the trap of the rascals. He at first starts to call a policeman, then he relents and forgives. He asks where the men can be found, and she tells him at a saloon where the gang meets. She takes him there. Bill draws his revolver in triumph. Bill draws out his return ticket and then he has an idea. He turns to her, saying, "Little girl, you are a maverick, as I was. We're both in the wrong herd of cattle. Come out and share my ranch—in God's country."

MAJESTIC.

THE SIMPLE LIFE (Oct. 13).—To escape the snares of matchmaking mothers with marriageable daughters, Jack Vincent, a young millionaire, decides to "disappear" for a few weeks. For a few days he lives the life of a tramp. His wanderings bring him into the village of Bingtown, and on the road he comes upon "Oy" Smith, proprietor of the village grocery store, a victim of "speed mania." His wagon had just been upset, and his fresh market goods distributed along the road. Jack, seeing the old man's plight offers his aid. Together they set to work and when the task is completed, Smith, impressed by Jack's frank and engaging manner, offers him a position as clerk, $8.00 a week and board. Jack accepts the position.

Jack is introduced to Marie, Smith's daughter. She falls in love with Jack. Not only does she keep her love secret, but from her actions Jack decides she dislikes him. This pains him for he has come to love the village and its inhabitants. In a village such as Bingtown, "house parties" are considered quite the proper thing and two weeks after entering the employ of Smith, Jack receives an invitation to attend one. He tries to beg off saying he has no "party suit." His excuse is overheard by Marie and it troubles her. She wants him to attend the party.

While trying to devise ways and means to get Jack to the party, an advertisement catches her eye "Suits $10.00, will include shoes, hat, shirt, collar and tie." Marie hurries to her room and finds it will take every penny of her savings, but she does not hesitate. By a ruse she secures Jack's measurements and sends off for the suit. When it arrives she examines it eagerly and then joyfully places it on Jack's bed. When Jack discovers the "creation" he is almost overcome. He knows instinctively that Marie is the guilty party and rather than offend her he decides to attend the party arrayed in his new suit. He dons it and as he suspected, it is a glorious misfit.

While the merriment is at its height, it is discovered that Jack is the missing millionaire for whom his friends had instituted a thorough search. Marie is heartbroken but Jack convinces her that money is not everything in this little world of ours.

ALL FOR JIM (Oct. 15).—Jim Goodman is a hard working fireman in a factory. One day, the chief engineer is discharged for drunkeness and Jim applies to the boss for his position, telling him he has the strength. The boss replies it is brains, not muscle that is required. Jim goes home that night discouraged and tells his wife that he doesn't see any chance for an advancement as he hasn't an education. She hits upon an idea and plans for him to attend night school and learn a trade. So Jim starts to school and is progressing favorably, but Bess, his wife, finds the expense too heavy so decides, unknown to Jim, to take in sewing. She answers an "ad" and takes home shirts from a factory, working early and late to earn a little extra money for Jim.

In the meantime, Jim becomes infatuated with a silly, but pretty girl at the night school and as he comes home only to find Bess worn out, he naturally finds more pleasure in the other girl's society. At last Bess' eyes give out from overwork and she is brought home temporarily blind by the foreman. Jim enters unexpectedly, and seeing the strange man bending over his wife, rushes to strike him, when he sees his wife is blind. He opens her hand and sees the pay envelope, and realizes it has all been for him. He drops on his knees in shame, but Bess, woman-like, forgives him.

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GAUMONT.

GAUMONT WEEKLY NO 29 (Sept. 25).—Herding the Moose. Thousands of the Order meet in Harrisburgh, Pa., and parade.

Tornado in New York State. Vicinity of Syracuse swept by disastrous wind storm.

Big Steamer Wrecked. English Channel boat lands on rocks off coast of France.

Fifty Years After. Civil War survivors meet in many places to revive old memories. All that is left of Cole's famous Maryland Cavalry meet at Harper's Ferry, W. Va. 20th N. Y. Reg. meets on Antietam Battle Field. Miss Othlia Gerth, who gave regiment a flag 51 years ago, speaks. Director of Public Safety Porter, of Philadelphia, unveils monument to memory of Gen. W. E. Starke, C. S. A. Bloody Lane and the Antietam Battlefield, where 25,000 men died in a day. The Grand Army parade in Los Angeles, Calif.

Fashions for Home Wear. What Paris is sending us in the way of fancy household gowns.

America's Oldest Woman. Gertrude Alto, Chippewawa Indian, aged 128 years, talking to her great, great, great grandson at San Diego, Calif.

A Week with the Aviators. Audemars, winner of the Paris-Berlin flight, does some sky-larking for French military authorities. Audemars and the reception tendered him at St. Cloud. International hydroplane meeting at St. Malo, France.

Garden of Allah Moves. Big special train takes famous play from New York to Chicago.

Peru Celebrates Birthday. South American republic's president and congress go to church in Lima. The president lifts his hat.

Can You Eat Pie this Way?—Contest at Baltimore picnic shows hands are not absolutely necessary. The winner still eating.

Speedy Pacific Boats. Everett, Wash., "putt-putts" make a notable showing.

ZIGOTO TO THE RESCUE (Oct. 3).—The daughter of a wealthy banker, on the eve of her marriage, is abducted and held for ransom. Zigoto is employed to rescue her. He traces the kidnappers and scales the wall of their stronghold only to roll into the chimney and thence into their very presence. After a hand-to-hand combat, Zigoto is bound. He liberates himself, however, and overpowering a woman member of the band, he takes her clothing and gains entrance to the weeping girl. She escapes by an improvised rope to a horse which waits in the grounds below. Zigoto follows her and vanquishes the the chauffeur of bandits' automobile. Acting as their driver, he pursues the fleeing girl, who deserting her mount, launches forth upon a river in a rowboat. Zigoto and the two kidnappers follow in a motor boat. They overtake the girl and drag her to their craft. Then Zigoto shows his master hand. He throws the two kidnappers into the water and batters them with an oar. Zigoto restores the girl to her father and is properly rewarded.

ZIGOTO DRIVES A LOCOMOTIVE (Oct. 5).—The employees of a railroad go on strike and the distracted station master, unable to run his train, engages Zigoto. Zigoto's many arts do not contain that of an engineer, but he goes ahead valiantly. Taking liberties with the lever, he starts at express speed and the locomotive leaves the straight and narrow path of its rails and runs through the village, toppling over various impediments in its path, leaving a wake of destruction. After doing a good day's damage, Zigoto is finally confronted by the station master and the repentant employees, who then resume their labors, after having vented their anger upon Zigoto.

LOVE'S TEST (Oct. 8).—Elsie's wealthy father is ever picking candidates for the lucrative position of Elsie's husband. Elsie views them as fortune hunters and hands them all the mitten. In the search for the husband who will love Elsie for Elsie's sake, without the trimmings of riches, she goes to the city in the guise of a poor girl and obtains a position in a banking house. A fellow employee shows admiration for her, which is reciprocated. As a test she has her father write the lover a letter, telling him of a bequest of $100,000. Unmoved by this flash of fortune, he still wooes her. She then presents the lover to her father, who repudiates him as a candidate for son-in-law honors and tells Elsie that if she marries him, he will disinherit her. Elsie sticks to her lover and the father finally comes to see her and her beloved and tells her that his attitude was merely a test of her affection and that she will continue to be his heiress.

GAUMONT.

Gaumont Weekly No. 30—(Oct. 2).

THE GIRL FROM WYOMING.—A vaudeville artist makes a trip on mustang from Cheyenne to New York.

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AVIATOR IN AERIAL MASQUERADE.—Lincoln Beachey garbed as a woman does some aerial feats in Chicago.

MILITARY REVIEW AT DRESDEN.—King of Saxony inspects his splendid army.

A FRENCH FREIGHT WRECK.—Merchandise train goes down embankment near Paris.

SOLDIERING IN THE ALPS.—French Mountain troops show difficulties of Alpine service.

TOY AEROHYDROPLANES. — Interesting exhibition of baby machines in Paris park.

WATER CHAMPIONS EXHIBITION.—International convention of swimmers hold interesting contest in Paris.

TEMPEST ON FRENCH COAST.—A disastrous storm photographed at its height at English channel city.

MOROCCO'S RULER AT MARSEILLES.—Sultan of Africa state tours France.

AN ANTWERP ANNIVERSARY.—Belgium city celebrates centenary of the writer "Conscience."

GOWNS FOR AUTUMN HUNTS. — Fashions adopted by Parisian women for the chase.

DEEPENING A RUSSIAN HARBOR.—Dynamite successfully clears dangerous ledges at Windau, Russia.

A SCHOOL-BOY STRIKE.—Baltimore youths dissatisfiefld with school conditions carry their grievances to Mayor Preston.

TEARING DOWN SANTA MONICA.—Ruins of big fire razed by ropes and dynamite.

PITTSBURG AUTO RACE.—Burman breaks track record for one mile.—52 sec.

JAPS SELECT SITE.—Land of the rising sun chooses location of its building at Panama Exposition, San Francisco.

THE LATEST IN TRAINS.—Edison Beach storage battery applied to three-car trains for Cuba is given a successful try-out in New York.

UNIVERSAL

CRYSTAL.

HER DRESSMAKER'S BILLS (Oct. 13).—Mrs. Owing is fond of dress, but she cannot pay her bills. The dressmakers, failing to collect from her, annoy Mr. Owing at his office. Determining to teach his wife a lesson, Mr. Owing disguises himself as a constable and hires two toughs to impersonate bailiffs. Meanwhile a boy has delivered Mr. Owing's new dress suit to his house.

Mr. Owing enters with his fake bailiffs, scares his wife, takes away her clothes, and exits, laughing. Later, wifey penitent promises to be less extravagant, and hubby forgives her. Then he learns that he has given away not only her dresses, but his own dress suit. The joke is on him.

McGUIRK, THE SLEUTH (Oct. 13).—McGuirk joins a fake detective agency and starts out to detect a crime. Percy Gay loves Byrdie May, whose angry father says him "nay." McGuirk, finding Percy swearing vengeance, follows him, believing he is on a track of an awful criminal. Percy gives McGuirk an awful throw-down from his automobile.

That night, when Percy brings a ladder with which to carry away the imprisoned Byrdie, McGuirk is on. He follows Percy up the ladder to Byrdie's room and is promptly knocked unconscious by Percy, who escapes with the girl. Papa May hears the rumpus, and revolver in hand captures McGuirk, whom he accuses of abduction of his daughter. Marching McGuirk through the streets at the point of a pistol, angry papa confronts Byrdie and Percy, who have just been married. They are forgiven and McGuirk gets his.

ECLAIR.

THE HOODOO LETTER (Oct. 15).—Weary Willie, noting the ease of a crippled street beggar in obtaining alms of passers-by, by the aid of a letter, decides that he too shall secure one of these "sesames" to fortune without work. He chances to pass an office window, where inside he sees a man busily writing. He enters the office and asks the man to write him a note, for Weary is what is called an illiterate. Now, the man at the desk is none other than the Health Officer of the town and a bit of an absent-minded man is he.

When Weary makes his strange request, he laughs and proceeds with his work at hand. This finished, he in his absent-mindedness hands it to Weary, though he had meant it for another person. Weary reaches the street, and in kenest anticipation of a silver shower, he hands his letter to the first passer-by. The man reads it, fear flashes into his face as he shoves the letter back into Weary's hand and runs down the street yelling for the police. As the cry of "police" has ever been the cue for Weary to disappear, he does.

Everyone he displays the letter to either runs from him or pounds him and chases him out of sight. All this is most mysterious to him till at last he is cornered by the village braves and driven ahead to the Village Pest House. The letter he had received read as follows: "Admit bearer to Pest House as smallpox suspect.

"Henry Saxe, M. D.,
"Dept. of Infectious Diseases."

ONE ON JONES (Oct. 15).—Here is another corking little comedy of snappy action which puts over a screaming story.

CAPRICES OF FORTUNE—2 Reels (Oct. 17).—Will Steadman, a hopeful but a meagerly endowed young man, was madly in love with his wealthy second-cousin, Bertha Steadman. He has asked her mother for her hand and she reminds him that his present station forbids such a union. Thereupon he asks: "Auntie, if I make my fortune, may I hope to marry Bertha?" Auntie makes a very noncommital reply; but with that, Will starts out to seek his fortune.

Clara, a maid at the Steadman's, has long been secretly in love with Will. She is nearby and cannot help but hear Will as he asks for the hand of Bertha. Her hope of months turns to havoc in her heart, desire is mastered by fear till she hears the aunt reply.

Will is away now and Clara steals to the room which once was his, to fondle the things he had touched and gather little souvenirs he had left behind. It was thus she came to find a bit of a torn up portrait of Will and an old lottery ticket which he had forgotten.

Will goes first to Homestead in Pennsylvania, hoping to find something there where millionaires have been made in a day. But nothing of so fabulous a happening meets his arrival there. Quite to the contrary of his hopes, he meets an affable stranger who garners in every penny the poor fellow possesses. He leaves the land of steel and journeys South among the Knights of the Road. Then he heads West, where after one of his ejections from the freight he was riding, he meets with a crazy old prospector, who interests him with his talk of gold that is going to rot. But the truth is soon learned and visions of the girl he can't forget push him on into Mexico.

He turns cowboy and his adventures are many, till one day a letter is handed him from home. It is from Clara, telling him a lottery ticket which she had found in his room has won the capital prize. To Will this means he has now the fortune by which he can sue again for the hand of Bertha. But in his absence she has married.

He arrives back home eager to see his aunt and tell of his fortune. Then he is told that she now belongs to another. Then he comes to Clara to receive his lottery fortune and she unable to withhold her feelings, breaks down in tears. So Dan Cupid lifts the veil which had hung before his eyes, and shames him. Dame Fortune presents him with what she had already left at his door. One man takes one little true-hearted girl in his arms, nothing is said, but everything is realized. And the greatest little god and the funniest old dame go marching off to continue their eternal labors.

THE OLD PROFESSOR (Oct. 20).—George Dervil, a young medical student, rescues the granddaughter of an old professor of his college from the path of a runaway team. Being most modest, he does not wait to be congratulated or identified by any of the crowd which gathers around. A few days later he chances to meet the old professor in a book store. There is just one left of a certain book which each desires to buy and their rivalry ends in mean words.

The days of George's final examination are at hand and a friend gives him a letter to the professor, which asks that the old gentleman extend George such favors as he can. The old professor recognizes George as the young man with whom he had the altercation in the bookstore and answers that he may expect fairness, but no favors.

Dejectedly, the young fellow prepares to leave when the little granddaughter happens to enter the room and recognizes George as her rescuer. She tells her grandfather of his heroic act and the heart of the professor softens. The day of final examination arrives. George is seated before the old teacher, who assumes an air of severity which seems to signify to the student that hard impossible questions are ahead. Though discouraged he does not lose hope.

That evening the granddaughter and her governess visit him. He thinks they mean to thank him for his stopping the runaway, but the child hands him a letter, a notice that he passed his examination with honors. And then the old professor pays him a visit, to both thank and congratulate him.

THE SULPHUR INDUSTRY IN SICILY (Oct. 20).—Shows how these richest of all sulphur mines are worked and by the still primitive means it is done. Illustrates how it is run into trenches, then burned to a liquid state, which takes weeks of time. It is then run into molds and in that shape is carried by mule-packs to the steamship docks.

REX.

IF DREAMS CAME TRUE (Oct. 10).—Ruth Alden, the daughter of a millionaire, makes up her mind to go on the stage. Her parents object. She answers an advertisement which offers unlimited money and popularity. After her parents' refusal, she falls asleep and dreams that she applies for a position. She is treated like a queen, and is engaged at an enormous salary. She travels in a private pullman. The landlords, clerks, bellboys of the finest hotels bow down to her. She dines in her own private dining room with several waiters in attendance on her. They even refuse her tips. At the great theater she is playing at, her name is over the door. She has even her own private entrance, with her name on it. Then she awakens. She makes up her mind to go and answer the advertisement. She is shown into a dingy office and she signs a contract for $20 per week. She leaves her luxurious home and meets all the trials and tribulations of being a member of a "bum" repertoire show. They get no money. They are treated like dogs in the "tank towns." The manager of the show skips out and leaves them stranded. They start to walk the ties back to New York and Ruth is taken dangerously ill. The leading man of the company, who has fallen in love with Ruth, sends a message, through a doctor, to her parents. They arrive with their family physician and take Ruth home. There she convalesces, tears up her theatrical contract, and with a marriage with Hector looming in the near future, gives up all ideas of a theatrical career.

WHEN TWENTY IS IN LOVE (Oct. 13).—Mable is exasperated and weary of the too close attention of her sweetheart, Tom. He and Mable's chum decide to play a joke on her by feigning that they are spooning. She takes the joke seriously and declares that she will have nothing more to do with him. The family sympathizes with him, when suddenly the father suggests that the young man disguise himself as an outcast and try to win her back. Complications ensue; Tom has an altercation with three hoboes and is getting decidedly the worst of it when the sheriff appears on the scene and arrests Tom, the hoboes having run from the scene. The sheriff takes him up to a nearby farm house when lo, his sweetheart Mable rushes out and throws herself into his arms. She then takes the handcuffs from the sheriff and herself puts them on her sweetheart, who is thus made her captive for life.

IMP.

THE BRIDAL ROOM (Oct. 10).—Tom Walsh loves an office girl and is engaged to marry her. Unknown to her he furnishes two rooms in the old homestead, intending to surprise her after the marriage. But she jilts him, and on the day set for their wedding she runs away with another man, whom she marries. Tom is almost insane with rage and grief and in his terrible agony he demolishes the furnishings of one room and rushes into the bridal chamber to destroy that also, but his old mother calms him and he locks the room with a resolve that it shall never be opened unless his bride who was to be returns. Time passes and he becomes wealthy and she almost a beggar. Ruined in health she returns to her home town and by a strange freak of fate happens to overhear an Italian, whom Tom has discharged from one of the quarries which he now owns, threaten his life. Weary and in poor health she struggles to the scene of the attempted murder and saves her former sweetheart's life, but in so doing she is badly wounded. Tom carries her into his home, unlocks the bridal chamber which for five years had been closed. A reconciliation is effected and the oil of peace and joy has calmed the sea of their turbulent lives.

THE WRECKERS (Oct. 7).—The scene is laid in a little fishing village located on a rocky coast and just around a point from the lighthouse. For several years past a number of vessels have been wrecked in a mysterious manner between the village and the lighthouse. There were several well-known fishermen in the place, who could have told why if they wished, and could have told of the beacon fire on a ledge of rock, between the two projecting cliffs beyond the town, which stood at the edge of the sea and whose top commanded a view far and near. The fire was only visible from the ocean side of the cliffs. These men were secretly wreckers and one of them had a young and innocent daughter, who never dreamed of her father's business. She had two lovers, the favored one a young sailor; the other was a young man above the village people in birth and education, and was an assistant to the old doctor there. He and his rival had been the best of friends until the girl made choice between them, when a quarrel leading to blows, followed. They were reconciled, however, through the girl's efforts, and one day went up to the top of the big cliff to see if they could discover any trace of a strange light that a sailor swore he saw the night before when coming in from sea. The young doctor came back alone, greatly agitated, and said his friend had stumbled and fallen over the edge of the cliff, and that he had called him, and descended to the water and searched, but could find no trace of him. They organized a rescue party, but the result was the same, and they decided the body had been washed out to sea. The girl still refused to believe her lover dead; but in a day or two the doctor was arrested, charged with throwing him over the cliff. He protested his innocence in vain, and at the trial the girl's father swore he saw two men struggling on the cliff top the fatal afternoon. That evidence settled it, and he was convicted. He was sentenced to be hung in one week from that day. The county seat was 50 miles inland, and no railroad of course. At the very last moment he was saved by the arrival of the supposed dead man, whose fall had landed him in the secret cave of the wreckers, and from which he was rescued by means of a dream which came to his sweetheart twice in one night. He was to be killed, the girl's father reluctantly consenting, but he escaped in time to prevent legal murder.

A BAD TANGLE (Oct. 12).—At the end of a tennis game, George and Ben, tired with their exertions decide to go in bathing. The girls desire them to continue playing. They refuse and manage to steal away, secure their bathing costumes and off to the river. The girls discover them and for a lark, Jessie steals George's suit, dons it and substitutes her own clothes, which much to his discomfiture, George is obliged to wear. It happens that at the time the change of clothing is made, the police have

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VICTOR.

BETTY'S NIGHTMARE (Oct. 11).—Betty is the maid for a farmer's family but she longs for the life of an actress. She has an ardent lover in the person of John the hired man, but while really fond of him, her histrionic aspirations prevent her from fully reciprocating his affections.

The Indian-Cure-All-Medicine Company visits the nearest town and John and Betty drive over and attend a performance. During the "entertainment," the manager of the show while going his rounds selling his medicine, sees Betty and John and taken by her pretty face, he gives her a bottle. Betty is strongly impressed by the striking personality of this "great" man and returns home filled with a strange wonder at her good fortune.

She tries to induce the family to take some of the "cure-all," but as they one and all refuse, she takes several large doses herself. Then sitting down to peel potatoes for the evening meal she falls asleep and dreams. All of the tales of romance, adventure and bloodshed she had ever read went flying through her brain and she lived the most exciting, dramatic and weird life an actress ever experienced, finishing up by seeing her faithful John hanging from a railroad bridge with a train rushing over his head at the same moment that she herself is driven to a watery grave by her fiendish pursuers.

She awakens to find John splashing water in her face from a bucket of fresh well water. When she realizes that it has all been a horrible dream, she loses no time in convincing John of her unconditional love for him and her complete hatred for all things theatrical.

CHAMPION.

TO ERR IS HUMAN (Oct. 7).—Mr. Howard, a planter, receives a letter from his son Ralph, who has journeyed to New Orleans on a business trip. The letter states that his son is about to return home. The father informs his neighbors, Mr. Blair and his daughter Dorothy, of his son's intended return. They welcome the news, specially Dorothy who is in love with Ralph. Ralph takes the Mississippi River Steamer and while aboard he makes the acquaintance of a professional gambler, James Ballard, who has all the appearance of a gentleman and soon persuades Ralph to join in a game of cards. Ralph is unlucky and loses all his money and is forced to give Ballard an I. O. U. for the money borrowed from him.

Ralph arrives home and is given a hearty welcome. He is so much taken up with his love affair with Dorothy that he forgets the time is drawing near when he must make good the payment of the I. O. U. given to Ballard. He receives a letter from Ballard, stating that he will pay Ralph a visit and at the same time collect the money due him. Ralph is at a loss as to what to do, he realizes that he dare not ask his father for the money.

Ballard arrives and Ralph is forced to be civil to him. Ballard gives him a little more time to get the money. Ballard is introduced to Dorothy and taken by her good looks proceeds at once to make a conquest. Of this Ralph disapproves which causes a quarrel. Ballard threatens Ralph, and declares that he will wait till evening for the money, if he don't get it he will inform Ralph's father and try to collect it from him.

Ralph who has seen his father get some money from a planter decides to take some of it and pay Ballard, that evening the announcement of the engagement between Dorothy and Ralph is about to take place. While the guests are in the reception room, Ralph goes to his father's desk and secures some of the money. He is seen by Remus, an old servant who realizes that Ralph is committing an act of theft. Ralph goes to his room, nervous and agitated; the old servant goes there to summon Ralph, at his father's wish, sees the money in the drawer of Ralph's bureau where Ralph has hastily placed it. After Ralph leaves the room the old servant, in order to save Ralph, takes the money with the intention of returning it to the library desk. Remus goes to the library and as he is about to place the money in the desk Mr. Howard enters the library. Remus surprised puts the money in his own pocket, intending to place it in the desk as soon as the opportunity prevails. Mr. Howard discovers the absence of the money and as suspicion points to Remus, he is questioned and fearing that his young master will be found out, takes the blame on himself, confesses in order to save Ralph, hands over the money to Mr. Howard who, shocked at his old servant's action is lenient with him, but tells Remus he will have to leave the house at once Ralph learns of Remus' confession of guilt and feels remorseful. He confesses to his father who, learning of his son's motive for his act, forgives him. Mr. Howard pays his son's I. O. U. and Ballard is informed that his presence is not desired in the house. Both father and son appreciate Remus' generous act. The announcement of the engagement takes place.

NESTOR.

EMPLOYER'S LIABILITY (Oct. 7).—Lawrence Hulbert is an ambitious young lawyer. An accident occurs at one of the mines of the rich Western Mines Development Company, and Lawrence is entrusted with the mission of securing the signature of the injured man, John Strand, to a document releasing the company from actions for damages.

Despite the poor wife's appeal, John, in his sickness signs the document and, leaving one copy of the precious document with Mrs. Strand, Lawrence takes the other to the President, who is delighted at his success and appoints him attorney for the company.

Lawrence advances rapidly, and John goes down correspondingly quickly. Driven to desperation, John resolves to take Lawrence's life and goes to his home at night to fulfill his intentions. He forces an entrance, and, while waiting for Lawrence to appear, he is faced by Mrs. Hulbert. She offers him money, which he refuses, and finally gets his tale from him. John details her husband's infamies and gives her a list of families Lawrence has helped to poverty and despair. Mrs. Hulbert is astounded and crushed and believes it all against her will.

Lawrence enters and Mrs. Hulbert prevents John from killing him. She forces her husband to acknowledge the truth. She tells him her love is dead and that her future will be devoted to those whose lives Lawrence has helped to make barren.

HIS ONLY SON (Oct. 9).—Bob Madden returns home slightly intoxicated and his father angrily commands him to leave the place and shift for himself. The next morning he goes, leaving his father a note: "Dear Dad:—I am going out West and try to make a man of myself. I hope some day you will be proud of me. Your son, Bob." His father relents and, after tracing him to the station, buys a ticket for the same place. In the meanwhile, Bob has arrived, and reading a notice that cowboys with outfits are wanted on the Carter ranch, he buys an outfit from a man near the station and starts for the Carter ranch. However, the foreman will not have him, as he confesses that he cannot rope, so Bob rides on until he comes upon an Outlaw's Camp, and is glad to accept their rough hospitality.

In the meanwhile, the ranchman, Joseph Carter, receives his new automobile, but being unable to take his daughter, Jessie, sends her with the foreman for a ride. The machine breaks down and the chauffeur returns for parts, while the foreman takes his opportunity to force his attentions upon Jessie, her cries bring Bob and the outlaws to the scene. The foreman recognizes the outlaw chief and returning to the ranch, starts out at the head of the cowboys to capture the band. Bob has loaned Jessie his horse to return home, and the outlaws have just broke camp, so when the foreman and the boys return they only succeed in capturing Bob and hustle him off as an outlaw. Jessie arrives at the ranch, learns where the boys have gone, so together with her father, rides to the rescue, arriving just as his father comes along. The two fathers learn that they are old friends. The man at the station recognizes Bob, and general rejoicing takes place.

LOVE AND A LEMON (Oct. 11).—John Hobbs is a candidate for sheriff, so is Sam Barton. John is a favorite in the vicinity, but Barton has the political pull. Things look none too well for John, when Mary Lemon arrives to visit her brother's ranch. Mary is a suffragette. Having come to the country for a rest from men and work, she promptly forms an attachment for John and starts right in to turn a probable defeat into a sure victory.

Mary calls a meeting and the boys attend anticipating some amusement. They leave enthusiastic about Mary's charming personality and many of them lukewarm in their adherence to Barton. Mary is not satisfied, election day is at hand and the fight is not won. Mary being a suffragette and a lady, has a large stock of quotations at her command. She remembers one: "The way to a man's heart is through his stomach." Mary buys up all the lemons on the market and prays for high temperature on election day. Her prayer is answered and the day brings forth many violent thirsts and no saloons open. Mary opens a lemonade booth near the polls, free drinks for the adherents of John Hobbs. The temperature and the thirsts rise, men are tempted and fall, they procure free and harmless drinks and a badge bearing the caption: "Vote for John Hobbs." The election is won by lemonade and John is duly grateful, and when the last spectator is gone, shows it in the usual manner of a man wanting a girl for life, and things do not look rosy for Mary's future career as an active suffragette.

GEM.

ORPHANS (Oct. 8).—Lilly and Ned Thomas are orphans and live in a garret. They are very poor. Ned is ill and Lilly, to get food for him, takes the last thing of value they possess—a locket with their mother's picture in it to pawn. Lilly enters the pawnshop, but the clerk refuses to take the locket. Lilly on her way home finds a white bull terrier, which she brings to Ned. She tells him that she was unable to pawn the locket, but brought the dog she found, so that he may amuse himself with it.

While she is preparing milk and bread for the three, Mrs. Murphy, a neighbor, looks in. She sees their poverty and brings them some fruit and a newspaper. In looking over the paper, Ned sees the advertisement for the lost dog. Lilly takes it to the address, but the owner refuses to give her the reward offered. When Lilly arrives home, Mrs. Murphy tells her that a lady by the name of Mrs. Van Dyk has been inquiring for her and Ned, and that she will return in a short while. In due time, Mrs. Van Dyk appears. She shows the advertisement to the young people and says that she has come to give them the reward offered for the return of the dog. Seeing that Ned is ill, she sends Mrs. Murphy for food and medicine. Mrs. Van Dyk notices Lilly's locket on the table and, looking inside of it, sees a portrait of a lady. Upon asking Lilly the name she learns that it is the young people's mother. Mrs. Van Dyk shows great delight at hearing this and tells Ned and Lily that she is their aunt. They are taken away in Mrs. Van Dyk's automobile, leaving Mrs. Murphy on the doorstep waving a fond adieu.

BISON.

WHEN UNCLE SAM WAS YOUNG (Oct. 5).—Gervais Delemere and Sydney Archdale, Sr., are lifelong friends. Archdale's son, Sydney, and Constance Delemere are affianced. One day as the friends are playing chess, an Indian runner brings a message bearing the information that King George III has directed that a tax of three pence per pound be put upon tea. The message virtually presages a call to arms. The men argue violently, Archdale asserting the tax an outrage and Delemere advancing strong Royalist principles. The men part enemies and the young people are forbidden to see each other.

Hostilities start and Archdale shows his partisanship by drilling recruits. Delemere watches his daughter Constance carefully, he introduces her to Captain Devereaux and intimates to her that it will please him if she will show him attention.

Delemere and Constance are out riding, when they hear a child crying. They investigate and find a six-year-old boy apparently deserted. Constance insists upon taking the child home with her. He is the son of Captain Devereaux, who has deserted little Phillip after he has struck down his Indian wife, Osano, leaving her apparently dead. Osana recovers and vows vengeance after her kind. Constance is unaware of the child's identity. Delemere accompanies Capt. Devereaux East in answer to the call for men to serve the King. Devereaux presents Constance with a charm from his chain as a remembrance. Constance accepts it to please her father. Constance cannot face the loneliness, and accompanied by her servants she starts for Boston, accompanied by the boy, to join her father.

Arriving at a blockhouse, Constance requests accommodations for the night. It is acceded to. The blockhouse is attacked and after a bitter fight the survivors are taken prisoners by the Indians. One man escapes and, arriving at Boston, he seeks out Delemere, who receives a message from General Gage to the Mohawk chief, Main Rouge, asking him to deliver up his daughter. Delemere is on his way to Connecticut, when he is arrested for a spy by American soldiers and put into jail.

In the meantime Constance is taken to the tepee of Chief Main Rouge, where she is found by Osano, the deserted wife of Devereaux. Osano recognizes the charm, and is about to kill Constance, but fearing detection and death, she conducts the white girl to the woods and leaves her to her fate. Constance wanders about and is found in an exhausted condition by a Quaker family and is taken by them to Boston. The Archdales, father and son, are very active in the interests of the cause. Archdale, junior, leads the Boston tea party, overpowers the English crew and throws the tea chests overboard. He is also in command at the battle of Bunker Hill, from which he retreats fighting hard.

Constance visits her father in prison and secures an interview with General Washington. She obtains an order for Delemere's release.

The Declaration of Independence is signed. Delemere, Constance and the boy Phillip settle down happily in a cottage and the lad is devoted to his protectress. One afternoon Constance and the boy are seen by Osano, who attacks Constance with a knife. Phillip tries to defend her and thwarts her long enough to allow of her rescue by Sydney Archdale and his father. The squaw falls and the knife enters her side. They carry the woman to Delemere's cottage, where they find Devereaux, who has just returned from England. Osano recognizes Devereaux and denounces him as the husband who deserted her. In a fit of rage Devereaux draws his sword and lunges at Sydney, to whom Constance has run. Archdale, Sr., kills Devereaux. Osano sees the tribal mark on Phillip's arm and tells Constance he is her son. The boy runs to his protectress. The old men are reconciled and the way is open for the marriage of Constance and Sydney.

THE INDIAN RAIDERS (Oct. 8).—The Thomas family are the owners of a large horse ranch, on the borders of New Mexico. A neighboring band of Apaches, under the famous Geronimo, had for several years been at peace, consequently the Thomas ranch was in a flourishing condition. Tom, the foreman, and Jerry, one of his trusted lieutenants, are rivals for the hand of Jess, the ranch owner's daughter. The dainty little miss shows a preference for Tom. Jerry being of a naturally sullen and morose disposition, takes this preference with ill grace.

Tom and Jess go for a ride, followed by Jerry. The evening meal is the scene of the announcement of Tom's happiness. But the next morning, Jerry, unable to restrain his disappointment, accuses Jess in an insulting manner, whereupon Tom, coming up unexpectedly knocks him down. Further squabbles

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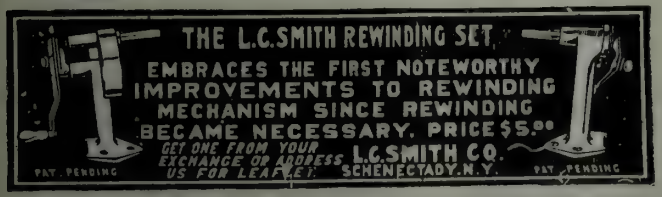
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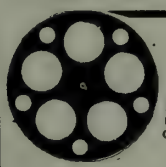

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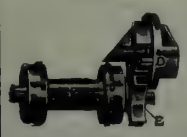

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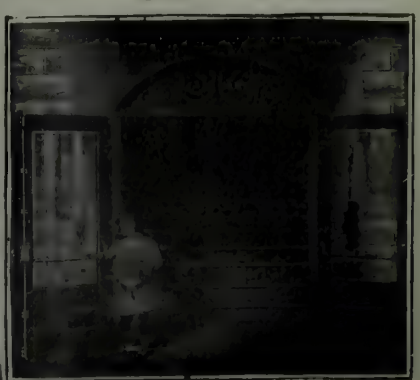

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are put an end to by the sudden discovery that Geronimo and his raiding band have visited the Thomas corral by night and left it clean of horses.

Tom and Jerry lay aside their grievances and go out side by side to fight the common enemy. Exciting scenes follow, where the horses are recovered. Geronimo and his band are routed and the cowboys return victorious. How Tom and Jerry settle their grievances, and how Jerry determines to play a man's part and go away, leaving Tom to his deserved reward, are vividly told in the final scenes of this photoplay.

THE TATTOO (Oct. 12).—Joe Carlisle sells his trading vessel and visits his friends, the Marks family. He finds that Ed. Marks, the eldest boy, is sick and when the doctor recommends that he go West, Joe persuades the family to join him. They agree and Joe together with Mrs. Marks, Ed and his sister Jess, and the two children Dick and Gertie, start in a covered camp wagon. On the way they are attacked by Indians, but beat them off. The children admire the tattoo mark on Joe's arm and persuade him to tattoo their arms in the same way.

They build a log cabin and settle down to Western life, keeping on good terms with the surrounding Indians, until one day Joe surprises Moon Face stealing a hatchet and orders him off the place. Moon Face treasures a grudge and one day swoops down upon the children while they are at play and carries off little Gertie. Dick runs home with the news and the Indian is pursued, but without success. The family mourn the loss of Gertie.

Ten years pass by and Dick grows into a handsome youth. He goes out hunting with his chum Cy. They happen on an Indian camp and are both smitten with the charms of the Chief's daughter, Star Eyes. Their visits are repeated and Dick notes with regret that Cy possesses the first place in the girl's affections. Cy asks the Chief for the hand of Star Eyes and is ordered away. Star Eyes runs away and joins Cy. The escape is discovered and several Indians follow them and, in a running fight, Cy is wounded in the arm. Star Eyes, from their stand point of vantage, keeps the Indians at bay until a posse of cowboys, led by Dick and Joe appears and the Indians are routed. Star Eyes is wounded in the arm, and when Joe splits her sleeve he discovers the tattoo mark and Star Eyes is no more. But Gertrude takes her place and the family rejoice.

MILANO.

THE GYPSY SPY (Oct. 12).—Two members of the French secret service department are commissioned to procure the plans of a submarine boat invented by and known to be in the possession of the Commander of the Hornet, a foreign cruiser. On the way to the port at which the cruiser is stationed, their attention is attracted by a band of gypsies and they are greatly impressed by the beauty of one of the gypsy girls. They stop and approach her under the pretext of having their fortunes told. She manifests a rare intelligence and the men, realizing the value such a woman could be to them in their work, gain her consent to meet them at an appointed place that night.

Zulema, gypsy girl, elated at being able to leave her old life, bids her companions good-bye, and her old mother presents her with an amulet, placing it about her neck, and informing her daughter: "This amulet contains a deadly poison. In time of trouble or danger it may protect you." Under the skillful guidance of the trained political spies, Zulema proves herself an apt pupil, and in a short time is transformed into a distinguished looking social leader. The secret agents receive information from their chief, that the Commander would attend the ball at the embassy and plan to have Zulema fascinate him.

Their plan works better than they anticipate, for it is a case of love at first sight with the Commander. And then, far from guessing their identity, the Commander inquires of the secret agents about Zulema. He is informed that she is a very wealthy widow of excellent family. After being introduced to the "charming widow," he invites her to take a boat ride with him the following afternoon and she accepts. The following day finds the Commander on his trip over the tranquil waters of the bay with Zulema at his side. On landing from the boat, Zulema by design, steps into the shallow water and under the pretext of drying her gown, gains admission to the Commander's apartment. Left alone, Zulema searches for the plans wanted by the secret agents, but her search is fruitless. Taking leave of the Commander, the girl returns to her companions and reports her failure.

But they have not counted on the Commander, for the brave sailor, braver in her absence, immediately dispatches an ardent proposal of marriage to his enchantress. Zulema accepts the Commander and soon developes a deep love for her husband, which makes her forget the odious agreement she has signed. But the agents do not forget and they lose no time in calling and reminding her of her promise. They allow her no alternative than to deliver the plans to them on pain of destroying her happiness by revealing her origin and position. In despair, she carefully searches her husband's desk and in the drawers of the bureau, while the secret service agents wait outside in an automobile.

Her husband returns unexpectedly, catches her in the act of searching through his papers and is quick to apprehend what she is looking for and, while he looks through his desk to make sure his precious plans have not been made away with, Zulema, realizing her disloyalty, seeks refuge from her shame by attempting to take the contents of the amulet which she has constantly worn.

Her actions attract her husband's attention, who prevents the desperate woman from taking her life just in the nick of time. Zulema confesses all to the man she loves and was almost forced to betray; but realizing that her action was forced upon her he readily forgives her and promises to take her where she will be safe from the secret service agents for all time.

MUTUAL FILM CORPORATION.

KEYSTONE

STOLEN GLORY (Oct. 14).—Warner is an old veteran in love with the widow Simpson. His rival is an old farmer, named Burns. Warner stands in front of the old soldiers' home, telling a crowd of old veterans of the battles he took part in, and as he unfolds the tales the scenes are depicted in the film.

Burns, with rake in his hand, listens doubtfully, makes a few sarcastic remarks and walks away. Meeting the widow Simpson he dallies awhile, and she shows him an article in the newspaper regarding the coming arrangements for the big G. A. E. parade. Burns tells her he is an old veteran, and relates the thrilling experiences he had in the army, which are shown on the screen. Warner comes up and drives Burns away.

The day of the parade arrives. Warner, arrayed in all the splendor of a faded uniform exhibits upon his breast a dozen medals. Meeting Mrs. Simpson he takes his coat off and lays it on top of a cannon while he points to each medal and explains how he won it. He discovers that one of the medals is missing, and runs pell-mell back to the home to look for it, leaving his coat behind. Mrs. Simpson saunters off and Burns comes on. The coat gives him an idea, and quickly donning it he secures a cap and goes to the parade.

Warner comes back with the missing medal, and is enraged to learn that his coat has been stolen. The street parade is then shown, with the soldiers, bands, zouaves, etc., and the old veterans, cheered by thousands of spectators along the line of march. Burns takes his place in the ranks, with his chest thrown out and carrying two small flags in his hands. Mrs. Simpson occupies a conspicuous position in the grand stand and cheers the supposed veteran as he struts by.

Warner suspects that Burns has his coat and looks for him at the parade. He interrupts the marchers and becomes involved with the marshals, but he finally spies Burns and makes a dive for him. Burns sees him and dodges in and out of the parade, with Warner hot on his trail. He finally runs back to the soldiers' home, where he divests himself of the coat, when Warner comes panting up with his heavy cane in his hand. He attempts to strike Burns, who heroically protects himself by placing the flag on his chest. Mrs. Simpson comes along and by clever coquetry manages to subdue the two angry old men and to make them shake hands.

BRONCHO

THE SHERIFF'S ADOPTED CHILD (Oct. 16).—The sheriff lives with his sister, and is engaged in running down an unknown bandit who has been quite active in the district. It develops that Jim Brown, a poor miner, who has lost his wife and is in straitened circumstances, has become embittered at the world and is the bandit, living alone with his little boy, Tom. Exciting scenes are shown as the sheriff finally trails his man to the cabin. Brown sees the posse coming and gets away, but is captured later.

Touched by the grief of the little boy, the sheriff takes Tom home and gives him a home. The boy tosses in his bed, unable to sleep as he thinks of his father in jail. He cautiously gets up and, securing a rope, a file and his father's belt and pistols, makes his way to the barred window and manages to hand them to his father.

Securing his horse he gallops away, ridinghard all night. The devotion of his boy, and the big-heartedness of the sheriff have shamed him beyond measure, and he writes the sheriff a letter telling him that henceforth he will follow the right path, and when he has redeemed himself he will send for Tom.

BISON.

(N. Y. M. P. C.).

THE VENGEANCE OF FATE (2 reels—Oct. 18).—Hazel Phillips, a young girl, is courted by two young men, Evans and Porter, in a western town. She favors Porter, and the two are married. Evans conceals his chagrin and jealousy, and continues as a friend of the young couple. One day a prospector comes into town with a bag of gold dust and nuggets, and tells an interested crowd of the big strike made in the southwest. Evans decides to seek his fortune there, and persuades Porter to accompany him. Hazel consents, and bids her husband an affectionate farewell.

The two men strike through the desert, and after months of hardship and privation Porter finally finds gold. His extreme jealousy has made Evans content to have Porter with him, as he gloated to himself that he was keeping him away from Hazel. When Porter runs in with the glad news, Evans becomes madly angered, as he realizes that Porter will go back to his wife with a fortune. An insane rage seizes him as he realizes how happy they will be. Before the astonished Porter can defend himself, Evans leaps upon him and strikes him to the earth with the butt of his pistol. The injured man staggers to his feet, but is no match for the infuriated Evans, who rains blow after blow upon his partner's head. Porter sinks to the ground, and Evans leaves him for dead.

Evans goes to Hazel and tells her a false story of how Porter died of illness; how he nursed him through it all, and how he had come to convey her husband's dying message to her. Porter is found by a tribe of Indians and nursed back to life. He recovers his health and strength but his memory is a blank, and he is adopted into the tribe. Evans goes back to the gold mine and works it. Knowing that Hazel will soon be in want, having lost her parents and with a baby to support, he lays his trap cunningly. When he goes back to ask her to marry him he finally wins her consent by persuading her it is for the good of her baby, and she accompanies him back to the wild, western country, where he has built a cabin.

A few days after her arrival, the baby wanders off into the woods and is playing on the banks of a brook when it is taken by Indians. As they are hurrying away with the child Porter appears, and the sight of the innocent baby arouses him. Not knowing that it is his own child, he makes them set her free, and she runs home with a tale which her mother believes is only childish imagination. Silently and noiselessly, Porter watches the woman through the window, and the sight of her face touches his slumbering memory, but does not awaken it. Troubled, he goes back to the camp, unable to untangle the confused thoughts which crowd upon his brain.

At this time the government agent, accompanied by an escort of soldiers, calls upon the Indians and serves notice on them to vacate the land and move to a reservation. The Indians resent the order, and wild disorder prevails in the village. Somebody strikes a blow, ready weapons spring forth, and in a moment an avalanche of redskins throw themselves upon the soldiers. Porter is struck on the head with the butt of a rifle, and the shock instantly clears his mind. The face of the woman in the cabin comes before him, and he knows it is Hazel.

The soldiers put up a futile resistance, and are soon despatched. Porter knows that it is but the beginning, that the Indians will go on the warpath, that they will hurl themselves upon the emigrants and settlers, leaving a trail of death and destruction in their wake—and he thinks of Hazel and the baby. He rushes away, hoping to reach the cabin before the rest of the tribe arrive, and succeeds. With the lapse of years, in his paint and feathers, he is not recognized by Hazel at first. From the window they se the long line of Indians thundering toward them. There is no time to be lost, so Porter throws a table behind the door, crowds Hazel and the baby behind it, and stands there unconcernedly. The Indians rush in and demolish and steal everything, but are adroitly kept from discovering the woman and child.

Evans comes home. The Indians hide, and as he approaches the cabin he is attacked and killed, his body stripped of his clothes, and the Indians go on. In the meantime the soldiers have been rushed to the scene of warfare, and corner the redskins, engaging them in a terrific fight, in which the Indians are badly defeated. Porter, with the cunning learned from the Indians, has managed to bring his wife and child to a place of safety, and the reunion is splendidly acted. The last scene shows the venegance of fate—the dilapidated cabin, with the bones of Evans lying in front, around which coyotes are sniffing.

MISCELLANEOUS

"UNIVERSAL FEATURES."

CONVICTED BY HYPNOTISM.—Dr. George Landal and his wife, Blanche, were newly wedded. He was a young physician with brilliant prospects and splendid social connections. Blanche was the only daughter of Mr. Ravenne, a man of great wealth.

One evening, as George is leaving for the club, he takes Blanche in his arms to kiss her good-night. Her eyes, rapt with love, look into his and he in mock seriousness tells her he can read her very thoughts. She makes no reply; he has hypnotized her.

It was a power he had mastered in his medical student days and now as an experiment he leaves her there while he runs off for a few hours at his club. Later in the evening he returns and arouses her from her hypnotic state by a mere snap of his finger. She awakes as though naught had happened.

Night after night he would repeat this, then go to his club. He was losing heavily these days at the club. Things were at a desperate pass; he must have money. Blanche's father had refused to help him out. Disgrace faced him that night at the club if he could not pay. Like those who are weak he determines on suicide. He gets his revolver. He wants to live, yet his next thought is of the disgrace to face if he does. Then comes

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the infernal inspiration; Blanche shall get the money he needs. He calls to her bedroom.

She appears and it is but a look from him and the spell is on; her will is nil; his will is all. Now she is but a thing to command. He tells her to dress. She does. He tells her to go to her father's home and up to his bedroom. There she is to take the keys from under his pillow, then go down to the library and unlock the safe, take out a sum of money and return with it to him.

She reaches her father's and the keys are soon secured. The safe is opened and most mechanically; she is counting out the money he has told her to obtain. She has turned to go when her father appears, having heard her come down the stairs.

The father attempts to bar her path and she, whom a mere schoolboy could otherwise have toyed with, flings her powerful father aside with the ease which accrues to abnormal strength. As he falls he strikes the heavy carved table leg with his head and she passes out of the room.

Laudal receives her as she returns, takes the money and leads her to her room. When she is back in bed he revives her from her state of hypnotic coma and soon she is again in a state of natural sleep.

Early in the morning there comes an urgent message from the doctor at her father's home. Her father is dead. She hurries over to the home and looks long and with only that love which grief can prove, on the face that she had loved so well. The doctors decided he had died during an apoplectic spell.

Laudal left her alone in her sorrow upon the pretense of attending a Medical Congress. Her health commenced to fail and she sent for the old doctor who had brought her into the world. He found her muttering incoherencies and her actions were strange. There is but one way to learn what caused her babble and that is to hypnotize her. He did and he heard her relate the horrible, terrifying truth.

Laudal returns and his actions toward Blanche spur the old doctor into a decision. All are attending an evening function when the old doctor proposes that Blanche consent to be a subject for a hypnotic test. Laudal objects, though when pressed for his reason, dare not give it. Blanche is brought under the spell and recounts the incidents which caused her father's death. Laudal attempts to escape, but the doctor has thoughtfully had a detective at hand and he is arrested.

KINEMACOLOR

OTHER PEOPLE'S CHILDREN (Sept. 26).—A confirmed bachelor driven to distraction by the neighbor's children, receives the news that his brother has left for Europe, and is sending his twins and their governess to him on a visit, during his absence. Upon arrival, the governess proves to be his ideal, but oh, the twins. His patience is tried beyond endurance. Their pranks lead them to a home quarantined for scarlet fever, and soon after they, too, take the fever. During the quarantine he and the governess learn to love one another through their anxiety for the welfare of the children. After the recovery, the twins, while playing church, marry their uncle and governess, thus breaking the ice, and relieving the bashful bachelor.

BEE CULTURE (Sept. 26).—An entertaining, as well as instructive film, depicting the handling and care of honeybees. Thousands of bees swarm in the picture. The eggs and larvae are shown, as well as the section of the comb where the bees are hatching from the larvae out of the sealed cells. The queen bee, being fed by the workers, is an interesting sight, as well as thousands of bees working on the comb, and storing up honey. Men shown gathering the honey from the hives, with unprotected hands, is a revelation to the majority.

PICTURESQUE SCENES ON THE POTOMAC RIVER (Oct. 5).—The beautiful green banks of the Potomac River, with its many interesting and historical locations, and quaint old red brick buildings, are introduced in this picture. Leaving Washington, on the famous old Potomac River excursion boats, we glide out from the docks, and approach the War College with its magnificent grounds and buildings. Sailing further down the River, we view old Fort Washington. As the steamer slowly approaches Mount Vernon, we clearly recognize the home of the first President of the United States. On the way to the great falls, the camera catches a glimpse of some little pickaninnies stealthily playing the much forbidden game of "craps," while sheltered in the green branches of a near-by tree, a little outcast with his brother is devouring a huge red watermelon. The picture closes with the wonderful falls of the Potomac.

Among the Exhibitors.

Newark, N. Y.—Goercke & Co. will erect a moving picture theater on the north side of Central Avenue and Ninth Street, this city. It has been leased to Essex Amusement Co. by Lowy, Benger & Finger Co.

Denver, Colo.—The question of a new opera house in this city will be considered.

New York, N. Y.—W. E. D. Stokes has leased the property at 2631 Broadway to the Quincy Amusement Co., which will erect a moving picture and vaudeville theater.

Dallas City, Ill.—C. A. Schultz has taken charge of the opera house. He will run moving pictures.

Eatonville, Wash.—A new picture show will be installed in the new hall here.

Racine, Wis.—C. M. Christanson, formerly manager of the Gem Theater, this city, has sold the house to C. J. Schmidt of Elgin, Ill.

Chicago, Ill.—Bids are being taken on a theater building on Fullerton Avenue near Kedzie, for O. Rollandsen, owner.

Helena, Mont.—The Orpheum Theater has changed hands and is now the property of Julius Mitchko.

Dallas, Tex.—Mutual Film Corporation, capital stock $5,000. Incorporators: J. D. Whelan, E. T. Peter.

Cassville, Wis.—Geo. Sedlmayr and W. F. Ortscheid are owners of a picture house here.

Davenport, Ia.—I. B. Balluff will open a new picture show at East Davenport.

Topeka, Kan.—The Gem will be opened at 512 Kansas Avenue, this city.

Chester, Pa.—Progress on the construction of the big stone addition to the William Penn Theater, 6th and Edgmont Avenue, is rapid.

Bloomfield, Neb.—John F. Bruhn has purchased a moving picture show in this city.

Chicago, Ill.—H. I. Dalsey, architect, 1122 Throop Street, is taking bids on a theater to be built on Irving Pk. Blvd. and Robey Street, this city.

Rolfe, Ia.—Geo. Cook sold the Scenic Theater to Gotch & Kay.

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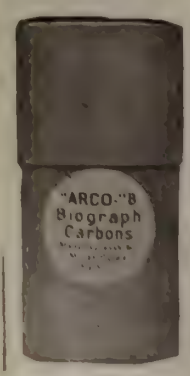

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THE MAN HUNT

PATHE TWO REELS

Kilborne, a poacher, is loved by Rose, the daughter of an old charwoman, whose cabin in the midst of a dense forest is Kilborne's rendezvous. Although Rose has often saved Kilborne from the hand of the law, brutal treatment is her only reward, for Kilborne is in love with a farmer's daughter. He is being tracked by the gendarmes, and Rose, suspecting that he is at the farmer's house, hurries there to warn him of the impending danger. The police arrive at the farm immediately after her and surround the house. When Kilborne steps through the door he is ordered to surrender.. He refuses. An officer raises his gun and fires. Rose steps in front of Kilbourne as the shot rings out and receives the bullet in her heart. As she breathes her last Kilborne weeps for the first time in his life and realizes the depth of the love he never recognized.

General

Features

Daughter of the Spy

Cines Release September 16, 1912. Two Reels

This is a story of a spy who gives shelter in his own home to a nobleman fleeing from the soldiers. The nobleman informs his host and his beautiful daughter of his identity and shortly after a file of soldiers enters the house and places him under arrest. Before going to prison, he denounces father and daughter for their duplicity. Heart-broken, at the fate of the nobleman, the daughter determines to make a desperate effort to release him. On a pretext she enters the prison and is shown about, noting carefully the location of the prisoner's cell. By a ruse, she procures the keys to the cell directly above that of the nobleman and with a crow-bar breaks a hole in the flooring, lowers a rope and helps the prisoner to liberty. The two make a perilous descent down the castle wall to the casement below. Meanwhile, the girl's father, the spy, is on the wall with the sentry, and discerning the figures of the fugitives, seizes a rifle and fires. To his horror he finds he has taken the life of his own daughter.

The Blighted Son

Pathe Release September 9, 1912. Four Reels.

This is a story of a young man whose father is very wealthy. He leads a life of reckless dissipation until the father, learning the use his son is making of the money, refuses to furnish further funds. The young fellow thereupon commits his first crime; the crime of theft. The shock of this disgrace brings an attack of apoplexy upon the father, which makes him totally blind. From this time it is a rapid drop to bankruptcy for the once honored family. When it is too late the young man realizes his error and determines to begin life anew. He leaves his native country for South Africa and, after fearful hardships, which develop the better side of his character, he returns to his native land—a man.

Fire at Sea

Pathe Release August 26, 1912. Two Reels.

An old sea captain, a slave to liquor, is hired to sail the schooner "Joanna" with a cargo of gunpowder for a revolutionary project. A young man sails with him, against the advice of his sweetheart, who has a premonition of evil. When a few days out to sea, and while the young sailor is asleep, the skipper drinks until he is irresponsible. He goes into the powder room smoking his pipe. Soon he falls asleep and the pipe, dropping from his hand, ignites the powder. A deafening roar and the vessel is a mass of flames, leaving a wreck-strewn sea and a red glow in the sky to tell a waiting sweetheart the story of her lover's fate.

Rip Van Winkle

Vitagraph Release August 19, 1912. Two Reels.

This legend is written by Washington Irving, of the time of George III of England, during the occupation of this country by the English in the 18th century. The story of Rip Van Winkle, the happy-go-lucky, ne'er-do-well, is well known to every child. Rip Van Winkle is portrayed by that eminent actor, Mr. Robert McWade, Sr., who was associated for so long with the famous Joe Jefferson. The splendid Vitagraph Company carry out the other parts in their usual creditable way.

Rameses, King of Egypt

Cines Release August 12, 1912. Two Reels.

A production of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

King Rameses, hearing of the beauty of a young shepherdess, disguises himself as a peasant and journeys to her home. She resents his ardent advances and tells him of her devoted lover, a shepherd, tending his flocks on the mountain slopes.

The King, angered, has her carried off by force to his palace. Although rejected, he determines to win her with lavishness, but without avail.

The shepherd, hearing of his lover's abduction, vows vengeance on King Rameses and attempts to stab him.

When again the king's advances to the shepherdess are rejected, he orders the two lovers before him and, in all the magnificence of the Egyptian court, he magnanimously commands their marriage to take place.

The splendor of the Oriental Courts, wonderful processions and ceremonies are all shown in a story not soon forgotten.

Don Juan and Charles V

Pathe Release July 29, 1912. Two Reels.

Charles V, abdicated the Spanish throne in favor of his son, who became Philip II. Almost the first thing Philip did was to fall in love with Lucinda, a beautiful Spanish maid, who was practically betrothed to Don Juan, a young student. Don Juan insults the new king when he finds him forcing his attentions upon Lucinda. Don is arrested and Lucinda brought to the torture chamber to see him suffer in the hope that in order to save him she will consent to marry the King. Charles V is informed of the situation and, coming out of the monastery to which he has retired, he astounds the younger men by acquainting them with the fact that they are brothers. He makes them pledge their loyalty to one another, asks Lucinda to choose between the two men and when she and Don Juan embrace, gives them his blessing.

Siege of Petersburg

Kalem Release July 22, 1912. Two Reels.

A visit of a Confederate officer to his betrothed and her family is interrupted by a young man and his crippled sister who have been made paupers by the ravages of the war. The young pauper proclaims his love for the young lady of the house, and in order to demonstrate his bravery and loyalty, enlists in the Confederate cause. Some months later the young soldier rescues his rival, the Confederate officer, from a burning bridge. A year elapses, and the pauper has been promoted to a lieutenancy. The Confederates are entrenched before Petersburg, and the Federals succeed in mining a part of the Confederates' outer works, but their batteries are discovered in time to frustrate their plans. The Confederates place a small detachment under command of the poor, young lieutenant, to keep the nearby batteries working. The officer whose life has been saved, realizes the danger to the young lieutenant, forges an order, relieving him of that hazardous duty and takes command himself. The mine is exploded and the gallant officer and his men are killed.

The Money Kings

Vitagraph Release July 15, 1912. Three Reels

This is a story of a conspiracy on the part of the Money Kings to involve the United States in a war. A representative of the United States government starts for the peace conference at The Hague, with the President's signature on an agreement of peace. The Money Kings employ a clever woman, as their secret agent, to trap the young representative and steal the precious document. A little dinner "for two" is arranged, during the course of which the woman conspirator removes the document from the young representative's coat and replaces it with one that resembles the original. The daughter of one of the Money Kings learns of the conspiracy and that the original document is in her father's safe. On a pretense she opens the safe, extracts the original message and, in turn, replaces it with one to resemble it. She sends a wireless message to the young representative on his way to The Hague, telling him of the conspiracy and to watch for her cousin in his hydroplane, bearing the original message. The Money Kings are foiled.

The Adopted Child

Pathe Release July 8, 1912. Two Reels.

A little child, whose father is lost in a foreign country seeking his fortune, becomes bereft of her mother and is adopted by some kind-hearted ragpickers. When she reaches budding womanhood she falls in love with a young physician, who reciprocates her affection. This physician is in turn loved by a young woman, married to an elderly man, and she does her best to win his affection. She makes her advances so pronounced that her husband discovers the situation and challenges the doctor to a duel, which is fought by the flickering light of a passing ragpicker's lantern. The latter recognizes in the outraged husband a remarkable resemblance to his little ward's father's photograph, and, following up this clue, he succeeds in establishing the young girl's identity and she lives out her life happily with the man of her choice under her father's roof.

Tragedy of the Desert

Kalem Release July 1, 1912. Two Reels.

This is a story of the wife of an English surgeon practicing in Egypt, who falls in love with an Oriental diplomat. When the doctor learns of his wife's infatuation, he leaves, half crazed, for the desert; becomes lost and is found by a young Egyptian woman, who carries him to her tribesmen in a Mohammedan village. When the doctor recovers his health he embraces the Mohammedan faith and marries the young Egyptian woman who rescued him. Some time after the doctor's former wife visits the quaint village with a party of tourists and discovers her husband. The Egyptian wife sees her husband and the strange woman and believes she will be deserted. The doctor accompanies his former wife to the edge of the village to bid her farewell, and when he returns to join his Egyptian wife, finds, to his horror, that the heart-broken girl has killed herself.

Film Co.

INDEPENDENT RELEASE DATES

AMERICAN.

Sept. 30—Calamity Anne's Ward (Drama).....1000
Oct. 2—The Renegade (Drama).....1000
Oct. 3—Father's Favorite (Drama).....1000
Oct. 7—Jack of Diamonds (Dr.).....1000
Oct. 9—A Sister's Devotion (Dr.).....1000
Oct. 10—Reformation of Sierra Smith (Dr.)....1000
Oct. 14—The Promise (Dr.) 1000
Oct. 16—The Border Detective (Dr.).....1000
Oct. 17—The New Cowpuncher (Dr.).....1000

AMBROSIO.

Sept. 26—Arabian Infamy (Drama).....
Oct. 2—The Bowstring (Dr.) .....

AMMEX.

Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....

"101" BISON (N. Y. M. P. CO.).

Sept. 27—On the Firing Line (Drama).....
Oct. 1—(Title not reported.)
Oct. 4—Custer's Last Raid (3 reels) (Dr.)...
Oct. 8—(Title not reported.)
Oct. 11—The Sergeant's Boy (2 reels) (Dr.)..
Oct. 15—(Title Not Reported).....
Oct. 18—The Venegance of Fate—(2 reels)—(Drama) .....

BISON (Universal.

Sept. 21—The Massacre of Santa Fe Trail (2 reels) (Drama).....
Sept. 24—The Sheriff's Reward (Drama).....
Sept. 28—At Old Fort Dearborn (Drama) (2 reels) .....
Oct. 1—A Western Episode (Dr.) .....
Oct. 5—When Uncle Sam Was Young (2 reels) (Dr.) .....
Oct. 8—The Indian Raiders—(Drama).....
Oct. 12—The Tattoo—(Drama).....

BRONCHO.

Sept. 25—His Better Self (Drama).....
Sept. 25—His Better Self (Drama).....
Oct. 2—For the Honor of the 7th (Military Dr.)
Oct. 9—An Indian Legend (Dr.).....
Oct. 16—The Sheriff's Adopted Child—(Drama)

CHAMPION.

Sept. 2—The Maid of the Rocks (Drama).....
Sept. 9—The Trysting Tree (Drama).....
Sept. 16—The Dummy Director (Drama).....
Sept. 23—Rose of the Islands (Drama).....
Sept. 30—Her Whole Duty (Dr.) .....
Oct. 7—To Err Is Human—(Drama).....

COMET.

Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy)....

CRYSTAL

Oct. 6—The Girl in the Next Room (Com.)...
Oct. 6—The Man From the North Pole (Com.)
Oct. 12—Her Dressmaker's Bills—(Comedy)....
Oct. 13—McGuirk the Sleuth—(Comedy).....

ECLAIR.

Oct. 8—All on Account of a Ring (Com.).....
Oct. 8—Surprising Eliza (Com.) .....
Oct. 10—A Choice by Accident (Com.-Dr.).....
Oct. 12—The White Bonnet (Dr.).....
Oct. 15—The Hoodoo Letter—(Comedy).....
Oct. 15—One on Jones—(Comedy).....
Oct. 17—Caprices of Fortune — (2 reels) (Drama) .....
Oct. 20—The Old Professor—(Drama).....
Oct. 20—The Sulphur Industry in Sicily (Edu.)

GAUMONT.

Oct. 10—The Tie Eternal (Dr.).....
Oct. 12—The Cotton Industry (Industrial).....
Oct. 12—Reunion Week in Eli Town (Topical)
Oct. 15—Beethoven (Drama) .....
Oct. 16—Gaumont's Weekly No. 32—(Topical)
Oct. 17—The Legend of Cagliostro (Drama).....
Oct. 19—The Panama Canal—(Topical).....

GEM.

Sept. 3—The Celebrated Case (2 reels) (Drama)
Sept. 10—A Turn of Fate (Drama).....
Sept. 17—Down By the Sounding Sea (Drama)
Sept. 24—The Legend of Montmartre (Dr.).....
Oct. 1—The Convict's Return (Dr.).....
Oct. 8—Orphans—(Drama).....

GREAT NORTHERN.

Sept. 28—A Child of Genius (Comedy).....
Sept. 28—A Sly Servant (Comedy).....
Oct. 5—I Am Going Out for a Shave (Com.)..
Oct. 5—The Tramp's Revenge (Com.).....
Oct. 7—The Black Chancellor—(3 reels) (Drama) .....

IMP.

Sept. 23—Getting Mary Married (Comedy).....1000
Sept. 26—The Parson and the Moonshiner (Dr.).1000
Sept. 28—Lie Not to Your Wife (Comedy).....
Sept. 28—Curing Hubby (Comedy) .....
Sept. 30—The Cruel Stepmother (Dr.).....
Oct. 3—The Girl From the Country (Dr.).....
Oct. 5—He Had But Fifty Cents (Com.).....
Oct. 5—A Day in an Infant Asylum (Edu.)..
Oct. 7—The Wreckers—(Drama) .....
Oct. 10—The Bridal Room—(Drama).....
Oct. 12—A Bronx Cocktail—(Comedy).....
Oct. 12—A Bad Tangle—(Comedy).....

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His Frst Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KEYSTONE.

Sept. 23—The Water Nymph (Comedy).....
Sept. 30—Riley and Schultze (Comedy).....
Sept. 30—The New Neighbor (Comedy).....
Oct. 7—The Beating He Needed (Com.).....
Oct. 7—Pedro's Dilemma (Com.) .....
Oct. 14—Stolen Glory—(Comedy).....

LUX.

Aug. 30—The Modern Child (Drama)..... 990
Sept. 6—A Cripple's Folly (Drama)..... 990
Sept. 13—Tommy's Playmate (Drama)..... 980
Sept. 20—The Little Beggar Boy (Drama)..... 963
Sept. 27—Only a Private (Drama)..... 970
Oct. 4—The Medallion (Drama)..... 983
Oct. 11—Evading Justice (Dr.) .....
Oct. 18—His Nurse—(Drama) 918

MAJESTIC.

Sept. 22—Mary's Chauffeur (Comedy).....
Sept. 24—The Butterfly (Drama).....
Sept. 29—Belligerent Benjamin (Comedy).....
Sept. 29—A Garrison Joke (Comedy).....
Oct. 1—The Call of the Blood (Drama).....
Oct. 6—The Little Music Teacher (Com.).....
Oct. 8—The Winner and the Spoils (Dr.).....
Oct. 13—The Simple Life—(Comedy-Drama)....
Oct. 15—All For Jim—(Drama).....

MILANO.

Sept. 14—The Wedding Gift (Drama).....
Sept. 21—The Two Overcoats (Comedy).....
Sept. 21—Bonifacio In Society (Comedy).....
Sept. 28—The Mysterious Auto (Comedy).....
Sept. 28—Honesty Punished (Com.-Dr.).....
Oct. 5—An Alpine Tragedy (Dr.).....
Oct. 12—The Gypsy Spy—(2 reels) (Drama)....

NESTOR.

Sept. 18—A Western Vacation (Comedy).....
Sept. 20—Won By a Call (Comedy).....
Sept. 23—Carl Van Gordon's Family (Comedy).
Sept. 25—The Criminologist (Drama).....
Sept. 27—Percy, the Bandit (Comedy).....
Sept. 30—The Old Prospector (Dr.).....
Oct. 2—The Boomerang (Com.) .....
Oct. 4—Hearts and Skirts (Com.) .....
Oct. 7—Employer's Liability—(Drama).....
Oct. 9—His Only Son—(Drama).....
Oct. 11—Love and a Lemon—(Comedy).....

POWERS.

Sept. 25—The Plan that Failed (Comedy).....
Sept. 25—Swat the Fly (Educational).....
Sept. 27—Her Ambition (Drama).....
Oct. 2—Early's Awakening (Dr.) .....
Oct. 4—Two Women (Dr.) .....
Oct. 9—Good Snuff—(Comedy) .....
Oct. 11—On the Danger Line—(Drama).....

RELIANCE.

Sept. 28—The Cuckoo Clock (Comedy-Drama)...
Oct. 2—Brothers Under the Skin (Drama).....
Oct. 5—Time Avenges (Drama) .....
Oct. 9—Guy Mannering (2 reels) (Dr.).....
Oct. 12—The Peddler's Find (Dr.).....
Oct. 16—The Bug and the Count—(Comedy)..
Oct. 16—On Account of a Handkerchief—(Com.-Dr.) .....
Oct. 19—The Organ Grinder's Ward—(Drama)..

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy). .....

SEX.

Sept. 19—Faraway Fields (Drama).....
Sept. 22—The Conflict's End (Drama).....
Sept. 26—The Old Organist (Drama).....
Sept. 29—The Hidden Bonds (Drama).....
Oct. 3—Bob's Deception (Dr.) .....
Oct. 6—The Winnings of Silas Pegg (Com.)..
Oct. 10—If Dreams Come True—(Drama).....
Oct. 13—When Twenty is in Love—(Com.-Dr.)

SOLAX.

Sept. 27—The Fugitive (Drama).....
Oct. 2—Si's Surprise Party (Comedy).....
Oct. 4—The Retreat from Eden (Drama).....
Oct. 9—Canned Harmony (Com.) .....
Oct. 11—A Fool and His Money (Com.).....
Oct. 16.—The Gold Brick—(Comedy).....
Oct. 18.—The Maverick—(Drama) .....

THANHOUSER.

Sept. 29—Please Help the Poor (Drama).....
Oct. 1—Letters of a Lifetime (Drama).....
Oct. 4—The Warning (Drama).....
Oct. 6—A Six Cylinder Elopement (Com.-Dr)..
Oct. 8—Miss Robinson Crusoe (Dr.).....
Oct. 11—(No Release this date).....
Oct. 13—Dotty the Dancer—(Com.-Dr.).....
Oct. 15—When Mercy Tempers Justice—(Drama)
Oct. 18—For the Mikado—(Drama).....

VICTOR.

Aug. 30—The Winning Punch (Dr.).....
Sept. 6—After All (Drama) .....
Sept. 13—All For Love (Drama) .....
Sept. 20—Flo's Discipline (Comedy).....
Sept. 27—The Advent of Jane (Drama).....
Oct. 4—Tangled Relatives (Dr.) .....
Oct. 11—Betty's Nightmare—(Comedy) .....

MISCELLANEOUS.

KINEMACOLOR.

Sept. 28—Other People's Children—(Com.-Dr.)..
Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic) .....

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Red Falcon, Hand Colored, 2 Reels.
Tale of Two Cities, 3 Reels.
Red Inn, or the False Friend, 2 Reels.
The Others' Sin, 4 Reels.

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.
Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Sept. 23—Friends (Drama) .....
Sept. 26—A Disappointed Mamma (Comedy)....
Sept. 26—A Mixed Affair (Comedy).....
Sept. 30—So Near, Yet So Far (Drama).....
Oct. 3—A Feud In the Kentucky Hills (Drama)
Oct. 7—The Line at Hogan's (Com.).....
Oct. 7—A Ten-Karat Hero (Com.).....
Oct. 10—The Chief's Blanket (Dr.).....
Oct. 14—In the Aisles of the Wild (Drama)...1000
Oct. 17—A Limited Divorce (Comedy).....
Oct. 17—Like the Cat, They Came Back (Com.)

CINES.

(G. Kleine.)

Sept. 17—Amalfi, Italy, and Surroundings (Sc) 225
Sept. 17—A Gun Factory (Industrial)..... 320
Sept. 17—Traditional Customs In Southern Italy (Topical) 430
Sept. 21—Betrayed For Love (Hist.-Drama)...1000
Sept. 24—A Cavalier's Romance (Drama)..... 667
Sept. 24—Castrovillari—Southern Italy (Scenic) 325
Sept. 28—Quaint Sights In Sardinia (Scenic)... 205
Sept. 28—Reuben and the Boys (Comedy)..... 975
Oct. 1—How a Brave Man Died (Drama)..... 540
Oct. 1—The Island of Malta (Scenic)..... 460
Oct. 5—Trifle Not With Love (Drama)..... 700
Oct. 5—Laino, Southern Italy (Scenic)..... 300
Oct. 8—A Glimpse of Sicily (Sc.)..... 250
Oct. 8—Artistic Glass Work (Industrial)..... 300
Oct. 8—The Wonder Powders (Com.) 450
Oct. 12—Trailing the Counterfeiters (Dr.)....1000
Oct. 15—The Adventure of the Scarecrow (Dr.).1000
Oct. 19—Among the Mountains of Calabria (Scenic) 350
Oct. 19—An Abbreviated Honeymoon (Com.).. 650

EDISON.

Sept. 18—Lazy Bill Hudson (Comedy)..... 490
Sept. 18—National Soldiers' Home, Virginia (Descriptive) 510
Sept. 20—Hearts and Diamonds (Dr.).....1000
Sept. 21—The Grandfather (Drama).....1000
Sept. 23—How Bobby Joined the Circus (Com.) 650
Sept. 23—Benares and Agra, India (Scenic).... 850
Sept. 24—The Little Girl Next Door (Drama)...1000
Sept. 25—Cynthia's Agreement (Comedy).....1000
Sept. 27—Mary In Stage Land (Drama).....1000
Sept. 28—'Ostler Joe (Drama).....1000
Sept. 30—Calumet "K" (Drama).....1000
Oct. 1—The Girl from the Country (Drama)...1000
Oct. 2—Olympic Games—Pittsburgh Y. M. C. A. (Athletic) 200
Oct. 2—The Green-eyed Monster (Comedy)... 700
Oct. 4—"Cashmere" the Chief Health Resort of India (Educational & Scenic)...1000
Oct. 5—The Usurer's Grip (Drama).....1000
Oct. 7—A Curable Disease (Dr.).....1000
Oct. 8—Under False Colors (Dr.).....1000
Oct. 9—Uncle Mun and the Minister (Com.)..1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1000
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)....1000
Oct. 15—Glimpses of Bermuda (Scenic)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650
Oct. 16—Removing Sunken Vessels (Top.-Sce.) 350
Oct. 16—Like Knights of Old (Comedy)..... 650
Oct. 18—The Foundling (Drama).....1000
Oct. 19—A Soldier's Duty (Drama).....1000

ESSANAY.

Sept. 13—Billy McGrath's Love Letters (Com.)1000
Sept. 14—Broncho Billy Outwitted (Drama)...1000
Sept. 17—Neptune's Daughter (Drama).....1000
Sept. 19—The Mixed Sample Trunk (Comedy)..1000
Sept. 20—The Love Test (Comedy).....1000
Sept. 21—Alkali Ike's Pants (Comedy).....1000
Sept. 24—Across the Broad Pacific (Scenic).....
Sept. 25—The Adventure of the Button (Com.-Dr.) 1000
Sept. 26—A Little Louder, Please (Comedy)....1000
Sept. 27—The Voice of Conscience (Drama)....1000
Sept. 28—An Indian Sunbeam (Drama).....1000
Oct. 1—Ghosts (Drama).....1000
Oct. 2—Well Matched (Comedy).....1000
Oct. 3—The Redemption of Silvers (Drama)..1000
Oct. 4—Terrible Teddy (Comedy).....1000
Oct. 5—Love On Tough Luck Ranch (Comedy)1000
Oct. 8—Alkali Ike Stung (Com.).....1000
Oct. 9—The Rebellion of Mandy (Com.).....1000
Oct. 10—The End of the Feud (Drama).....1000
Oct. 11—Not On the Circus Program (Drama).1000
Oct. 12—The Shotgun Ranchman (Drama).....1000
Oct. 15—A Mistaken Calling (Comedy).....1000
Oct. 16—The Grassville Girls (Comedy).....1000
Oct. 17—The Snare (Drama).....1000
Oct. 18—The Warning Hand (Drama).....1000
Oct. 19—The Outlaw's Sacrifice (Drama).....1000

KALEM.

Sept. 21—The Grit of the Girl Telegrapher (Drama) 1000
Sept. 23—Fat Bill's Wooing (Comedy).....
Sept. 23—Roost, the Kidder (Comedy).....
Sept. 25—Queen of the Kitchen (Comedy).....
Sept. 25—Along the River Nile (Scenic).....
Sept. 27—The Heart of John Grimm (Drama)..1000
Sept. 28—The Apache Renegade (Drama).....1000
Sept. 30—The Poacher's Pardon (Drama).....1000
Oct. 2—A Hospital Hoax (Comedy).....
Oct. 2—Ancient Temples of Egypt (Scenic)...
Oct. 4—The Village Vixen (Drama).....1000
Oct. 5—The Confederate Ironclad (Drama).....1000
Oct. 7—When Youth Meets Youth (Dr.).....1000
Oct. 9—The Belle of the Beach (Dr.).....
Oct. 9—Election Day in California (Com.)...
Oct. 11—His Mother's Picture (Dr.).....1000
Oct. 12—The Redskin Raiders (Dr.).....1000
Oct. 14—The Combination of the Safe (Dr.).1000
Oct. 16—Paying the Board Bill (Comedy).....
Oct. 16—Central Park, New York (Scenic).....
Oct. 18—The Plot That Failed (Drama).....1000
Oct. 19—The Rival Engineers (Drama).....1000

LUBIN.

Sept. 24—The Renegades (Drama) 1000
Sept. 26—Buster and the Gypsies (Comedy).....
Sept. 26—Swimming and Life Saving (Ind.).....
Sept. 27—Glued (Comedy).....
Sept. 27—The Water Wagon (Comedy).....
Sept. 28—The Doctor's Debt (Drama).....1000
Sept. 30—A Girl's Bravery (Drama).....1000
Oct. 1—The Amateur Ice-Man (Com.-Dr.).....1000
Oct. 3—The Physician of Silver Gulch (Drama).1000
Oct. 4—Spoony Sam (Comedy).....
Oct. 4—Collection Day (Comedy).....
Oct. 5—His Life (Drama).....1000
Oct. 7—The Last Rose of Summer (Dr.).....1000
Oct. 8—The Moonshiner's Daughter (Dr.).....1000
Oct. 10—The Players (Dr.).....1000
Oct. 11—Mr. Fixit (Com.).....
Oct. 11—The German Singers (Com.).....
Oct. 12—The Cringer (Dr.) 1000
Oct. 14—The Uprising (Drama).....1000
Oct. 15—Gentleman Joe (Drama).....1000
Oct. 17—Red Saunder's Sacrifice (Drama).....1000
Oct. 18—Rube's Mistake (Comedy).....
Oct. 18—Meeting Mamie's Mother (Comedy)..
Oct. 19—Caught Bluffing (Comedy).....
Oct. 19—The Sporting Editor (Com.-Dr.).....

MELIES.

Aug. 29—His Partner's Share (Drama).....1000
Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000
Oct. 3—A Western Coquette (Drama).....
Oct. 3—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000
Oct. 17—The Judgment of the Sea (Drama)..1000
Oct. 24—A Son's Example (Drama).....1000

ECLIPSE.

(G. Kleine.)

Sept. 18—A Country Holiday 730
Sept. 25—The Sacrifice (Drama).....1000
Oct. 2—A Foe to Race Suicide (Comedy)..... 500
Oct. 2—A Trip Through Belgium (Scenic)..... 500
Oct. 9—Through Derbyshire Dales (Sc.)..... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Drama).....1000

PATHE.

Sept. 11—Black Beauty (Drama).....
Sept. 12—Anguished Hours (Drama).....
Sept. 14—Saved at the Altar (Drama).....
Sept. 16—Pathe's Weekly No. 38 (Topical)...
Sept. 18—The Bandit's Spur (Drama).....
Sept. 19—The Desperado (Drama).....
Sept. 21—Silver Moon's Rescue (Drama).....
Sept. 23—Pathe's Weekly, No. 39, 1912 (Top.)
Sept. 25—Pals (Drama) .....
Sept. 26—Glacier National Park (Scenic).....
Sept. 26—The Andrew (Acrobatic).....
Sept. 28—The Filibuster's Ship (Drama).....
Sept. 30—Pathe's Weekly, No. 40, 1912 (Top.)
Sept. 30—The Man Hunt (Special Release) (Dr.)
Oct. 2—At the Burglar's Command (Comedy)
Oct. 3—Theodore Roosevelt (Topical).....
Oct. 3—Experiments With Liquid Air (Science)
Oct. 5—A Redman's Loyalty (Drama).....
Oct. 7—Pathe's Weekly No. 41 (Topical)...
Oct. 9—Passing Gypsies (Com.-Dr.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly No. 42 (Topical)....
Oct. 16—The Lass of Glouster (Drama).....
Oct. 17—The Striped Bathing Suit (Comedy)..
Oct. 17—Submarine Fauna (Edu.).....
Oct. 19—Misleading Evidence (Drama).....

C. G. P. C.

Sept. 13—For Her Lord (Drama).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel (Top.)
Sept. 17—The Elopement (Comedy).....
Sept. 17—Gerone—the Venice of Spain (Sc.)..
Sept. 20—Max's Tragedy (Comedy).....
Sept. 20—The Edmunds Klamm Ravine (Sc.)..
Sept. 24—The Princess and the Merchant (Juv.)
Sept. 27—The Musketeer's Conscience (Drama)
Oct. 1—A Well Washed House (Comedy)....
Oct. 1—Evolution and Life of a Silk Worm (Educational) .....
Oct. 4—A Ship Boy's Grit (Drama).....
Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons—Versailles—France (Sc.)
Oct. 11—His Country Before All (Dr.).....
Oct. 15—Max Fights a Duel (Comedy).....
Oct. 15—The Valley of Chevreuse and the Vaux de Cernay (Scenic).....
Oct. 18—The Rubber Industry in Malaysia (Ind.)
Oct. 18—The Convertible Auto (Comedy).....

SELIG.

Sept. 10—The Fighting Instinct (Drama.....1000
Sept. 12—The Indelible Stain (Drama).....1000
Sept. 13—The Trade Gun Bullet (Drama).....1000
Sept. 16—The Substitute Model (Drama).....1000
Sept. 17—The Brand Blotter (Drama).....1000
Sept. 19—Into the Genuine (Drama).....1000
Sept. 20—Life and Customs of the Winnebago Indians (Drama) 1000
Sept. 23—A Detective's Strategy (Drama).....1000
Sept. 24—The Cattle Rustlers (Drama).....1000
Sept. 25—Partners (Drama).....1000
Sept. 26—The Pity of It (Drama).....1000
Sept. 27—The Borrowed Umbrella (Comedy)....
Sept. 27—Harvesting Alfalfa in New Mexico (Industrial) .....
Sept. 30—Bread Upon the Waters (Drama)....1000
Oct. 1—Why Jim Reformed (Drama).....1000
Oct. 2—The Pirate's Daughter (Drama).....1000
Oct. 3—The Great Drought (Drama).....1000
Oct. 4—An Assisted Elopement (Comedy).....1000
Oct. 7—How the Cause Was Won (Dr.).....1000
Oct. 8—A Motorcycle Adventure (Dr.).....1000
Oct. 9—When Edith Played Judge and Jury (Dr.) 1000
Oct. 10—Euchred (Dr.) 1000
Oct. 11—An International Romance (Dr.).....1000
Oct. 14—Monte Cristo (3 reels) (Dr.) (Spe.)..3000
Oct. 14—My Wife's Bonnet (Comedy).....1000
Oct. 15—The Opium Smugglers (Drama).....1000
Oct. 16—The Shuttle of Fate (Drama).....1000
Oct. 17—Where Love Is, There God Is Also (Dr.) 1000
Oct. 18—Subterfuge (Comedy).....
Oct. 18—The Geisha Girls of Japan (Edu.)...

VITAGRAPH.

Sept. 20—The Burning of the Match Factory (Topical) .....
Sept. 21—Adventure of the Italian Model (Dr.)1000
Sept. 23—Bobby's Father (Drama).....1000
Sept. 24—His Lordship, the Valet (Comedy)...1000
Sept. 25—Bill Wilson's Gal (Drama).....1000
Sept. 26—The Signal Fire (Drama).....1000
Sept. 27—The Counts (Comedy).....800
Sept. 27—Weary Starts Things in Pumpkinville (Comedy) 400
Sept. 28—The Irony of Fate (Drama).....1000
Sept. 30—Her Choice (Com.-Dr.).....1000
Oct. 1—The Adventure of the Smelling Salts (Drama) 1000
Oct. 2—Bachelor Buttons (Comedy).....
Oct. 2—Diana's Legacy (Comedy).....
Oct. 3—She Cried (Comedy-Drama).....1000
Oct. 4—Her Spoiled Boy (Drama).....1000
Oct. 5—The Red Barrier (Drama).....1000
Oct. 7—Nothing to Wear (Comedy) 1000
Oct. 7—As You Like It (Special)—3 reel Drama) 3000
Oct. 8—The Godmother (Com.).....1000
Oct. 9—When Persistency and Obstinacy Meet (Dr.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Her Father's Hat (Com.)..... 700
Oct. 11—Mammoth Life-Savers (Com.)..... 300
Oct. 12—When California Was Young (Dr.)...1000
Oct. 14—Every Inch a Man (Drama).....1000
Oct. 15—Mrs. Lirriper's Lodgers (Drama).....1000
Oct. 16—An Elephant On Their Hands (Com.).1000
Oct. 17—Father's Hot Toddy (Comedy).....
Oct. 17—Evening Parade and Gun Practice at Fort Hamilton (Military).....
Oct. 18—Bunny at Sea (Comedy).....1000
Oct. 19—Four Days a Widow (Comedy).....1000
Oct. 18—A Mistake in Spelling (Com.-Dr.).....1000
Oct. 19—Bunny at Sea (Comedy) 1000

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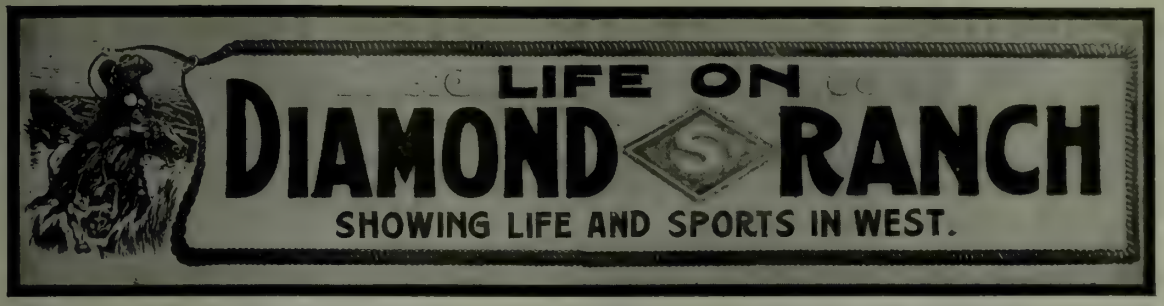

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North and South Dakota	$225
New Mexico and Arizona	$225

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Maine, New Hampshire and Vermont	$200
Georgia and Florida	$200
Texas	$190
Missouri	$190
Iowa	$170
Colorado and Wyoming	$175
California	$180

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Maine, New Hampshire and Vermont	$200
Missouri	$195
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GUARANTEE OF PERFECT PROJECTION FOR A.C. & D.C.
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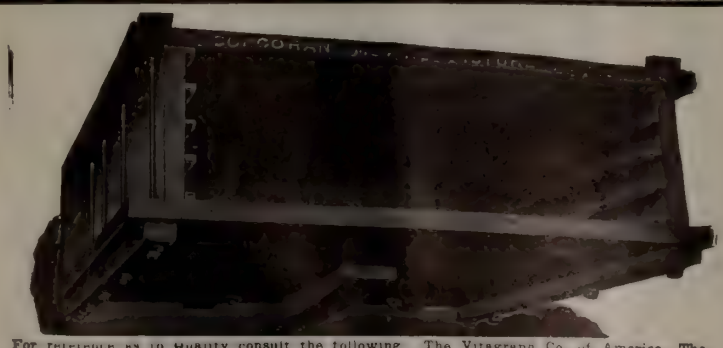

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I never knew exhibitors to be quite so enthusiastic over anything as they are over the Universal program. Their shows are no longer half-good-and-half-bum, or two-thirds-good-and-one-third punk. They are ALL good, not one or two days in the week but EVERY day! Any of my offices will give you the complete Universal program! Write!

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What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

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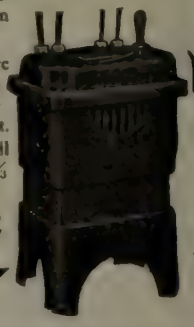

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We have a little 22 page booklet that explains all the reasons why If you want a better light at ⅓ your present cost, send for it today. It's free.

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"WHITE DOMINO"	"
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End of Robespierre's Reign	1300 "	75.00
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Ellen the Shop Girl	2200 ft.	110.00
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Mine Disaster	2 "	125.00
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The Margrave's Daughter	2 reels	100.00
The Red Falcon	2500 ft.	150.00
Mystery of Notre Dame	3 reels	150.00
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In a Fit of Anger	3 "	160.00
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The Mystery of a Banker's Safe	2500 ft.	150.00
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Wandering Nation	3000 "	300.00
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The Devil's Fury	2100 "	100.00
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It will pay you well to teach your patrons all about Moving Pictures.

The more they know about the picture players, their likes and personalities, and the more they know about the stories of the films the more frequently they will come to your theatre.

The Purpose of the Motion Picture Story Magazine is to educate people in regard to Motion Pictures, and it is doing its work well.

Its increases of circulation for the month of October on orders already received is 20,000 and we expect a further equal increase for the month of November.

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The Motion Picture Story Magazine

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And the Increased Demand for My Services Has Forced Me to Add an Architectural Department to My Business. I am Prepared to Furnish Detailed Building Plans and Specifications for Your New Theatre.

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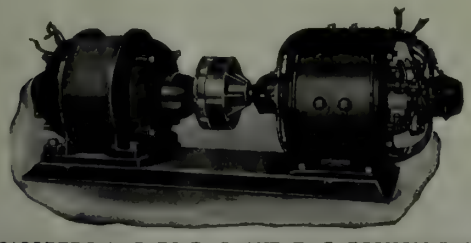

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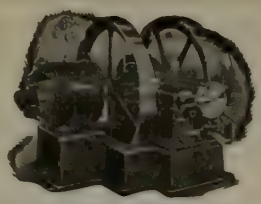

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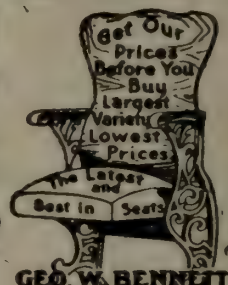

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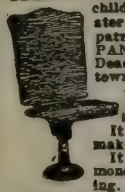

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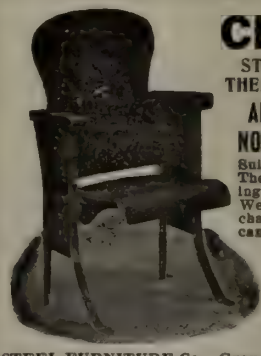

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G.MÉLIÈS

DIXON'S PLOT FRUSTRATED

The Judgment of the Sea

Captain Dixon, detailed to discover a band of smugglers, obtains lodging at their house, where he becomes enamored of Bess, the daughter. He uses his evidence against the smugglers as a club to force his love on the unwilling Bess, who is really engaged to another. But in order to save her father's life she obeys Dixon's order for a clandestine meeting on the pier. Father and lover discover the plot in time to frustrate Dixon's designs, and in evading their blows he falls into the Deep, never to return. It is the Judgment of the Sea.

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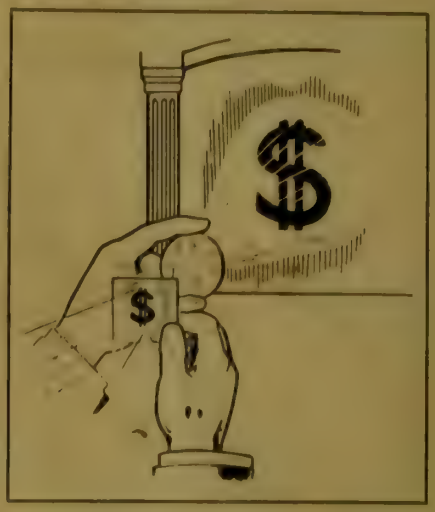
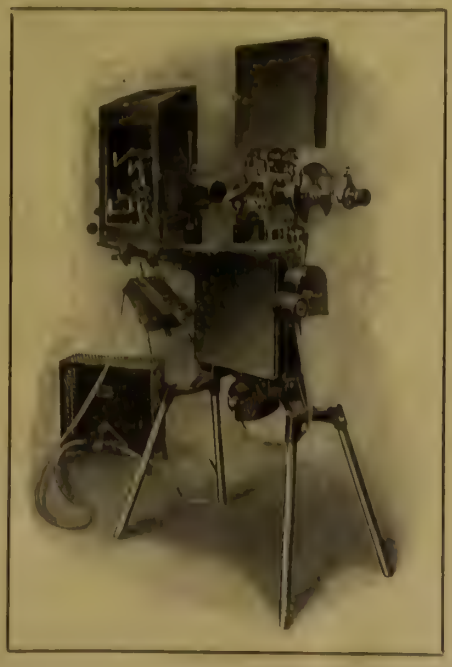


This is a subject of great importance — how to add to the pile which you have acquired through years of hard labor—that your declining days may be passed in comfort.



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MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "The Black Chancellor" (Great Northern).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

THE TWO-REELER OF TUESDAY, OCT. 29

Put Yourself In His Place

A human interest film in the

"EAST LYNNE"

class. Adapted from the book by CHARLES READE.

The Coming

"Perfect Publicity"

Feature

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Two one-sheets and a three-sheet from your exchange. Illustrated heralds from Hennegan & Company, Cincinnati, Ohio. Cuts for newspaper and circular advertising (2 column) 50 cents apiece from Standard Engraving Company, 560 Seventh Avenue, New York City. Slides 30 cents apiece from Novelty Slide Company, 20 East 14th Street, New York City.

NEXT THANHOUSER FEATURE

Sunday, October 20 **The Woman In White** IN TWO REELS

Wilkie Collins' weirdest novel as an all-star Thanhouser Mystery Masterpiece. See the "Woman," Hartright, Count Fosco, Lady Glyde, Sir Percival Glyde and the other world-famous characters as presented by the world-famous "Thanhouser Stock."

Friday, October 25 **IN A GARDEN**

You wouldn't think so prosaic a person as an old gardener could spin a most unusual love story, but there was one who did, and this is the story. He sees the sweethearts grow up together, quarrel, separate, and then years later meet again in the garden and—marry!

AND THEN THESE TWO-REEL FEATURES:

"PUT YOURSELF IN HIS PLACE," a human interest film in the "East Lynne" class. Adapted from the book of CHARLES READE.
"THE STAR OF BETHLEHEM," a Thanhouser masterpiece—that's all.
"FOREST ROSE," a realistic filmatization of EMERSON BENNETT'S thrilling story of pioneer days in the West.

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FIVE-A-WEEK ESSANAY

This Week! This Week!

FRANCIS X. BUSHMAN

IN A MAGNIFICENT DRAMATIC STUDY—Startling! Unusual! Enthralling!

Released Tuesday, Oct. 15th.

"A Mistaken Calling"

Maggie, the cook, discovers the Muse of Poetry lurking in her eyes. Maggie quits her job, writes reams of slush, and the exciting experiences that ensue make a real comedy hit. Eleanor Blanchard, John Steppling and Howard Missimer in screamingly funny roles!

Released Wednesday, Oct. 16th.

"The Grassville Girls"

A humorous summer escapade proving that all things come to he who waits. The adventures of a bunch of city boys back in their old home towns with their rural sweethearts. Picturesque in scenic beauty. "Billy" Mason and Beverly Bayne in captivating portrayals.

Released Thursday, Oct. 17th.

"The Snare"

A gripping, dramatic story entwined about the experiences of a girl detective. Forced by duty to trap a supposed crook through posing as his sweetheart, she endures agonies of conscience until Fate intervenes and the tangled meshes are straightened out in an unusual way. Beverly Bayne and Wm. Bailey featured!

Released Friday, Oct. 18th.

"The Warning Hand"

One of the month's most extraordinary features. A wonderful and startling dramatic subject, enthralling in plot-strength and portrayed with gripping intensity. The salvation of a dissolute son through the medium of an old family painting. Francis X. Bushman featured in a great study!

Released Saturday, Oct. 19th.

"The Outlaw's Sacrifice"

A sensational and spectacular Western drama, showing the sacrifice made by a hunted outlaw in saving the loved ones of the Sheriff who pursues him. A story that strikes deep and true. Staged in the heart of the hill-country.

WATCH FOR ITS COMING

"THE FALL OF MONTEZUMA"

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Three Reels—

A dynasty of death extending more than a century—The fell consequences of a bold act—A Nemesis relentless that followed the symbol of sorrow—A spirit pursuant that, having deserted its earthly Temple 2,000 years before, seemed possessed of the power of Satan—A pathway of tears that only Fate could close.

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Sat., Oct. 12 —The Cotton Industry and Special
Tues., Oct. 15—Beethoven
Thurs., Oct. 17—The Legend of Cagliostro
Sat., Oct. 19—The Panama Canal and The Naval Review at New York
Tues., Oct. 22—A Country Scandal
Thurs., Oct. 24—Love and Calino Marries a Suffragette

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DON'T FORGET

—That the OFFICIAL moving picture of **Woodrow Wilson** is to be part of the Universal program by special arrangement with the Democratic Committee!

—That Ambrosio and Crystal films are now a regular part of the Universal program!

—That our powerful "Animated Weekly" is soon to have a daily supplement, about 200 feet in length, called the "Animated Daily!"

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"Demand that Universal Program"

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UNIVERSAL FILMS TRADE MARK

Make Every Day

IMP

"THE OLD SWEETHEART."
Monday, October 14th.

There's a zest and swing to it that rivals any production of its knd. Western atmosphere and flavor. Brilliant acting.

"THE FUGITIVES."
Thursday, October 17th.

It proceeds so smoothly that it doesn't require a single subtitle. A rapturous theme in which two children play an important part.

"THE POSTMAN."
On the Same Reel:
"EVENTFUL BARGAIN DAY."
Saturday, October 19th.

Fifteen minutes of cheering diversion. A refreshing offering for the week-end.

101 BISON

"STAR EYES STRATEGY."
Tuesday, October 15th.

A novelty—a sensation. An all-Indian cast enacts an all-Indian story. Not a white man or woman plays a part in the story. Thrilling, soul-stirring situations. Realistic staging and acting.

"EARLY DAYS IN THE WEST"—TWO REELS.
Saturday, October 19th.

The trials and tribulations of the early pioneers in the West are most vividly portrayed. Innumerable electrifying, daredevil, heroic scenes. Big cast. Big production. Big picture.

A Peep Into the Future

WOMAN IN WHITE (Gem)—TWO REELS
RELEASED OCTOBER 22nd
Picturization of Wilkie Collins' greatest Novel
THE DEBT (Rex)—TWO REELS
TRAPPER BILL (Bison)—TWO REELS
THE LONG STRIKE (Imp)—TWO REELS
MANY OTHERS IN PREPARATION

NESTOR

"I OWE YOU $10."
Monday, October 14th.

A lively farce-comedy. You'll bask in the sunshine of hilarity as the story is unfolded.

"PATSY'S MISTAKE."
Wednesday, October 16th.

The situations are uproariously funny. The jollity of Patsy's befuddled condition is a spasm of laughter.

"HER FRIEND THE DOCTOR."
Friday, October 18th.

The original melancholy-chaser. The rollicking practical jokes of the sweetheart of the boys keeps the laughs bubbling over all the time.

CRYSTAL

"BELLA'S BEAU."
On the Same Reel:
"THE ONLY WOMAN IN TOWN."
Sunday, October 20th.

You'll think Pearl White was tickling your ribs. The laughs will gurgle out in spite of yourself. This is one of the best laugh-producing split-reels you ever booked.

CHAMPION

"THE GIRL IN THE GINGHAM GOWN."
Monday, October 14th.

A prettily enacted story of a wealthy young man who wooed and won a country lass. The numerous obstacles that he overcame and the extreme jealousy and brutality of his rival are vividly depicted. Splendid staging and acting.

MIL

"THE BLIN
Saturd

You won't have to ask what's it all about. T
logically that you'll grasp every situation, and
urday program.

Demand That

A Feature Day

UNIVERSAL FILMS TRADE MARK

POWERS

"THE GOLDEN ROD" and "DOES IT PAY?"
Wednesday, October 16th.

An emotional offering that affords a peep into the past of two loving old souls; on the same reel, an exhilaratingly hilarious comedy. You'll laugh till your sides ache at this true-to-life mirth-provoker.

"THE SEALED ENVELOPE."
Friday, October 18th.

You simply can't loosen your grip on this picture once it has started. The theme is gigantic in its conception; the fervency of the players will keep your eyes glued to the screen. Tense breathing dramatic finale.

GEM

"WHAT THE BELL TOLD."
Tuesday, October 15th.

Something sublime and profound about this release that will enrapture both the old folks and the little fellows. Produced with unqualified realism.

VICTOR

"THE CROSSROADS."
Friday, October 18th.

To see it is but to adore it. The most exquisite love-of-mother theme conceived of and produced with a zeal and passion that will make you live over again the story as it is enacted.

ANO

MAN'S DOG."
October 19th.

story is unfolded so naturally, so strongly, and so most forcibly impressed. A stunner for the Sat-

ECLAIR

"THE HOODOO LETTER."
On the Same Reel:
"ONE ON JONES."
Tuesday, October 15th.

You'll laugh and laugh until you are red in the face. Of all the funny ideas injected into a photoplay, this is THE funniest. Screams of laughter are followed by convulsions of merriment.

"CAPRICES OF FORTUNE"—TWO REELS.
Thursday, October 17th.

Take the good that the gods of the film industry provide. It's here. A means to an S. R. O. house. A two-reel production that unravels as pretty a story as you ever cast eyes upon. Handsomely staged and most effectively acted.

"THE OLD PROFESSOR."
On the Same Reel:
"THE SULPHUR INDUSTRY IN SICILY."
Sunday, October 20th.

If you've ever taken any kind of an examination and felt that lump in your throat and the tremor of uncertainty, you'll appreciate this picture. Along with it an interesting topical.

REX

"THE WEDDING MARCH."
Thursday, October 17th.

It will rivet the attention from the moment the old composer leaves for fields anew until he denounces the man who stole his composition just as he was about to wed the old man's daughter. Pathetically beautiful; brilliantly produced.

"LEAVES IN THE STORM."
Sunday, October 20th.

The triangle situation, always acceptable, is most adroitly and most pathetically interwoven into a pretty drama. Most effectively staged and directed.

A Peep Into the Future

LEAH THE FORSAKEN (Imp)—Three Reels
RELEASED NOVEMBER 7th
A Vivid Conception of a Noted Play
THE BLACK CHANCELLOR (Great Northern Feature)—Three Reels. GREAT CIRCUS ATTRACTION (Great Northern)—Three Reels. Every One of Them a Great Big Universal Success.

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DO IT NOW!

Ask your exchange for an early booking on the great emotional subject — THE STARBUCKS — in which the author himself, Mr. Opie Read, impersonates Jasper Starbuck.

Your patrons have probably read the book or heard him lecture — an oratorical genius — and they will appreciate seeing him in pictures — an expert actor. The production marks a new era — a study in facial expression — like a series of masterpieces — an abundance of action and heart throbs.

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Mr. Kahn is the proprietor of the Pastime, Progress and Hausseler's Theaters, San Francisco, California.

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RELEASED FRIDAY, OCTOBER 25th

THE IDOL WORSHIPER

Young girls have their prejudices. They admire and worship men with broad shoulders, blue eyes, and heroes otherwise. The girl in this story finds that a Chinaman is a hero —more of a hero than her suitor. Her friends complicate things for her until she almost marries the Chinese laundryman—but—Jack comes to the rescue and gives her the laugh! A regular Solax funny one.

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Oct 22nd.

SO-JUN-WAH AND THE TRIBAL LAW

An exciting and at the same time picturesque story of Indian and western life. The queer folk lore of the red men has furnished a plot of unusual interest. About 1,000 ft.

Oct. 23rd.

TEMPTED BY NECESSITY

An incident from the dangers that sometimes confront railroad employees. The story is full of thrilling action and is most capably acted by an excellent cast. See the onrushing train almost derailed in the sensational climax scene. About 1,000 ft.

THE INVINCIBLE PROGRAM.

Oct. 24th.

THE AWAKENING

A dramatic story of husband and wife, their love, battles, sacrifice, sudden acquisition of wealth, separation and reconciliation. Very true to life and excellently portrayed. A strong moral lesson is taught by this picture. About 1,000 ft.

Oct. 25th. **GETTING ATMOSPHERE**

One of those very unique comedies for which Selig is justly famous. The laughable story depicts the trials of a motion picture producer who is attempting to stage a photoplay. On the same reel with

THE BIWA CANAL and SHOOTING THE RAPIDS AT KATSURAGWA, JAPAN

A very unusual educational picture of travel in far off Japan. The famous Biwa Canal is one of the triumphs of Oriental engineering. Combined length about 1,000 ft.

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THURSDAY, OCTOBER 24th.

"Making Uncle Jealous"

Featuring the inimitable Alec B. Francis as "Uncle." Full of deep, lasting, comfortable humor of his own incomparable creating.

SUNDAY, OCTOBER 27th.

"Gontran's Love Stratagem"

Another of that funny Paris artist's exploits. On the same reel

"Brusia"

A journey via cinematograph through an Asiatic Turkey town of renown.

Eclair Film Company 225 West 42nd Street New York City, N. Y.

LUBIN FILMS

Released Tuesday, Oct. 15th, 1912

GENTLEMAN JOE

Length 1066 ft.

Alice Blake, fiancee of Tom Gordon, entrusts him with a valuable bracelet which needs repairs. The night that Tom gets home from his vacation, Gentleman Joe, a burglar, enters his apartments and being discovered a fight takes place in which Gordon is knocked over the head and for a time rendered insane. Later the crook falls in love with Miss Blake and presents her with a bracelet, which she recognizes as her own. Gentleman Joe is arrested and eventually Tom Gordon recovers his reason.

Released Thursday, Oct. 17th, 1912
Length about 1,000 ft.

RED SAUNDERS' SACRIFICE

Red Saunders, an outlaw who had never killed a man, makes a dash to town to get a doctor for the mother of Mary Warren, the girl he loves. A reward is on his head and Sheriff Weston tracks the outlaw, arriving at Saunders' hut in the mountains. Mrs. Warren is dead and the Sheriff makes the outlaw his prisoner. He, however, recognizes in the dead woman, the body of an old sweetheart and offers Saunders liberty, which is refused. He serves his sentence and returns to claim his sweetheart.

Released Friday, Oct. 18th, 1912 — Length about 600 ft.

MEETING MAMIE'S MOTHER

Josh Bentham is married to a pretty little shrew, who makes his life a misery. Mamie's Mother, however, comes to visit and quickly regulates her angel child, and Josh nails her trunk to the floor hoping to keep his Mother-in-law forever.

Released Friday, Oct. 18th, 1912 — Length about 400 ft.

RUBE'S MISTAKE

Farmer Cy Pettingale is told by one of his boys that a tramp is loafing about the farm. Pettingale loads his bird gun with a moderate amount of powder and a liberal charge of rock salt. He sees a form in the field and lets go. On investigation he discovers that he has spoiled the trousers of a city chap who is visiting a nearby farm.

Released Saturday, Oct. 19th, 1912 — Length about 600 ft.

THE SPORTING EDITOR

An excellent story of how two antagonistic spirits were brought together. The Managing Editor of the Evening Star details Milton Burbank, the Sporting Editor, and Gloria Driscoll of the woman's page to go to a baseball game and write it up from their own viewpoint. For a while there is an icy coolness between the two, but finally both got enthused over the game and the article was a big success. Also the association which commenced that evening.

Released Saturday, Oct. 19th, 1912 — Length about 400 ft.

CAUGHT BLUFFING

Mr. Travers and his son Billy call on Mrs. Mortimer and her daughter Dorothy. The young people who are sweethearts have a quarrel and the old folks try to square matters but are driven from the rooms. To frighten the youngsters Travers and Mrs. Mortimer feign insanity, but Billy calls the bluff and has them locked up.

Released Monday, Oct. 21st, 1912 — Length about 1,000 ft.

JUST MAINE FOLKS

Squire Lang and Bart Cullum are both sparking the Widow Walters. It is a merry war and the Widow shows little favor. At a husking bee, however, the Squire gets a red ear of corn and secures the usual forfeit. Bart to get even maneuvers to see the Lady home. On the way the Squire covers himself with a sheet and frightens Bart away as the Widow flops into the Squire's arms. Young Harry Lang and Ethel Walters make things lively by courting and it all ends in a four cornered wedding.

NOTE: The Lubin Pictures which have heretofore been released on Wednesday, will on and after September 24th be released on Tuesday.

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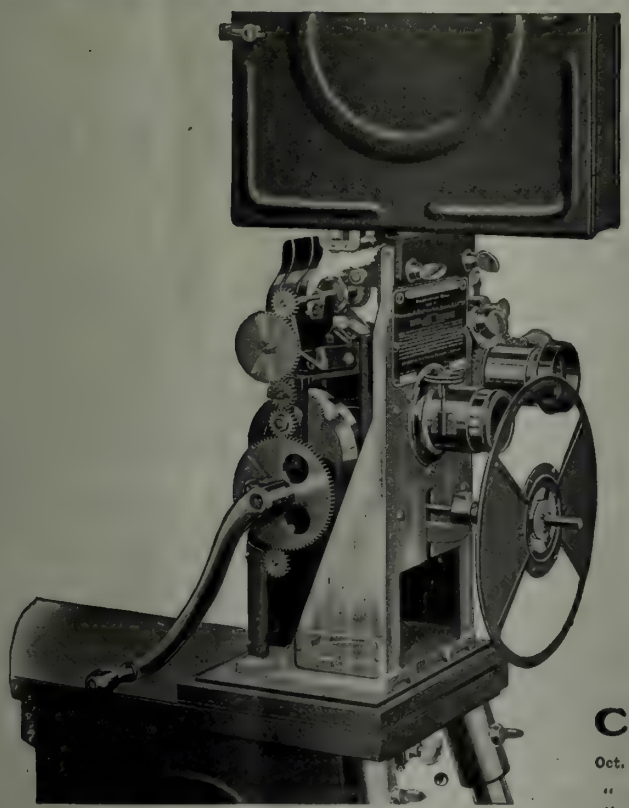

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CURRENT EDISON FILMS

Oct. 19—"A Soldier's Duty," by Chas. H. Brabin. 1,000 feet. Dramatic.
" 21—"Kitty at Boarding School." 650 feet. Comedy.
" 21—"Mother Goose in a Sixteenth Century Theatre." 350 feet. Comedy.
" 22—"At the Masquerade Ball," by M. B. Havey. 1,000 feet. Dramatic.
" 23—"At Home in the Water," a swimming demonstration, by G. H. Corsan, celebrated instructor. 400 feet. Descriptive.
" 23—"The Boy Rangers." 600 feet. Comedy.
" 25—"The Affair at Raynor's," being the fourth story of "What Happened to Mary," produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.
" 26—"Young Mrs. Eaton," by E. P. Janette. 1,000 feet. Dramatic.
" 28—"The Land Beyond the Sunset," by Dorothy G. Shore. 1,000 feet. Dramatic.
" 29—"Burmah, Rangoon, India." 350 feet. Descriptive.
" 29—"Bringing Home the Pup," by Tod Carson. 650 feet. Comedy.
" 30—"Copper Mines at Bingham, Utah." 400 feet. Scenic.
" 30—"A Suffragette in Spite of Himself," by Bannister Merwin. Produced in England.) 600 feet. Comedy.

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He proves himself to be a brave fellow. He is tried out by a couple of detectives. He shows them what manner of man he is. They acknowledge him a good one.

"MRS. LIRRIPER'S LODGERS" *Tuesday, October 15th*

Two young married people. The husband heartlessly deserts the young wife. Mr. Lirriper adopts her child when the poor girl dies. A beautiful story from Charles Dickens.

"AN ELEPHANT ON THEIR HANDS" *Wednesday, October 16th*

Old Goodsport, when intoxicated, buys him. Takes him home and gives him the run of the house. He can't get rid of him and the fun continues.

"FATHER'S HOT TODDY"
"EVENING PARADE and GUN-PRACTISE AT FORT HAMILTON" *Thursday, October 17th*

The first is a splendid comedy. It makes father feel funny and the feeling is contagious. The second shows our Coast Defenders warding off foreign attack, with their big guns.

"A MISTAKE IN SPELLING" *Friday, October 18th*

It shows what a great difference one or two misplaced letters will do. The mistake almost separates two lovers. It is corrected in time to avoid serious trouble.

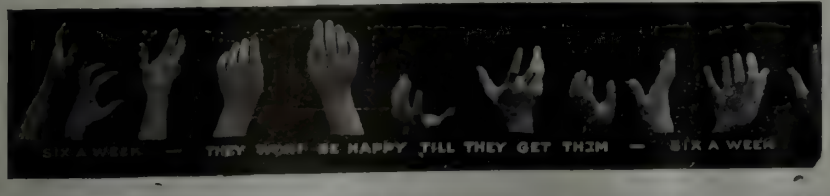
"BUNNY ALL AT SEA" *Saturday, October 19th*

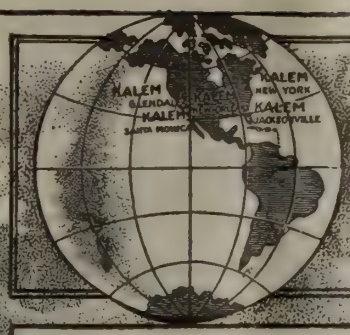
He cuts up some high jinks. Tries to command the ship. Is put to work below decks. Gives up his job and a few other things as he gazes over the rail.

NEXT WEEK, SIX A WEEK

"FOUR DAYS A WIDOW"—Merry ones. MONDAY, OCTOBER 21st
"THE SPIRIT OF THE RANGE"—Vigorous. TUESDAY, OCTOBER 22nd
"AN EXPENSIVE SHINE"
"SCENES OF IRISH LIFE AT DUBLIN" —Two at the same time.
WEDNESDAY, OCTOBER 23rd
"THE TOYMAKER"—A Joymaker. THURSDAY, OCTOBER 24th
"FAITHFUL UNTO DEATH"—Debt of Gratitude. FRIDAY, OCTOBER 25th
"IN THE FURNACE FIRE"—Love's retort. SATURDAY, OCTOBER 26th

Special Three-Reel Feature "THE MILLS OF THE GODS" Released Through the General Film Company, Monday, November 4th.





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Pat, the Soothsayer

A rollicking comedy with novel situations a-plenty. (On the same reel)

The American Rhine

(Hudson River)

Showing picturesque scenes and places of historical interest along America's most beautiful river.

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The Skinflint

The miser hoards his money, but when the Grim Reaper overtakes him he realizes his life has been a failure.

Released Saturday, Nov. 2d.

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Facts and Comments

THE MOVING PICTURE WORLD has on more than one occasion pointed out the evils of cheap vaudeville and has particularly deplored the vulgarity of some so-called illustrated songs. We have every reason to believe that we have helped in no small measure to abate these two dangerous nuisances. The offences against common sense and common decency which often hide themselves in the guise of "popular vaudeville" have sensibly diminished in the moving picture houses of the country. They have almost wholly disappeared from the smaller cities, where but a few years ago they threatened to overshadow the pictures and ruin the exhibitors. They still maintain a sort of fitful existence in some of the larger cities, but they are on the wane everywhere and do no longer constitute a peril to the sound prosperity of the motion picture. The cheap little "vaudeville circuits," that three and four years ago dotted almost the entire country, are gone, never to return.

*

The so-called illustrated song seems to be holding out more strongly and is still in vogue in many houses which are in other respects conducted with great care and efficiency. The greatest trouble the exhibitor experiences in the matter of illustrated songs lies in the lack of suitable material. Granting for the sake of argument that songs, illustrated by proper slides, may form a legitimate part of the moving picture entertainment, it must be admitted that the supply of songs and slides is too quickly exhausted. It may be doubted whether even a genius could furnish a lasting supply, and there are no geniuses in the business of providing illustrated songs. The result is always disastrous. Either the song becomes of the hackneyed and tiresome variety or else it degenerates in its eager haste for novelty into the vulgar and often indecent. The limit in the latter respect seems to have been reached recently in the what is described as "that tabasco ditty." The "song" is freely advertised in the theatrical journals which pretend to appeal to the exhibitor of motion pictures, and we are informed by the composer of this piece of obscenity that "this is the kind they want." We cannot soil the pages of THE MOVING PICTURE WORLD with any quotations from the degenerate ravings of the author nor will we mention the name of the firm which is willing to be publicly known as the sponsor of such malodorous filth. We mention the subject because such stuff constitutes a positive danger to the exhibitor. Many exhibitors are busy men, interested in a dozen or more places, and they are not always able to look after every detail in person. A careless or ignorant manager might allow a song of this character to go before an audience which is composed of sane and decent people. A manager might get such a vile song with slides to correspond in the regular service and he might even be justified in assuming that his slide exchange would not dare to send such a thing. He might not discover the atrocious nature of the thing until it showed its nastiness on the screen. The result would be harmful in the extreme. Not only would the decent people be disgusted and stay away, but the enemies of the motion picture would have a dangerous weapon against the exhibitor unfortunate enough to have such a song perpetrated in his house. The exhibitor would of course be held responsible by his patrons and by the authorities.

* * *

ONE of the biggest daily newspapers in the country, in reporting a murder case a few days ago, showed on its front page an illustration of how "Mrs.—— was strangled to death." The picture purported to demonstrate the anatomy of the throat and the various deadly grips of the strangler. This same paper has on various occasions called for "a stricter censorship of moving picture films." What would be said if a manufacturer of motion pictures were to submit such a gruesome exhibition to a board of censorship for approval? What would the public think, if any board of censorship were to allow such a picture to be exhibited? The ethics of the motion picture compare very favorably indeed with the ethics of a great portion of what is called modern journalism. If there is a more stringent need of regulation and of safeguarding public morals, the yellow newspaper, much more than the motion picture, is entitled to the speedy attention of the legislature. The yellow press has wrought untold harm in stupefying the intellect and debauching the morals of the population of our big cities, and its outcry against the evils of the cinematograph is one of the grim humors of the situation.

* * *

WE are apt, in our advertising of films, to lay too great a stress on the question of cost. This is not, to be sure, original with manufacturers of motion pictures; it characterizes all theatrical advertising. Impresarios and managers urge the public to see a certain play or hear a certain singer because the play or the singer cost the "unprecedented sum of so many thousands of dollars." It is a style of advertising that was much affected by the late Phineas T. Barnum and based upon the frivolous assumption that the American public delighted in being fooled. It is quite certain that this style of advertising is no longer effective with the intelligent portion of our public. In the last quarter of a century people have become more discriminating and exacting. They suspect all styles of flamboyant and bombastic advertising and are especially skeptical about the alleged cost of "superior and supreme productions." As a matter of fact, the cost of a production is by no means an unfailing proof of its superiority. It is the judicious and discriminating use of the money rather than the mere spending of it which secures results. There is no royal road to cinematographic fame and perfection which is paved with dollars. Art and experience are things that cannot be bought with coins and bills.

It would seem therefore that in advertising great features more stress might be laid on other points than the simple expenditure of money. The skill and the experience of actors or directors or manufacturers, the advantages of fine technical equipment and a hundred other things carry more conviction than the statement of the amount of money alleged to have been spent on a production. People will know that there cannot be any thing cheap in connection with a film which aspires to be classed as a great feature. Plain and simple words are still the most emphatic and convincing.

"Saved"

By Louis Reeves Harrison

THERE are certain manufacturers whom I refuse to name who have the temerity to turn out original photoplays now and then, but the sooner we get down to a dead level of monotony in production, with no variety whatever, the easier it will be for all concerned, including the hard-worked critics who have to chase like cowboys over the vocabulary of the English language to brighten up *their* stories. After the people in front see the same situation portrayed on the screen four or five thousand times they will get so used to it that they will not mind in the least.

Let us all center upon the edifying spectacle of a crime ascribed to a pure and innocent cowboy hero because of a *clue,* his undershirt button or some other sure means of identification. Have a lot of leather-legged men and fresh horses waiting at the village store—you can even introduce a sheriff with a tin star—and start them in a chase over any old territory that comes handy, with the guiltless hero riding only a few yards in front. Then comes the lynching party. By way of perfectly thrilling suspense have a noose put over his neck. Now we can have the real villain shot in a brawl—a bar-room scrap is instructive—and suffer pangs of remorse. He confesses. Rescue can be varied, as follows—these ideas are not copyrighted:

Mother	drives	to	rescue.	Hero	Saved.
Girl	rides	"	"	"	"
Chum	runs	"	"	"	"
Child	taken	"	"	"	"

If we had all four in one evening we could have a voting contest as to which was best.

In case such a strain on the nerves be too great, the advantage of keeping a racing stable under stress of circumstances may be set forth in a milder drama of far-west high-tension. The opening scene can discover a miner with a pick and a pan—these essential properties may be procured without great cost. He may be the spiritless caretaker of a family—slam in a child or two to stir the audience up to the highest sympathetic pitch—or he may be a young hero seeking his fortune for the girl he left behind him to be snapped up by a common ordinary Wall Street broker of taxicab tendencies. At the very last despairing moment an accident occurs—perhaps he shifts his chewing gum and changes the whole course of his life—and lo! there is enough gold in sight to buy a breakfast at the Saint Regis. He stakes his claim and wastes time telling about it. Enter villain through the bushes. He rolls his eyes to the four cardinal points of the compass and jumps the claim. Struggle, race, breakdown, race,—the whole audience is now breathless with expectation that is not unmingled with doubt, for nobody knows how the play is going to end—then it all ends well. The caretaker embraces his family, or the hero his prospective one, and the villain slinks away, or the Wall Street broker goes back broken-hearted to his hot bird, cold bottle and Lobster-Square soubrette.

It is said that a baby dies somewhere in the so-called civilized world every 10 seconds, or, to be more impressively accurate, 360 every hour, 8,640 every day, 3,153,600 every year, though one half of this deplorable loss is preventable. Watch the screen and see how many are saved by the specialist. He saves mother, too, after a lingering illness by bringing in some other baby to replace the one she inadvertently lost. This has been a favorite method of restoring her mental balance since "Mother Love" appeared some years ago. The night-gown child in prayer has awakened the joint conscience of more crooks than pass civil service examination in our police department, and I go a long ways in saying that Lady and Burglar, telephone and police station, have preserved for posterity with frugal care more jewels than enter the port of New York undeclared in the false-bottomed trunks of our best families.

When two men and one woman get busy on the screen, we may confidently look for a killing. There may be a duel in which the life of the loved one is spared at the last moment by the interposition of the heroine, though she die in the attempt. Or the hero may be misled and take poison, while the antidote limps along in such a provoking way that we wish it would hurry up. If the villain happens to be a Count—we are supposed to hate these titled foreigners who marry our richest heiresses-es-es—the man with the turned-up mustache and flat-brimmed plug usually steals the silver and enlightens misinformed stern pa-*pah* just as the wedding bells are about to ring.

The mortgage on the farm is still in stock, though there were more automobiles at a recent farmer's picnic in Iowa than could be counted on Fifth Avenue any bright October afternoon. Chin-whiskers in cowhide boots is the jay-director's idea of the man who owns and works the sweeping acres of our fair land, a finer type than the English country gentleman of idle aims and oppresive methods. So the manliest man our society has produced is still theatrically presented as a straw-chewing imbecile who has to be helped out of difficulties, though he won his conquering way, his own employer, by individual effort of the cleanest and most wholesome kind.

The Girl-Reporter saves the situation and makes a scoop at the same time. The Railroad-Operator saves the train from destruction, or the innocent heroine tied on the track. The Faithful-Servant saves his master in time of stress at the cost of all he values, even life itself. Men plunge over cliffs, down into gullies, through raging waters, into houses where the smoke pot is working overtime, and all for the love of her, while the number of blind men whose sight is miraculously saved should attract the attention of the International Congress of Scientists.

The number of kidnapped children is alarmingly on the increase, and the bomb is still burning where it will do most harm while we sit in front and watch the fuse sputter its deadly way towards the explosive projectile unmoved because it has been delicately indicated to us that the one who really ought to be blown up will get his or the hero will surely be on time. It is *so* exciting! Then think of the high quality of imagination required to *conceive* of such astounding expedients.

When all these themes have been worked threadbare and relegated to the theatrical lumber room with the mechanical devices of long ago, when what is obviouly irrational and stupidly silly has gone to the film scrap heap, when feuds and shooting on sight that do not belong to the normal life that most of us recognize appear only as frayed relics of the past or of some remote phase of our being, when directors are weary of trying to revive stale stories or deconventionalize what lacks the intrinsic quality to entertain modern audiences, we may get some plays with a punch, in which characters evolve their own destiny instead of being saved.

"The Lion Tamer's Revenge" (Cines)

Reviewed by James S. McQuade

THE Cines people can lay "the flattering unction" to their souls that, having once put their brains and hands to the doing of a big thing in the producing field, they always do it well. One recalls to mind "Brutus," "Rameses, King of Egypt," "Richard, the Lion Hearted," "The Daughter of the Spy," and others among the number of their great productions, and in none of them could disappointment find a resting place. There have been weak spots, of course, in some of them, as in all films, but these minor defects have been lost sight of in the admiration created by the fine ensemble of each.

In the feature subject under review (the title of which alone gives one a thrill), "The Lion Tamer's Revenge," the Cines people have a two-reel release that is found to create for their product a still greater demand in America. In this country, where there are so many circus fans, everyone is familiar with the constant dangers surrounding a lion tamer and his assistants. Now and again, during the circus season, the newspapers convey the intelligence of narrow escapes or of a fearful death from the attack of vicious lions; and the risks are considered so great by circus owners that lions are now carried chiefly for exhibitions in the circus annex and are very seldom seen performing in the ring. The circus scenes in "A Lion Tamer's Revenge" will, therefore, form a series of thrilling spectacles, apart from the culminating tragedy, for the lion tamer is seen dominating fully twenty Barbary lions in the arena, being assisted by a lady equally as fearless as he.

The acting of this lion tamer, by stage name Herman, in real life Alfred Schneider, will rather astonish everyone who views these films. A man of fierce personality and proof against fear, he can yet be tortured and utterly cast down by the knowledge that his affianced loves another. The only tenderness he has ever known is consumed by his savage desire for revenge, and he attempts to sacrifice her and her lover at the same moment by placing them helpless in the arena into which he drives a score of maddened, hungry lions. If one watches this man carefully, all through the exciting and absorbing scenes, there will not be found a single moment during which he has failed to live his part—not act it, mark you. His final struggle with the officers over the mangled body of his rival, to get at the woman who has betrayed him and escaped his vengeance, is a fitting climax to the brute ferocity of his nature.

Cleo, betrothed to Herman, has been given talented delineation by Miss Marcella Meier. The portrayal rightly shows that Cleo is dominated by Herman and that no real love can exist where fear has entered. Anthony Novelli makes a devoted lover and a gallant officer in the role of Lieutenant Alexander. His stand against the lions in the final scene is a despairing effort for the salvation of Cleo and himself.

The circus clown becomes a miniature Iago in the

Scene from the Cines Special Feature, "The Lion Tamer's Revenge."

capable care of Charles Maestro. He does not attract us greatly by his ring grotesques, but he very emphatically impresses us by his diabolical cunning and cruelty in prompting Herman, in his pursuit of vengeance.

The staging and settings are in nice keeping with the story. The interior, showing the great amphitheater, in which the big cage for the lion act is placed and the audience in attendance, adds a fine touch of realism. Cleo's dressing-room and her interview with Lieutenant Alexander, followed by the stormy meeting with Herman,

Scene from the Cines Special Feature, "The Lion Tamer's Revenge."

afford impressive atmosphere and stirring situations. Good photography is evident throughout the two reels.

THE CAST.

Herman, a lion tamer.....Alfred Schneider
Cleo, his affianced.....Miss Marcella Meier
Lieutenant Alexander.....Anthony Novelli
The Clown.....Charles Maestro

The incidents of the story are laid in Rome. Herman, a lion tamer, and Cleo, his assistant, are the leading figures of a circus that is showing in one of the great Roman amphitheaters. Cleo is betrothed to Herman and he loves her with a love that is intense. This love begets in him none of the tenderness that endears a man to a woman; it is rather the similitude of a lion's rights over his mate; rights for which he will battle to the death against an intruder and, if needs be, include her in the slaughter.

It is only to be expected that Cleo's nature has never been stirred by such devotion. Her lover is her master, a task master at that, and she pines in secret for a something that will transform the galling chains into links of sunshine. This something is introduced into her life one day, when Lieutenant Alexander, of the Roman army, presents her with a bouquet of beautiful flowers, ostensibly as a token of his admiration for her grace and skill in an equestrienne act, but really as an expression of his sincere admiration of herself as a woman. Herman, whose eyes overlook nothing in which Cleo is concerned, observes the act, and we see a snarl on his lips as he questions her in the ring. Her easy, candid reply reassures him, and the snarl is succeeded by a smile as he learns that the gracious little gift is from a stranger.

But the Lieutenant, in his blind infatuation, bungles things, and takes the first step in what is destined to become a tragedy. He follows Cleo to her dressing-room and, on being rebuffed, shows such deep disconsolation that the warm heart of the woman is touched. Besides, he has brought a thrill to her heart that has been hitherto unknown to her; and, moved by sympathy and attracted by his fine appearance, she consoles him by a soft pat on the shoulder and by musical words that electrify the man. Ardent lover that he is, it is only after a few endearing words that he takes her in his arms and kisses her. Herman opens the door almost at the moment and the lovers just escape being discovered. Here we have a fine display of clever acting by Miss Meier and Anthony Novelli. The latter especially, as the lieutenant, throws the lion tamer off the scent by his quickly assumed nonchalance.

The Lieutenant departs. Herman's jealousy being aroused, he turns ferociously on Cleo and gives her much the same rough usage as he would one of his refractory animals. She is thoroughly cowed and mute before him and he leaves her with a threat should she dare to love another man.

The lion tamer grows more jealous as he thinks of the attentions of the Lieutenant, and he arranges with the clown of the circus to spy on her movements. Cleo receives a clandestine letter from Lieutenant Alexander, and joins him on an autoing trip. She is followed by the clown, who succeeds in gaining a place on the back springs of the auto as it speeds away.

Cleo is late for dinner that day, and on being reprimanded by Herman, gives an evasive explanation. At this juncture the clown comes into the dinner table, and makes signs to Herman to follow him out of doors. There he tells him of the meeting and of the tender words that have passed between the lovers. Returning to the room, Herman accuses Cleo of her duplicity before the

Scene from the Cines Special Feature, "The Lion Tamer's Revenge."

entire circus force, and forbids her to leave the circus premises in the future.

But the lovers meet again, and a fiendish plan is suggested to Herman by the clown to entrap them. He calls on Cleo and good naturedly offers to carry a note from her to Alexander. Deceived by his manner, she writes the note and delivers it to him. The clown carries it direct to Herman, who opens it carefully and reads it. Then it is re-sealed, and the clown takes it to the Lieutenant, who is overjoyed to receive it.

This note fixes a meeting-place for the lovers, the following night. The Lieutenant tells the clown, verbally, that he will be at the rendezvous and requests him to advise Cleo accordingly. This is done and Herman is informed of the particulars.

The fateful night arrives. The clown calls on Cleo and notifies her that Lieutenant Alexander awaits her outside. He then joins Herman, who is waiting in a

concealed spot near the door, through which Cleo must pass. As she cautiously emerges, Cleo is seized from behind by the conspirators, and is gagged and bound. They then carry her to the caged arena in which the lions perform, and tie her to the bars.

The clown meets the Lieutenant at the appointed spot and asks him to follow him to the place where Cleo awaits him. Suspecting nothing, Alexander is led into the arena. He begins to feel that he has been entrapped, just as the clown rushes from him through the gate and locks it. Now the plot unfolds itself to him, and, like a brave man, he determines to die gamely. Seizing a platform leaning up against the cage bars, he pulls it aside, thinking it may lead to safety. With horror, he discovers Cleo behind it in a fainting condition, upheld by the thongs which bind her to the bars. Then the whole truth flashes on him.

Now the thunderous roars of the lions which are being turned into the arena by Herman fall on his ears. He again places the platform in front of Cleo and gets behind it himself, hoping to be able to keep the brutes from reaching her. All in vain. The infuriated animals crowd around the spot with such fierce determination that he rushes out into the center of the arena to distract their attention from his beloved. He wrestles with them desperately, and we see him go down. After that there is a merciful hiatus, during which Cleo makes her escape, just how the producer has failed to show us.

The final scene shows the arrival of the police in the arena next morning. A white sheet hides the ghastly remains of what had once been a gallant soldier. Herman explains to the police that the tragedy is due to an accident; but Cleo, with avenging finger, points to him as the man who had lured the Lieutenant to the spot. He springs at her like a wild animal, but is seized by the officers.

The films will be released by the General Film Company on October 21st.

Scenes from the Cines Special Feature, "The Lion Tamer's Revenge."

EXTENT OF OUR FOREIGN FILM TRADE.

Fifteen thousand miles of motion-picture films were exported from the United States in the last fiscal year, while nearly 3,000 miles were imported, is the summary of U. S. Consular reports. The exact length of the motion-picture films exported in the year ending June 30, 1912, according to the Division of Statistics of Consular Bureau, was 80,035,302 feet, valued at $6,815,060; the exact length of the motion-picture films imported was 14,274,768 feet of "positives," valued at $825,083, exclusive of other films and plates valued at $179,130, of which the quantity is not stated. A comparison of the exports in 1912 with those of preceding years is impracticable, since 1912 was the first fiscal year in which the quantity of motion-picture films exported (measured in feet) was recorded in the statistical returns to the Department of Commerce and Labor. The fact, however, that photographic goods, of which motion-picture films form apparently about 75 per cent of the total, amounted to nearly 10 million dollars' value in the exports of 1912, against a little over 7 million in 1911 and 4¾ million in 1910, suggests a very rapid growth in the exportation of motion-picture films. On the import side the growth is much less strongly marked, the figures being for "positives" 14¼ million feet in 1912, against 11¾ million in 1911.

A large proportion of the motion-picture films now used in the various parts of the world are manufactured in the United States. About two-thirds of those exported go in the "unexposed" form, ready for use in taking pictures in those parts of the world to which sent. The other one-third is in the completed state, having been utilized in the United States in making finished motion-picture films ready for use in placing illustrations upon the screen. Of the importations, practically all are "exposed" films, views taken in other parts of the world for use in the United States.

THE CINEMATOGRAPH AND NATURAL SCIENCE.

By Leonard Donaldson.

The main part of this book deals with the achievements and possibilities of cinematography as an aid to scientific research. It is not claimed that the work is in any sense of the word exhaustive. The application of the motion picture to science is at present in a purely experimental and inchoate stage. The book clearly reflects this fact. It contains however a quantity of valuable data. It is practical throughout and carefully avoids the ranting rhetoric to which we have to listen whenever a "reformer" attempts to descant on the educational value of the motion picture. Some of the chapters are exceedingly interesting, notably chapters IV, V and VIII. The last named chapter gives us a glimpse of what the motion picture will do for the teaching of natural history. It deals in a brief manner with "Life in an Ant Hill," "Life and Habits of the Wasp," "The Evolution of the Frog," "Life and Habits of Fresh Water Fish." No friend of the motion picture can fail to be delighted and instructed by means of this little book. It is written in a clear and popular style and abounds in the narration of interesting adventures and experiments. There is a supplement entitled "Sidelights on Scientific Cinematography." This supplement consists of a series of articles which the author had contributed to the "Bioscope," the well known English periodical. The supplement makes just as interesting reading as the main part of the book.

JACKSON MANAGES ATLANTA HOUSES.

Mr. James F. Jackson is the new manager of the Alcazar and Savoy theaters in Atlanta, Georgia. Mr. Jackson recently resigned the management of the Trenton Theater in Lynchburg, Va., to accept the position he now holds.

"Woman In White"

A Gem-Universal Feature.

Reviewed by Louis Reeves Harrison.

A GREAT sensation was made by the novel of this name when it was released from the publisher's hands, and much doubt was expressed about the correct presentation of the legal points incidental to the story, but the author spared himself no pains to lead his readers aright, employing a solicitor of great experience to guide his own steps where they led him into the intricate labyrinth of the law. All doubtful questions were submitted to eminent authority, even to correction of the proof sheets, and events proved that these precautions were not taken in vain.

The types in the photodrama are admirably chosen, and the characterization made as clear as possible within the limitations of a two-reel presentation that covers the tremendous action of a great two-volume novel and is compelled to devote a great deal of space to explanatory sub-titles. "Count Fosco," "Laura" and "Walter Hartwright" are all impersonated very close to the author's ideals, and are what he would have liked to have seen if he had been able to witness his entertaining story exhibited in picture form.

Scene from "Woman in White" (Gem).

Wilkie Collins, like all men of fine selective taste, believed strongly in characterization and expressed himself on this subject so ably that his words are worth quoting for the sake of those who are really interested in moving pictures and aspire to elevate them to a rank with the fine arts. Beginning with a statement that he has always held the old-fashioned opinion that the primary object of a work of fiction was to tell a good story, he modifies it to the extent of saying that the first condition to be observed is that of character delineation. He says:

"The first effect produced by any narrative of events is essentially dependent, not on the events themselves, but on the human interest which is directly connected with them. It may be possible in novel writing"—and this is true of photodrama production—"to present characters successfully without telling a story; but it is not possible to tell a story successfully without presenting the characters; their existence as recognizable realities being the sole condition on which the story can be told."

If that clear statement could be cut out and pasted up in every studio in America it might have an effect that critics have been aiming at for the past two or three years. If it had that effect, the photoplays would gradually rise in character and value to a point now occupied by the few that have been written and set forth by men who are thoroughly conversant with their respective branches of the business. The general average might be raised to the quality of our few rare masterpieces.

I must compliment the director of the Gem production upon the care and taste shown in much of the interior furnishing and certain important exteriors, such as the church scene, as these have necessarily to conform as far as possible to the peculiar characteristics of English country life. Having traveled and sojourned in nearly all parts of England, I was favorably impressed by the serious attempt to handle this subject in a consistent and at the same time picturesque manner. After a discriminating choice of types and an esthetic judgment of scenic effects the story itself has been followed according to dramatic necessities rather in the line of early mystery chosen by the author in his work of fiction.

CAST OF CHARACTERS.

Woman in White / Laura	Janet Salsbury
Percival Glyde	Charles Craig
Count Fosco	Alec Frank
Pesca	Lyman Rabbe
Walter Hartwright	Charles Perley

"The "Woman in White" is the story of a bold substitution made because a young wife refused to transfer her property to her scheming husband, Laura being the wife and Sir Percival Glyde being the husband. The Woman in White of the story is a girl of about Laura's general age and personal appearance, who has exhibited mental peculiarities from childhood. They were harmless in a way, one of the principal eccentricities being that of always dressing in white. When she finally became a source of distress to her own mother, the latter preferred to have her placed in a private establishment rather than a pauper asylum, and the mother thus played a part in the strange deception which was practiced by Sir Percival Glyde and Count Fosco.

Scene from "Woman in White" (Gem).

In order to obtain an enormous estate which would descend to Sir Percival in case of Laura's death without issue, the feeble minded and feeble bodied Woman in White was drilled to impersonate Laura while the latter was incarcerated in a private madhouse. Such is the plot of the story with Count Fosco as the principal conspirator and a little Italian named Professor Pesca as the real instrument of justice, although Laura's lover, Walter Hartwright, was an active agent.

The photodrama opens with a revelation of the existence of one of those brotherhoods organized in Latin countries for political or criminal purpses. The members of the secret society are all gathered when Count Fosco betrays them by signaling to the police. A raid and terrific struggle follow; but little Professor Pesca escapes to the consternation of the Judas who has betrayed his fellow-members of the society.

The love story of Walter Hartwright follows. He is the drawing master at the home of Laura and falls deeply in love with her. His love is reciprocated by the charming young girl, but the usual obstacle interposes that makes stories of this kind interesting. Laura's husband has already been selected for her and the discovery of her affection for the drawing-master results in his discharge. An end being made to the intimate relations she enjoyed with Walter Hartwright, and the young girl being completely under the dominance of her English father, she is compelled to marry the baronet that he has chosen, Sir Percival Glyde.

Sir Percival Glyde is one of the decadent gentlemen of title who come to this country every year in search of some weak-minded heiress; and as his main purpose in matrimony is that of obtaining property he falls into the scheme of substitution suggested by bold Count Fosco. He has borrowed money from Fosco, and is such a moral idiot himself that he consents to have his wife drugged and incarcerated in a madhouse when she refuses to transfer her inheritance to him.

It is almost unbelievable at this stage of our civilization that such a scheme could be carried out without immediate discovery because of the large number of people involved in transferring the young wife from her home to the private asylum and in the acceptance as a substitute of the half-witted woman who is nearly at the point of death. There could be no intelligent and honest acceptance of the sickly idiot in the place of the bright and charming girl she resembled, but as a matter of fact, the use of private asylums in England for the purpose of incarcerating people who are in the way was so common at that time that the great novels of Wilkie Collins and Charles Reade on that subject stirred up a political and moral revolution such as may accompany the revelations in our own police scandal.

Laura manages to escape from the private asylum after her substitute has died and been buried and she visits the graveyard where a stone has been raised sacred to her memory. Walter Hartwright meets her there. Believing her to be dead he visits her tomb as a matter of sentiment and finds a woman in black who is none other than the one supposed to be lying beneath the sod.

The story now turns to the re-establishment of Laura's identity and this is brought about by the intuitive steps taken by Hartwright to follow up the associations of Sir Percival Glyde. He finds him in company with Count Fosco, then shadows the latter persistently, but without result, until he describes the arch villain to his particular friend and associate, little Professor Pesca.

Pesca has not forgotten the treachery of Count Fosco and might be excused for writing the latter's death warrant on the spot. Instead, he gives Walter a communication to deliver which warns Fosco that he will meet his death by secret violence unless he re-establishes the right of the living Laura to her inheritance and to her place in societv. Armed with this letter Walter extorts a written confession from the arch conspirator, the consideration being that Count Fosco shall be permitted two days' time to escape vengeance at the hands of the Brotherhood.

The interesting and impressive Count Fosco, one of the boldest villains ever delineated in the social drama, removes the hirsute ornaments on his face and otherwise disguises himself to escape what should be coming to him. We feel that he is well out of the way, but what about the drunken decadent of attractive title, Sir Percival Glyde, who has slipped into matrimony and a tremendous inheritance with a conscienceless lack of scruples peculiar to his kind?

A visitation of God causes the death of Sir Percival Glyde in a highly dramatic fire scene. He is partially destroyed when rescued by Walter Hartwright and carried into the open to perish miserably. His dying confession completes the chain of evidence necessary to prove his own infamy and the true identity of the young wife he had placed in a private madhouse. The play ends with the final terror of Count Fosco. He has been detected by members of the Brotherhood in spite of his disguise and is shadowed from point to point in some very effective scenes until we see him in the last one lying dead at the heads of those he betrayed, alone in a humiliating end of a long life of degraded ability.

MILWAUKEE CUP RACE PICTURES.

The Feature and Educational Film Company, of Cleveland, Ohio, has secured excellent pictures of the Vanderbilt Cup automobile races at Milwaukee, Wis., and is prepared to book or sell prints for each large city. These pictures are especially sensational, as all speed records were shattered and Bruce Brown was killed during one of the events.

"Put Yourself In His Place"

Two-Reel Thanhouser Adaptation.

Reviewed by Louis Reeves Harrison.

THE Thanhouser productions are growing more interesting because of the progressive spirit that is plainly perceived by those who look beyond the screen into the studio and its methods and into the directive minds and selective taste evinced in what is materialized from an author's ideals. No one in the business is better aware than Mr. Thanhouser himself that there is a certain amount of convention in all drama, that pictorial representation on the stage is necessarily artificial, that painted scenery and footlights make realism in the legitimate performance theoretically impossible, yet no one has been quicker to recognize that moving pictures offer opportunity such as the artist enjoys of getting out into the light of day, into an entirely new and clear atmosphere of artistic influence, where it is possible to reduce visual convention to a minimum and make it a source of half-conscious delight.

It is rather remarkable that a man long trained in the traditions of the stage should be divesting himself of its tawdry old trappings at the very moment so many are engaged in trying to vest the old fundemental conventions with the jarring inconsistencies of modern interpretation. Here is a man who has been in the show business long enough to settle down in the well-known rut of artificiality, yet who is in the front rank of those

Scene from "Put Yourself in His Place" (Thanhouser).

who realize that there is a pictorial phase as well as a dramatic one in the New Art. The trend of his production is to make each scene a veritable picture by itself, with instinctive attention to composition, placing and balance.

The non-critical spectator in front is suffused with an undefined pleasure when the best of the Thanhouser photodramas are flashed on the screen for a reason—love of the beautiful is so universal, even among those of humble circumstances, that the ability to sense a picture might be called common property. Aiming always towards finer presentation of a subject in hand it seems to me that we may look to Mr. Thanhouser for some splendid achievements when he takes hold of photodramas of modern construction and purpose, for he is engaged in the most difficult branch of the art, that of making old lamps shine like modern electric illumination. He has been preserving standard plays and illustrating works of fiction that were not intended for all ages.

The convenience of this method alone recommends it. The characters are accurately delineated in print, the scenes well described by the author, and only few alterations in construction are really necessary, difficult as they may be in some instances. The delicacy shown in his selection of types, the care exhibited in costuming, pains taken to choose appropriate settings, these all lead to a masterly quality of production, but are greatly nullified in attempts to vitalize works of fiction written under other conditions than those existing today, because frequent use is required of that most disturbing of all anachronisms, the explanatory subtitle.

Like many another scenario writer I have found it easy to set forth a play without an explanatory, and therefore disturbing subtitle from beginning to end, injecting a few to cover lapses of time or to sharpen a certain point to be made to its keenest edge. We have found that the most delicate character analysis

can be made without such aid, and it becomes a matter of pride for the self-respecting photodramatist to so manipulate his material that the audience will not be required to wrestle with it mentally. The difference is that between a masterly painting that speaks for itself and a picture in which the characters are represented with a bubble of information projecting from their mouths. The grand problem of the photoplaywright is to indicate such characterizations as permit the people of the story to lay bare the inmost workings of their minds in preparation for the action to follow and during that action.

The two most attractive characters in "Put Yourself in His Place" are Grace Carden and Jael Dence. They are such interesting personalities in the work of fiction and so equally interesting in the photoplay that criticism is somewhat disarmed in the latter instance, but my own idea as an impressionist is that they should have been shown in sharper contrast, the author intending present one as the result of superior culture and the other a country maiden of rare physical charm, their gentle rivalry in love being that of refined intelligence as opposed to innocent simplicity.

CAST OF CHARACTERS.

Grace Carden .....Marguerite Snow.
Jael Dence .....Ann Drew.
Henry Little .....Wm. Garwood.
Squire Raby .....Wm. Russell.
Coventry .....David Thompson.
Edith Raby, the squire's sister.....Jeanne Darnell.
Edith's husband .....Jas. Cruze.

There is really no complaint to be made of any of these performers—they all act well up to their opportunities, while it is a genuine source of delight to watch Miss Snow and Miss Drew every moment they are to be seen. The interior settings are as correct as those we have come to expect in Thanhouser productions and the exteriors are beyond improvement from our present standard of comparison. The story itself largely concerns the love of Henry Little for Grace Carden and its reciprocal sentiment, with the timehonored interference of those who attempt to arrange the affairs of Cupid to suit social exigencies. There is a complexity of kinship involved—Edith Raby has married a man beneath her station and lost her husband at a time her brother might have helped her, and she accuses the Squire of being the direct cause of her widowhood—this presents us with a hero in Henry Little of noble descent and far more noble character. And there is an incidental clash between Henry Little as a skilled workman, a carver of wood and a forger of steel tools, and the thick-headed members of a union; then the fate of the principal characters hinges upon such a trivial incident that the plot seems to depend on the element of chance.

The real motif is the triumph of a thoroughly modern and efficient young man when he is at first opposed to a low environment of inefficiency among fellow workmen and when he is afterwards opposed by the equally inefficient leisure class from which he is descended. Henry Little is a type of young man highly honored in America, the one who is tried out and proves his innate quality. He is supporting his mother, because she refuses to permit any relations with her wealthy and aristocratic brother, Squire Raby, when Grace Carden engages him to instruct her in the art of wood carving. Grace is the godchild of Squire Raby, and the Squire favors the suit of a pleasing gentleman of leisure named Coventry. Henry has succeeded in reaching the sympathetic interest of Grace and has established an independent forge of his own in a deserted church on the domain of Squire Raby when he becomes sick with jealousy over the interposition of a man he knows to be of no value to himself or to the world. As it is not possible for him to earn his living where organized labor has become organized persecution he has been compelled to pursue his work in secret, and he is aided in this by his former employer.

The church is one long deserted by reason of a shifting of population and is on the road to decay, but is not a ruin. It has been protected from complete destruction by Squire Raby, but it is so far out of the way as to be rarely visited by curious tourists. Into this romantic setting are projected a forge, anvil, bellows, tools and lathes of steel, and amid these solemn surroundings the young mechanic pursues his vocation, the strange flares of light within it at night awakening uncomfortable suspicions among the nearest night watchers, some shepherds on neighboring hills.

After discovering that the pretensions of Coventry are dangerous ones, Henry loses heart and tries to work away the misery from which he suffers, spending nearly all of his time, night and day, in a feverish attempt to conquer unfavorable circumstances by determination and unremitting labor.

One day, when Coventry and Grace are exploring the neighborhood of the church, they are overtaken by a storm. They

Scene from "Put Yourself in His Place" (Thanhouser).

become exhausted in a vain struggle to reach shelter and are on the verge of collapse when they note a light in the windows of the deserted church. They make a last desperate attempt and succeed in reaching the church door. Henry takes them into his peculiar workshop and revives them. After explaining the strange necessity which forced him to pursue his honorable calling in such a place, he extracts an oath of secrecy from both, and in due time they rejoin their friends.

From all accounts it seems about as easy for an English gentleman to turn villain as it is for a New York politician to turn crook. Grace keeps her word, but Coventry has seen enough to excite his jealousy and he visits a resort of factory workmen with the news. He leads them to the deserted church, they break in and a desperate fight ensues, Henry using his tools and hot cinders as weapons until he is nearly overpowered. Squire Raby arrives and effects a rescue only to find that the young workman is his own nephew.

Henry is now set up in business for himself, with a factory of his own, but the villain's villainies grow more and more villainous. Henry's factory is blown up at a time he is supposed to be within it, though he is in reality on his way to America. Grace mourns him as dead for a while, but finally consents to marry Coventry. The number of ladies who have nearly married villains is only exceeded by those who really have. Coventry has succeeded in intercepting all communications from Henry except the very last one, a telegram received on the eve of her marriage.

Now Miss Sweet Simplicity, Jael Dence, no longer deserving her name, gets her pretty fingers on the despatch and it reaches Grace with happy consequences better shown in the picture than I can describe them.

While adaptations do not compare with original plays in live interest, I give great credit to those who succeed in condensing and making of interest these nearly-forgotten works of fiction.

BRIBING THE KIDDIES.

Mr. V. T. Gilliam of St. Louis, Mo., has just sent us a letter to announce that the Dr. Fry Methodist Episcopal Church South of that city has enlisted the services of the moving picture in its church work. The announcement is preceded by four long paragraphs in yellow journalistic style on the "misguided individuals who every now and then rise up and give forth a yell regarding the harm resulting from the motion picture," and then concludes, apparently in order to show that he and his fellow church members must be classed with the enlightened, as follows:

> The Dr. Fry M. E. Church South of St. Louis has been operating a machine of its own for the past year and the result has been most gratifying. The pictures are shown every Friday evening, the admission is free to all, the young people are given tickets each Sunday in return for Sunday-school attendance, it being understood that admission to the pictures can be gained by their attending the Sunday-school. Three reels of film are shown and before running the last one the machine is stopped long enough for an offering to be taken and the pastor makes a short talk to an attentive audience. As a result of this departure the church membership has been increased a goodly number and the Sunday-school almost doubled in attendance and everybody is happy.

Frankly, Mr. Gilliam, we do not like the way you use the pictures, and even at the risk of being classed with the misguided yellers we must voice a warning to the effect that your plan will result in more harm than good. If you wish to use the pictures for amusement, all right; if you wish to use them as money getters, all right; if you wish to use them for educational or religious purposes, all right; but if you wish to use them as a bribe, NO. In our time we have seen the boys and girls we taught in Sunday-school go out into life as grown men and women, and we have also seen coals and blankets and picture cards and all sorts of other things used in the very same way you are using the photoplays. Almost invariably the children who go to church and Sunday-school for what they can get out of it have become the men and women who are now taking bribes for doing or winking at the doing of illicit things. This is inevitably so because you are preaching the word of God and practising the works of the devil. The children are quite intelligent enough to distinguish the difference and every time they will laugh at your precept and follow your example. Use your admission tickets as rewards for faithful work on the lessons or for good conduct in the school, but don't employ them as bribes to win attendance. If you do this last, you are injuring yourself, the cause of the pictures and, worst of all, the souls of God's little ones.

E. B. S.

OFFICERS AND BOARD OF GOVERNORS OF THE SCREEN CLUB.

Seated—Left to Right, C. A. Willat, Treasurer; John Bunny, First Vice-President; King Baggot, President; Calder Johnstone, Corresponding Secretary; Harry R. Raver, Recording Secretary.

Standing—Left to Right: C. Jay Williams, Herbert Brenon, Lawrence McGill, Oscar C. Apfel, Tefft Johnson, William Robert Daly.

Motion Picture Exhibitors' League

CINCINNATI LOCAL OUTING.

THE first outing given by the Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors League of America, held October 5, was a grand success. The day opened bright and warm and as early as eight o'clock the people began pouring into the Zoological Garden. By one o'clock there were ten thousand people in the park.

G. W. Peters, representing the Gaumont Company, and Freeman Owens, representing the Universal Animated Weekly, were early on hand taking pictures of scenes and animals at the Zoological Garden. There was a terrific scuffle of the animals at the Zoo Saturday morning, and Superintendent Sol Stephan was amazed to find lions, bears, monkeys, fowl and serpents in a very undignified struggle to gain possession of a piece of looking-glass that had been the property of one of the little monkeys.

"How unmannerly! What doth this mean?" quoth Stephan.

"We are going to have our pictures 'took' to-day and I wanted to see if my hat was on straight," answered a shy dove with a top-knot.

"I wanted to get my mustache curled right," added the sea-lion.

"I wanted to see if my tail feathers were just so," interjected the proud peacock.

Even clumsy Zekoe, the hippopotamus, and Brutus, the lion, wanted to fix up their complexions, and the polar bear was anxious to see that his new white fur coat fitted properly.

Soon M. A. Neff, president of the National Motion Picture Exhibitors' League, arrived, with a corps of moving picture experts and a crowd of delegates to the outing of the picture men at the Zoo. The animals posed their best as the moving film was reeled off. The Zoo pictures will be a part of a series of Cincinnati moving pictures taken to exploit to the world Cincinnati's good things.

At one o'clock Mr. Neff, chairman of the committee, with Mr. John J. Huss, Mr. J. B. Glassmeyer, Mr. Otto Lightner, Dr. Kolb, Mr. F. A. Botts, Mr. Henry Levy, Mr. Herman Eggers, Mr. Lehman, Mr. N. B. Rogers, Mr. F. L. Emmert, met Hon. Henry T. Hunt, mayor of Cincinnati; Hon. James M. Cox, Democratic candidate for governor of Ohio; A. L. Garford, Bull Moose gubernatorial candidate; Mayor Geo. E. Phillips, of Covington, Ky., and Attorney-General Hogan, at the Sinton Hotel, and escorted them to the Zoological Garden in automobiles with banners flying.

Upon arrival at the Zoological Garden pictures of Mayor Hunt, Mayor Phillips, Hon. Jas. M. Cox and A. L. Garford were taken, then a parade was formed, led by Cincinnati Local No. 2, followed by the representatives of the Boosters League of Cincinnati (which also represented the Chamber of Commerce), the Boy Scouts and animal parade at the Zoo. After the parade was over, Mr. M. A. Neff, president of the Exhibitors League, called the meeting to order, and introduced Mayor Hunt, who extended the keys of the city to the visiting exhibitors and friends. While Mayor Hunt's address was very short, it was right to the point and was loudly applauded by the exhibitors, as he touched upon some points that were vital to their interest, and his attitude was friendly all the way through.

The next speaker, Mr. A. L. Garford, talked on the high standard of pictures and the educational benefits to be derived from motion pictures. His remarks were well received and he made many friends. The last speaker, Hon. James M. Cox, was enthusiastically received, as he has attended several conventions of the Motion Picture Exhibitors, is well known, and most of the boys call him "Jimmy" Cox.

Everything went off nicely. G. W. Peters and Freeman Owens, of Gaumont and Universal Weekly, report that the pictures are fine and it will only be a short time until they are released. All exhibitors are anxiously waiting to run the films.

Mr. Otto Luedeking, local treasurer, was on the job early in the morning, as he had charge of the gate receipts. Mrs. Shakespeare, his official stenographer, acted as ticket agent. Mr. August Carbin was official ticket taker.

After the big outing was over, and the tickets counted, it was found that over ten thousand people had attended the first outing. Messrs. Chas. T. Beeching and W. C. Kitt had charge of the electrical department. F. A. Botts was very prominent; Harry Brice, who had charge of the program, was very active. Carl Tarvin, who was on the film and slide committee, was the right man in the right place. Those who furnished automobiles were J. S. Glassmeyer, F. L. Emmert, N. B. Rogers, J. J. Ditchen and M. A. Neff. J. J. Huss, president of the Cincinnati Local, furnished the badges and banners for the outing.

Mr. J. H. Broomhall, second vice-president of the state organization, was present and a large number of exhibitors from surrounding towns.

The headliner of the cabaret in the evening was Miss Francis St. Clair, of Detroit, Mich., and ten other high-class vaudeville acts; Alexander's Ragtime picture caught the people. The python crawled around through the grass, not only for the entertainment of the people, but caused great amusement while Mr. W. G. Peters and Mr. Freeman Owens took moving pictures of it. This was certainly a thriller. Many went home still shaking after seeing this wonderful reptile, which is the largest snake in captivity—25 feet long—and vowed never to take another drink.

Mr. Neff is having 2,100 feet of municipal film made for the city of Cincinnati, also 1,000 feet made for the Zoological Garden. These pictures will show every important scene in Cincinnati and the Zoological Garden in full.

NEWARK EXHIBITORS ORGANIZE.

At a meeting of exhibitors of the city of Newark, N. J., called for Thursday, October 3rd, by State Organizer W. S. Martin, resulted in an organization for that city. Thirty exhibitors were present and, assisted by President G. A. Robinson and National Vice-President L. F. Blumenthal, a permanent organization was perfected. Officers were elected as follows: F. C. Young, president; Joseph Stern, vice-president; W. H. Meier, treasurer; C. J. Hausenauer, secretary.

A committee was appointed to draw up the constitution and by-laws consisting of I. Boyland, chairman; Joseph Stern, H. Eckstein.

A buffet lunch was served and the prospects for a strong organization are very bright.

HOUSTON EXHIBITORS BUSY.

On Sunday, September 20th, a meeting of moving picture exhibitors of Houston, Texas, was held, the object of which was to take up the matter of attending in a body and making preparations for the forthcoming Moving Picture Exhibitors' League Convention in Dallas, October 15th and 16th. Mr. Anthony J. Xydias, vice-president, presided and the following exhibitors were present: Messrs. Maurice Wolf, Moye Wicks, Jr., W. Peters, W. Byron Billings, Moe Goodman, John J. Solan, A. Linczer, M. George Brown and Anthony J. Xydias. Mr. Wicks was elected temporary secretary and Mr. Wolf, captain. Every Houston exhibitor has signified his intention to be present at the convention.

CONNECTICUT EXHIBITORS ORGANIZING.

A strong, concerted movement is on foot in the State of Connecticut for an organization of motion picture exhibitors. The immediate object of the present movement is to make a strong stand before election and force the various candidates to show their hands and declare where they stand in the matter of Sunday opening.

On Thursday, Oct. 3rd, the exhibitors of New Haven got together and formed an association to be known as the Motion Picture Exhibitors' League of New Haven. The officers elected were: John Gentile, president; James J. Cannon, vice-president, and Mr. Fahy, treasurer. It is the intention of the newly formed New Haven Association to interest the exhibitors of other Connecticut cities in organizing a State League to affiliate with the national body. The New Haven men have made a good beginning and their

secretary, Mr. Cannon, has already given evidence that he is a live wire. The Connecticut exhibitors should use the New Haven League as a nucleus for a State organization.

Election is coming. The Connecticut exhibitors are an unorganized mass. The politicians or candidates will give them mighty little consideration unless they make a noise. Now is their time to make use of that powerful possession, The Screen, which belongs to them. It is in their hands —this power that is as great as that of the daily press. Let them use it to smoke out every local candidate and every candidate for the State Legislature and make him tell where he stands on the Sunday opening question; then let them put it up to the voters on the moving picture screen.

All this should be done in a systematic manner. There should be a headquarters from which the State campaign should be directed. Every Connecticut exhibitor should at once get into communication with Mr. James J. Cannon, Secretary, M. P. E. L. of New Haven, care of the St. Elmo Theater, 296 Grand Avenue, New Haven. Perhaps a State League can be formed before election, and the men can put one over on the candidates. Meanwhile we pause to see what will happen; bearing in mind that excellent proverb: "God helps those who help themselves."

UTICA EXHIBITORS SEEING NEW YORK.

Caspar W. Shultz and J. E. Reardon, of Utica and Little Falls, N. Y., proprietors of "The Gem," "The City," and "The Star" theaters of Little Falls, were New Yorking for several days during the current week under the personal direction of Mr. Sam Trigger, president of the M. P. E. L. of New York City and State. Messrs. Reardon and Shultz are members of Local No. 2, M. P. E. L. of N. Y., of Utica, and are both militant hustlers for the cause. Mr. Trigger escorted them to the World office for a brief visit and then escorted them around the town. Sam is one of our best escorters. He never escorts anyone into any place that he isn't perfectly able to escort anyone out of again; with assistance if necessary, but he never needs any himself. Mr. Trigger would not permit the Utica gentlemen to return to their homes until he had recorded their solemn pledge to be present with their wives at the Second Annual Reception and Ball of the Motion Picture Exhibitors' League of New York, Thursday evening, November 14th, at Palm Garden, 58th Street and Lexington Avenue, New York City.

Tickets, $1.00; extra lady, 50 cents (selling very fast). Music by New York Hippodrome Band. Grand Olio composed of photoplay stars from the leading producing companies—Essanay, Lubin, Imp, Thanhouser, Vitagraph, Reliance, Rex, etc. Grand March to be led by Maurice Costello and Florence Lawrence. Big event. Biggest gathering of the motion picture clan in New York (or anywhere else) this year.

LEAGUE NOTES.

The meeting which will be held in Dallas, Tex., on the 15th and 16th, promises to be a record one. M. A. Neff will leave Cincinnati on Friday, Oct. 11, stop over in St. Louis on the 12th and 13th for the purpose of meeting with the Insurance Committee; will leave St. Louis the evening of the 13th, arriving in Dallas, Tex., the evening of the 14th. Mr. Neff expects to return by way of Shreveport, La.

Mr. M. M. Wear, president of the state of West Virginia, visited the National president at his offices for two days on state matters pertaining to West Virginia.

Mr. B. H. Karnes, president of Local No. 1, of Huntington, W. Va., visited Mr. Neff's office on important business on the 6th.

PROGRESS REPORTED IN KENTUCKY.

The Executive Committee of the Kentucky Motion Picture Exhibitors' League met in Louisville on October 15th and planned for the annual meeting of the organization to be held in Louisville early in 1913. President J. H. Stamper of Lexington, Ky., presided at the gathering, which took place at the Seelbach Hotel. The Louisville Photoplay Association acted as hosts to the visitors, entertaining them at a banquet at the Seelbach. Conditions of moment to the members of the organization were discussed. The Kentucky Motion Picture Exhibitors' League is growing rapidly after a rather slow start. Exhibitors of the Bluegrass State did not take kindly to the organization primarily, but after learning its object they became enthused and those who do not now belong are in the minority. Officers of the League are enthusiastic over prospects of its being one of the leading State organizations of the country.

Bernhardt in "La Tosca."

(Universal Features Release).

By G. F. Blaisdell.

It was a quarter century ago that the great dramatist Victorien Sardou gave "La Tosca" to the theatergoers of the world. The tragedy, perhaps, was brought to public attention as much through the interpretation of the famous Bernhardt as by reason of the fact that its author had then been a member of the French Academy for ten years. It may be of interest to note that three days after this issue of the World sees the light the actress, who on her mother's side is of Jewish descent, will be sixty-nine years old, her birthday having been October 22, 1844. Bernhardt has been on the stage for over half a century, and in this film we see her in one of her most successful plays. It may even be classed as one of her favorite plays—the fact that she appears in it is sufficient to indicate that; it is well known that Mme. Sarah bears the reputation of doing just those things that suit her own fancy and of looking with impatience on opinions that conflict with her own. If aught need be said in extenuation of this attitude her pre-eminence as an exponent of the dramatic art will be ample justification.

In transferring this play to the screen, Mme. Bernhardt took pains to secure adequate support. M. De Max has the role of Scarpia, M. Deneubourg is Mario Cavaradossi, and M. Maury is Angelotti. Without question the one scene that stands out above all others is that where Scarpia, the chief of police, is besought by La Tosca to save from death Mario, her lover, and Scarpia, on condition that La Tosca will sacrifice her honor, agrees to do so. Scarpia sends to the commandant of the castle an open order to use only powder in the muskets at the execution. Secretly he orders the captain to proceed as originally directed. La Tosca, believing Mario secure and having seen the passport prepared by Scarpia, pretends to agree to Scarpia's condition, but unseen picks up a dagger. As the chief of police approaches her and puts out his arms to embrace her La Tosca drives the knife into his breast. The passport is torn from the stiffening fingers; two great candlesticks are placed at the head of the body, and a large crucifix is taken from the wall and laid on the breast of the man who stood between La Tosca and happiness.

The action is fast. That it is interesting is proved by the fact that the two reels seem unusually short. There is no sterner test than this of the holding quality, or, to use a much abused word, the gripping quality, of a film. To compress into forty minutes the essentials of this great story necessarily involves the elimination of minor factors. So we have preserved the really vital scenes. If there is an absence of perfect clarity in one or two of the opening scenes the path of the drama is rapidly smoothed as the plot proceeds.

The story is of Rome of 1800. Baron Scarpia, the chief of police, is a persistent suitor for the hand of La Tosca, a celebrated singer. In Mario Cavaradossi, a famous artist, Scarpia has a rival; but the painter is the favored suitor of the singer. The opening scene is of the court entrance of the Argentina Theater, where La Tosca is appearing. Scarpia has ordered removed from a niche in a wall a bust emblematic of the Roman republic. Also he has ordered obliterated from a dead wall adjoining a few decorations of an irreverent populace—such, for instance, as "Scarpia, Tyrant." The bust is smashed on the pavement. In its place is put one of the King.

Angelotti is an irreconcilable, a man still true to a lost cause. He has seen the destruction of the bust typifying the republic. In anger he climbs to the bust of the King and dashes it to the ground. Scarpia arrests the revolutionary. La Tosca, in sympathy with the cause so openly espoused by Angelotti, conveys word to the man in prison by a trusted keeper that he will be assisted to escape by means of a workman's disguise. He is then to proceed to the church of St. Andrea, where Mario has a commission. The painter will take him in woman's apparel to his villa on the outskirts of the Roman capital. The ruse works and Angelotti safely passes out the prison gate.

In the church Mario is busily at work. La Tosca enters and criticises playfully the canvas of her lover. Then she unfolds her plan for the escape of Angelotti and departs. Shortly after the revolutionist enters. Mario hears footsteps and hastily conceals the fugitive. Scarpia appears, having followed the prisoner to this point. He and his men begin a search of the edifice. Mario brings out a dress and Angelotti jumps into it. The two men hastily depart. La Tosca comes back to the church. As Scarpia returns from his

tour of the building he picks up a workman's apron. Then he discovers a fan. He inquires of La Tosca if it is hers. At first she says it is not; then hastily she says it is.

Scarpia is not in doubt as to the whereabouts of Angelotti. He is not far behind the two men as they reach the painter's villa. Mario hears the pursuers. The revolutionist has discarded his disguise; it is on the ground outside the house. Mario lets Angelotti down into the well. Scarpia enters the villa and demands of Mario the location of the refugee. La Tosca enters and the chief questions her. She shrugs her shoulders. Men enter bearing the dress in which Angelotti escaped. Scarpia moves fast. A screen is put in one corner of the room; behind it Mario is bound and on his head is placed the brutal screw. As the band tightens Mario utters no sound. La Tosca, discovering the situation, reveals the hiding-place to save her lover's life. Angelotti is brought in, dead. Mario is arrested. Scarpia decrees that the painter shall be shot at sunrise.

La Tosca goes to Scarpia to plead for Mario's life. She asks for a passport for the two, saying they will leave the country. Scarpia orders the captain of the prison to use only powder in the muskets and then secretly nullifies the open direction. He offers the passports, but at the price of the singer's honor. La Tosca declines the proposal. The chief pursues her about the room, around chairs and table. La Tosca, apparently changing her mind, agrees to the conditions of the chief. As she parleys she takes from the desk a dagger. The chief writes the safe conduct, and with it in his hand he comes to embrace the singer. She strikes, and he falls at her feet. La Tosca seizes a cloth, wets it and cleanses the blood from her hands and dress. Then she searches the desk for the all-important passport. She discovers it in the dead hand of Scarpia. She loosens the fingers and removes the paper; then she places the candlesticks and the crucifix.

Cautiously La Tosca peers out the door. She goes directly to the courtyard, just in time to see Mario brought out. She requests the privilege of saying good-bye. As she embraces her lover she tells him of the plan to save his life and of their departure and for him to fall and pretend death. The soldiers are lined up, the guns are discharged, and Mario falls. The soldiers file out. A surgeon comes in, touches the body and departs. The watch passes through, but does not stop. Soldiers enter with a stretcher. La Tosca asks them to leave the body to her, and they go away. The singer leans over her lover.

"Mario, dear, you may speak now." A moment later she asks in terror: "Why don't you answer me?"

She turns the face of Mario to hers. She screams and rushes to the wall. The curtain falls. La Tosca has flung herself to the pavement far below.

Kinemacolor Company Now Releasing.

Fine Quarters at Broadway and Forty-eighth Street a Busy Place—American Dramatic Subject Shown in Superb Exhibition Room.

THE Kinemacolor Company of America announces that it is now ready to enter the motion picture field. It is declared that as a result of its work it has completed 311 subjects; these are all ready for the market. The company is now thoroughly settled in its spacious and elegant quarters at 1600 Broadway, having an entire floor. The feature of the equipment is the exhibition room. This room, approximately 20 by 60 feet, is a marvel of luxury and appointments. Two projecting machines are used, insuring rapid service. There is a regulation safe deposit vault, with a storage capacity for 20,000 reels.

Several months ago President Henry J. Brock engaged David Miles, a successful producer, as the head of the dramatic departments. For four months Mr. Miles has had three companies at work. These companies have added to the large Kinemacolor stock of foreign subjects the necessary complement of American-acted dramas and comedies.

The company announces that as a result of last week's advertising they have received 416 applications for film service. Many of these applications were by wire. Contracts are being closed rapidly.

Pursuing the company's policy of extension, Mr. Miles recently has established three more dramatic companies to work at the Whitestone (Long Island) studios and generally through the Eastern States, while he has personally taken the three original companies, comprising seventy members, on a Western tour. Two of these companies are to proceed at once to the new Kinemacolor studios at Hollywood, Los Angeles, where they will be permanently established. The third will create productions which have been prepared for months, using the wonderland of the Grand Canyon for a background. The color films will catch every glory of this paradise on earth, and the scenarios to be worked out there are said to be tremendously effective. This company will later take side trips to all parts of California, New Mexico and Arizona, where useful "local color" may be obtained. Anita Hendries Miles will accompany the Western party as general scenario editor.

After Mr. Miles has started the companies at work, he will leave them in charge of Frank Woods and Jack LeSaint, both well known directors, and he will return to make up new companies in the East. Being the only company to produce the colors of nature, it will be necessary to make as many productions as half a dozen of the "black and white" companies combined.

Among the artists who went West with Mr. Miles are many familiar names, including the Misses Mabel VanBuren, Stella Bazeto, Clara Bracy, Ruby Ross, Ethel Davis and Linda A. Griffeth; Messrs. Gaston Bell, Charles Flemming, Jack Brammall, Charles Haydon, William Brown, Guy Oliver, Cecil Magnus, Robert Broderick, Murdock McQuarrie and Maylon Hamilton.

On Wednesday morning an American dramatic subject was shown at the projection room for the benefit of the trade press. It was entitled "East and West," a two-reel subject produced by Mr. Miles. The story is of a young man in the East who is ordered West on a mining inspection trip. He bids good-bye to his sweetheart and duly arrives at his destination, Pine Creek. As he leaves the train he hires a horse and sets out for the mine. A drunken pedestrian bent on robbery hits him on the head with a stone, and Loyd falls from his horse. An Indian girl is shown in her canoe as she paddles down a shaded creek. Coming ashore, she discovers the unconscious figure. She bathes Loyd's head. Then she constructs of rope she has in the canoe and three poles which she fells, an Indian travoy, or drag. On this she places Loyd. Then attaching the horse she starts out for the Indian camp. In two weeks Loyd is convalescent, but his memory is blank. Four months later Loyd asks the chief for the hand of his daughter and gets it.

Four years later Earl, an old friend, at the solicitation of Loyd's old sweetheart, goes West to learn what he can of the mysterious disappearance. He finds Loyd, but is not recognized. There is an argument, to which the Indian wife in the next room listens in terror. She embraces her little girl and awaits the outcome. The war of words ends in a scuffle. Loyd is thrown heavily to the floor, landing on his head. The blow restores his memory. Loyd realizes then his situation. The wife, still listening in fear, sends out into the room the little child. The daughter goes to her father. At first there is no sign of recognition. Then father love asserts itself. The child is taken to his arms. Loyd calls his wife and introduces her to Earl. It is agreed between the two men that the old sweetheart back East shall be allowed to think that Loyd is dead.

The picture is well staged. The production of the drama in colors naturally will enhance the charm of the film.

Other subjects shown were "Spanish Bull Fight at Madrid," "International Yacht Race at Kiel," "Great Storm at Teneriffe" and "The Cave Dwellers at Atalaya, Canary Islands." The bull fight was a close view of the Spanish national sport. An effort had been made to eliminate some of the more revolting features of the spectacle. Enough were retained, however, to give the spectator an accurate idea of the game. It will thrill.

The yacht race gave a splendid view not only of many big racing boats, but also of the various war craft and the Zeppelin airship in flight. Best of all, however, was the picture of the great storm. There was a near view of the wreck of the ship Titlis, which had been piled up on the rocks. In spite of the fact that many of the scenes were taken with a leaden sky the photography was remarkably clear. It is a rare picture of the ocean in its angriest moods, and will arouse much interest.

On Monday, Oct. 14, there was a Kinemacolor display on board the Mayflower for the benefit of President Taft and his guests.

NEW MAJESTIC DIRECTOR.

Albert W. Hale, director with Thanhouser Company, leaves that concern Saturday to take up the same line of work with the Majestic Company. Mr. Hale was responsible for such notable Thanhouser productions as "Letters of a Lifetime" and "The Birth of the Lotus Blossom" and takes with him the best wishes of Mr. Thanhouser, Mr. Hite and the entire Thanhouser organization.

CHICAGO LETTER

By JAS. S. McQUADE

THE board of directors of the Universal Film Manufacturing Company issued a general call to exchange men using that company's programs to meet in Chicago on Saturday, October 5. The call was responded to from all parts of the country and the first session was held in Club Room 12, of the Sherman House, at 3 o'clock in the afternoon.

It developed that the object of the meeting was to ascertain from the exchange men if they would support an increased program—from 22 to 28 reels per week—the increase to include some well-known makes, in addition to the brands already marketed each week. It was also sought by the directors to ascertain if the exchange men would feel disposed to add two and three-reel features to the increased weekly program, such features being well-known European brands, and the complete weekly program to number 32 reels. Both these propositions were heartily welcomed by the exchange men, and those whose means made it possible for them to do so, immediately placed their orders for the increased weekly output and for the European feature subjects.

The gathering had sessions Saturday afternoon and evening and on Sunday, in the morning and evening. The utmost harmony prevailed, and every exchange in the country affiliated with the Universal Company was represented personally, with the exception of the Wichita Film Supply Company, of Wichita, Kan., and the United Motion Picture Company, of Oklahoma, both of which were represented by proxy.

Fourteen of the most prominent exchange owners present, who are unconnected with manufacturing interests, were assured by the board of directors that no attempt will be made in the future to increase the number of exchanges now existing, and that the manufacturers will not acquire any more.

The proceedings terminated in a banquet, held in the Crystal Room of the Sherman House, on Sunday evening. Joe Engel, sales manager of the Universal, was toastmaster, and after a most enjoyable time the banquet was resolved into a business meeting, during which several important topics were discussed.

On the board of directors of the Universal there were present: Joe Engel, sales manager; David Horsley, P. A. Powers and Carl Laemmle.

The exchange men present were: Mr. Crombacher, Portland, Ore.; Mr. Bailey, Butte, Mont.; Mr. Kaufman, Montreal, Canada; Messrs. Drew and Blackmyer, Detroit; C. Olson, Indianapolis; A. F. Beck, St. Louis; J. W. Morgan, Kansas City; J. Bryson, Minneapolis; Mr. Fitzjarrell, Baltimore; Wm. Oldknow, Atlanta; V. Carrick, Philadelphia; Messrs. McMahon and Jackson, Cincinnati; Mr. Van Husen, Omaha; J. Singer, Des Moines; M. Markovitz, San Francisco; Earl Miles, San Francisco; J. Schnitzer, Toledo; A. Schmidt, Buffalo; N. Thompson, Cleveland; J. Nolan, Denver; H. Fichtenberg, New Orleans; Al Davis, Pittsburgh, and Messrs. M. Fleckles, C. R. Plough and Joseph Hopp, Chicago.

The following were also present: Messrs. Spellmire and Schroeder, Indianapolis; Brimmer, Stein, Walker, Chatkin and Edgar Hopp, Chicago; Oscar Jacobs, Milwaukee, and C. L. Fuller, special representative of the Universal Company, New York.

Carl Laemmle Interviewed.

Carl Laemmle was seen on Monday, October 7th, at his office, and in reply to a query as to his impression of the meeting of exchange men said in part: "We had very pleasant meetings and exchange men seemed to be pleased with business conditions. They are doing better business now, considerably so, than when under the regime of the old Sales Company. They themselves admit that they are making more money. My own exchanges are all doing better business and our patrons appear to be well satisfied."

On being asked about the Western product of the Universal, Mr. Laemmle stated with emphasis: "The Universal is producing out West, at the present time, some of the best Western films yet turned out."

Peoples Theaters Company, Los Angeles, Incorporated.

Carl Ray, of Muskegon, Mich., writes from Los Angeles, where he has been visiting for a month, that the Peoples Theaters Company has been incorporated there with a capital of $100,000. The object of the formation of the company is to build a new moving picture theater in Los Angeles, at Seventh and Hill Streets. It is proposed to make this theater one of the best modern structures for amusement in the country. A fine pipe organ will be installed in the new house, which will seat from 1,000 to 1,200 people.

The officers of the Peoples Theaters Company are: Carl Ray, president and general manager; Lou Somers, vice-president and resident manager; and Dr. C. J. Dove, secretary and treasurer.

Mr. Ray is one of the most enterprising exhibitors in Michigan, owning in that state, in the city of Muskegon, the Lyric, Amuse, Elite, Majestic and Orpheum theaters. All his houses are good paying business propositions, due to his skillful management. At the State convention of Michigan exhibitors, held in Muskegon last July, Mr. Ray was unanimously chosen as president.

Chicago Film Brevities.

Mr. Peters, attached to the camera squad of Gaumont's Animated Weekly, is requested to send his address to the Chicago office of the Moving Picture World.

* * *

K. W. Linn will arrive in New York about November 1st, after a tour of Europe, which has lasted over three months.

* * *

Frank C. Cook, owner of the Airdome Theater, Manhattan Avenue and West 109th Street, New York City, spent a few days in the city last week. Mr. Cook visited the Selig and Essanay plants and made a thorough investigation of moving picture theaters in the city.

* * *

Charles P. Woolf, operator at the Premier Theater, 366 So. State Street, called at the World office last week and subscribed for that paper. The Premier, which is owned by Jones, Linick & Shaefer, offers good vaudeville and moving pictures. Business is pretty fair, Mr. Woolf stated.

* * *

Roy Cummings was a visitor at the World office last week. Mr. Cummings owns the following houses: The Amuse, Madison, Wis.; The Amuse and Majestic, Racine, Wis.; The Henry Boyle and Royal, in Fond du Lac, Wis.; The Amuse and Royal, Dubuque, Iowa, and the Majestic, Oshkosh, Wis. The last named theater has just been acquired by Mr. Cummings, being formerly known as the Bijou and owned by Timm & Beglinger, who ran it as a vaudeville house. Business is very good in all these houses, Mr. Cummings informed me. Indeed, he stated that picture houses were doing excellent business all over his section of the country. Western pictures of all makes are in high demand, Mr. Cummings said. Mr. Cummings was one of the pioneer exhibitors of Michigan and contrasted the present picture theater programs with those of the early days, when he offered 500 feet of film on Saturdays and Sundays at five cents admission. Mr. Cummings stated that his patrons would go away highly pleased at that. The Moving Picture World is carefully read in every house of the Cummings' circuit.

* * *

Miss Kathlyn Williams, the well known leading lady of Selig's Eastern studio, left for Edendale, Cal., on Monday, October 7th. Miss Williams will take the leading parts in several big productions, in which wild animals will figure prominently, at the Western studio. Few people have forgotten the "Survival of the Fittest," "Captain Kate" and "Lost in the Jungle," the thrilling animal pictures, in each of which Miss Williams assumed the chief character. Many for a time believed that Miss Williams was an animal trainer, so fearlessly did she intermingle with fierce leopards, lions and other wild beasts. This conviction, however, was soon dispelled when she appeared later in many leading roles that displayed her talent and versatility as an actress. Miss Williams is as fearless as she is beautiful, and picture lovers will await with much interest the new thrillers in which she will appear, under the direction of Producer Campbell.

* * *

The American Song Slide & Poster Company, 549 First National Bank Building, Chicago, has purchased the Hennegan stock of posters in Chicago and also has the exclusive agency in Chicago. The company will carry a full line of stock posters and heralds. Exhibitors are pleased with this move, as everything now will be more convenient for them, as they can secure all of their supplies at one place.

Handling the Kalem Release.

A Few Suggestions as to the Method of Advertising "From the Manger to the Cross."

By Epes Winthrop Sargent.

CONTRARY to the belief expressed in some quarters that the hostile attitude of certain clergymen toward the Kalem five-part release, "From the Manger to the Cross," this writer is of the opinion that this hostility, based upon the mere statement of the fact of the release, will, in the end, prove the most valuable advertisement that this unusual subject will command.

To the clergyman unacquainted with the modern trend of pictures or familiar, perhaps, with certain European subjects in which biblical personages and angels from the Opera ballet are commingled in trick work and a garbled story, the idea of making the central figure of their religion the leading character in a photoplay seems sacrilegious if not blasphemous, and he is scarcely to be blamed if he gives vehement voice to his disapproval in his pulpit and perhaps through the press. But his indignation will lead him to early investigation of this picture in the hope of more material upon which to base fresh onslaughts and once he sees the production he will become an advocate in the same degree of emphasis as marked his attacks.

His censures will react to help the release and his warm advocacy will do more good than his attack has done harm. But for the general interest of motion pictures, without regard to the Kalem release in particular, the tendency to denounce the unseen should be checked and each manager should in quiet fashion constitute himself a committee of one to reply to these attacks, not through the papers but direct. See the clergyman who attacks the subject. Ask him to withhold judgment until he has seen the reels and explain courteously that no matter how repellant the *idea* may seem, the production itself is reverent in tone and treatment and such as cannot give the slightest degree of offense to any creed or sect. The keynote of the entire production is reverent repression, and the utter absence of rant and striving for theatrical effect make this portrayal one of the most remarkable film productions ever made.

The attitude of every exhibitor whether he expects to make early use of these reels or not should be one of courteous defense, and this applies as strongly to the independent as to the licensed exhibitor. The Kalem company has done something for pictures that is beyond the partisan lines of affiliation and every manager should uphold its efforts.

Much of the success of this picture is dependent upon the manner in which it is advertised by the men who present it. The life of Christ is not a subject to be "circused" in the usual fashion. It should be widely advertised, but not blatantly. Every word of statement should be carefully weighed, each piece of paper thoughtfully prepared. Most of the paper will be supplied by the Kalem company and be done in proper spirit; the same spirit that marked the production of the script, but there will be newspaper advertisements, small bills and other matters that will fall to the exhibitors and these should be prepared in a style that will be in harmony with the larger printing.

The great point will be the avoidance of statements that tend to shock the sensibilities of the community. In the breast of every man there is an inherent sense of decency no matter what his religion or lack of it. He will resent, consciously or otherwise, the irreverent and the crude, be he Christian or Atheist. It will be well to adhere strictly to the selected title in the announcements. "Christ in five reels" may appeal to some as a compact and comprehensive announcement, but it will do untold damage in arousing the spirit of hostility that will keep from the theater those most apt to appreciate the production.

If you expect to handle this picture make your first campaign among the ministers and the church workers. Tell them that you have the reels coming; interest them in the advertising photographs that will be supplied, assure them that the reels in no way give offense and, if possible, arrange with them to attend the performance prior to the public showing of the subject.

Approach the editors directly or through the business office as may be the custom. Impress upon them the vast educational possibilities of the production, explain that the scenes were made in so far as possible in the exact locations, that the governments in control of Palestine lent their efforts to a perfect production and that these films represent a mighty step in advance of the ordinary photoplay. Arrange for write ups, giving the press matter supplied by the company, but do not give the same notice to more than one paper unless you explicitly state that the matter has been duplicated to other papers. Be generous in supplying cuts of proper screen and arrange to have someone sent to the press viewing to which the ministers have been invited. This should preferably occur on the morning of the opening day and will be in the nature of a dress rehearsal, but see to it that your music and effects have been fully rehearsed before then. The effects should be few and simple if, indeed, any should be used.

If you have properly interested the ministers it is not unlikely that you will be able to obtain from them the addresses of the congregation. It is probably, though, that many pastors will object to supplying these addresses to the manager, fearing that other and later use may be made of the names so obtained. To meet this objection ask if it cannot be arranged to have some member of the church address the envelopes under the direction of the minister. In such a case the management will supply the envelopes properly filled and stamped and the addressing and mailing will be done from the rectory.

Make these announcements severely plain, a good quality bristol card of fashionable size with envelopes to match. Have them sealed and stamped with a two sent stamp. Because this is an appeal to churchmen do not suppose that you must use Old English type, though it is permissible to print the name of the title in Cloister Black, Flemish Black or Chaucer Text. Do not use the modernized Old English such as the Engravers or Shaw Text, but hold to the church faces. For the body of the announcement use preferably a gothic or some good oldstyle. The former will more nearly convey the suggestion of engraving, particularly if copperplate gothic be employed. The card should be in black or black with the title in church purple. The wording should be dignified and simple, something like this, perhaps:

> Messrs. Smith and Brown beg to announce that commencing Monday, January sixth, Nineteen Hundred and Thirteen, and continuing for the entire week, they will present at the Grand Theater, Broad Street, Corner of Main,
>
> **"From the Manger to the Cross,"**
>
> as produced by the Kalem Company in Egypt and Palestine in the actual locations in which these august events occurred, with organ and choir. This subject will be presented each afternoon at half after two and each evening at half after eight. Admittance may be had one-half hour earlier.

There is nothing "pulling" to such an announcement, but pulling ads would be as much out of place as using the twelve apostles for a ballyhoo. Preserve in every feature the note of dignity and this, of itself, will be your best advertisement.

If possible arrange with the Sunday and day schools for special performances between the school session and dinner time. Give the superintendents and teachers tickets and, if thought desirable, issue half rate tickets to be given the pupils. Get the children in early in the week and their talk will be one of your best advertisements.

Use the billboards as well as the papers if you can afford it, but do not have recourse to perambulating advertisements whether by sandwich boards or wagon.

Let the advertising continue within the house in the same spirit of reverence. Repress any tendency to laughter or loud talk. If at all possible have an organ and keep it going from the time the doors are opened even if you have to use two organists. Nothing will hold down the crowd better than the soft tones of the organ. Have the house well but not brilliantly lighted and the slightest suggestion of incense will not offend; but do not use more than half an ounce of powder burned fully fifteen minutes before the doors are opened and do not burn incense or offer any other suggestion of the church once the house is in.

If possible to get a minister to lecture the film do so, but be certain that he will not preach a sermon instead of lecturing the subject. The leaders are full and explanatory and the remarks supplementing these should be brief and to the point. An organ and quartette will be better than an orchestra, the orchestra playing the picture, but the quartette to be used only during the changing of the reels except, perhaps, that some selections from the various Stabat Maters may be very softly sung during the last reel, though it should be seriously impressed upon the singers that they are accompanying the film and are not rendering a number.

Avoid such jarring notes as surpliced ushers and the display of religious emblems. Despite the sacredness of the subject you are conducting a theatre; not a church. Plan each move with the utmost care to be in keeping with the film and you will find this release not only the most notable but the most profitable you ever ran.

Doings at Los Angeles

Studios in Demand at Los Angeles—New Universal Company at Work—Other Good News Notes.

THE only two idle motion picture studios in Los Angeles at the present time are soon to have occupants according to reports which were current this week.

The Kinemacolor Company, as announced in this column several weeks ago, has decided to establish a company in Los Angeles and has been seeking a location. It is now said that arrangements have been made to take possession of the property at 4500 Sunset Boulevard, formerly occupied by the Revier Laboratories. There is a well-equipped studio on the ground—an office, a couple of ample stages, a large building which has been used as a warehouse and scenery room, dark rooms and a group of smaller structures built to serve the double purpose of backgrounds and dressingrooms. The report that the Kinemacolor Company will take over this property still lacks definite confirmation, owing to the fact that the owner of the property is out of the city and the Kinemacolor representatives are not on the ground.

The other idle studio is the one at 1425 Fleming Street in Hollywood, formerly occupied by the Western Lubin company. It has been unoccupied ever since the Lubin people gave it up and discontinued their local company several months ago. Last week two strangers, who said they were from New York, visited the owner of the property and agreed with him on a price. A tentative agreement was entered into for the purchase of the land and improvements, which consist of two stages and a group of other buildings. Afterward the same two men looked up the owner of adjoining vacant property and made a similar agreement with him. The only detail of their plan they divulged, other than to say that they intended to use the property as headquarters for a new motion picture company, was that they expected to make extensive improvements between now and January 1, when they intend to begin operations.

The identity of the mysterious strangers has been a puzzle to motion picture people in this city ever since their negotiations became known.

Another Unusual Company.

The Universal Company has added another company at its Hollywood and Oak Crest studios and now has five directors constantly at work. The director of the new company is Otis Turner, who has been with the organization for some time and has already demonstrated his ability to make good in the new position. His company for the present is producing two-reel Bison subjects along big, broad, virile Western themes. This is the work which Director Frank Montgomery has been doing so successfully with his company. The addition of the new company does not mean that Montgomery will give up the production of Bison releases but merely that the output will be increased in response to a popular demand.

Charles E. Inslee is playing leads with Turner's company. Jack Conway, who was leading man in the company directed by Milton H. Fahrney, has left and William C. Dowlan has taken his place, playing opposite to Dorothy Davenport. Louis Fitzroy is a new character man with Fahrney's company. The only change in Director Thomas Ricketts' company is the addition of a new juvenile, Robert H. Grey, and there have been no recent changes in the company which is working under A. E. Christie, the comedy director.

Keystone Pictures Out.

The first reel of a series which will be put out by the new Keystone company, reviving the popular characters of "The Two Sleuths," was completed at the Edendale studio this week and sent on to New York. In it Mack Sennett and Fred Mace appear once again in the roles which they created and made so popular when they were both with the Biograph company more than a year ago—Sennett as director and Mace as principal comedian of the Biograph company.

A new series of stories relating the further adventures of these two blundering detectives is now in Sennett's hands—enough to insure that the releases will appear for a dozen weeks or more in case they prove to be still as popular as they were before.

Two releases a week will be Sennett's regular stunt from now on until further notice—a detective comedy and a farce. Outside the supernumeraries the company consists of Sennett, Mace, Mabel Normand, Ford Sterling and Henry (Pathe) Lehrman.

Director Ford with his company is now turning out regular Broncho releases at the old New York Motion Picture Company's plant in Santa Monica Canyon.

Brevities.

Local exhibitors have been shifting about with their programs this week. Two of the leading downtown houses have abandoned the General Film Company and have taken on Independent programs, and it is reported that this change is to be followed by the reappearance of Licensed pictures at the Garrick and the Banner, both operated by the Quinn Brothers. Evidently the "Q" management has made up its quarrel with the General Film Company.

The two houses which have jumped out of the Licensed into the Independent ranks are Rolfes and Huntoon's Picture Theater on South Main Street and Tally's College Theater on South Hill Street. The reason assigned by the managements of both houses for the change is that they were not able to meet the opposition of four-reel programs and occasional features against three-reel programs and no features. The inability of the Licensed exhibitors to get features is causing a great deal of uneasiness and dissatisfaction and a feeling that the General Film Company will have to meet this condition or suffer.

* * *

Exhibitors in other cities who consider themselves fortunate if they can keep their houses well filled when they show first-run pictures, charging only ten cents, or second-run pictures for five cents, will no doubt be interested in the case of Clune's Theater at Pasadena. This is a house which seats upwards of 1,000 persons. It is somewhat remote from the main business section. The management uses no pictures newer than third run and these apparently are only technically so, because there are occasional reels shown not more than thirty days after the release date. Every film in the house is exhibited previously in at least two houses in Los Angeles only ten miles away in distance and thirty minutes in going time by street car. Despite this fact the management charges 10, 15, 20 and 30 cents and has crowded houses nearly every night. Another picture house half a block away, which nearly every patron of Clune's has to pass, runs second-run programs and charges only ten cents, but does not get the business. Both houses use Licensed films. As the advertisement says, "There's a reason." But what is it? I can't figure it out.

* * *

James K. Hackett made what was said to be his first appearance in front of a motion picture camera October 3rd while playing an engagement in this city in "The Grain of Dust." Frank Egan took advantage of his presence in the city to use him in the first venture of the Egan Dramatic School into the motion picture business. The contract was signed up one day and the next Egan took Hackett and a company of actors to one of the local motion picture studios and produced a photoplay adaptation of the one-act play, "The Bishop's Candlesticks," based on Victor Hugo's famous story of Jean Valjean. The little play is one of Hackett's favorites and although it has been in his repertoire for a long time he does not often have an opportunity to present it because it is too long for a curtain raiser and too short for an evening's entertainment. Egan's new company, which was referred to last week, is now ready for work, although he is still unprepared to announce what arrangement he has made for disposing of his productions.

* * *

The traveling company of the U. S. A. Film Co., bound from New York to the City of Mexico, and traveling by a slow and circuitous route, reached Los Angeles this week. There are 36 members in the company and they are being guided, chaperoned and entertained by Charles G. Husted, secretary of the company. Their plan seems to be to go where they please, stop as long as they like and photograph everything worth photographing that comes in their way. They stopped three days at Redlands in the heart of the orange grove country while Husted and J. C. Ebling came into Los Angeles to look after business affairs. The company left New York August 18th and expects to reach the City of Mexico—when it gets there. Meanwhile they are turning out two releases a week with the regularity of clockwork. Everyone is reported well and having a good time.

* * *

Major J. A. McGuire, one of the veterans in the motion picture business—although this doesn't mean that he is as aged as it sounds—has been engaged as assistant director of the Western Vitagraph company at Santa Monica. When he is not helping out Rollin S. Sturgeon he will occasionally appear in the pictures.

POWELL.

Music for the Picture

BY CLARENCE E. SINN

AN OPINION ON CUE MUSIC.

AN interesting letter received from "E. J. L., Brooklyn, N. Y." Lack of space alone forbids printing it in full. He says in part: "My viewpoint of picture playing is entirely adverse to what appears under the heading of 'Music for the Picture,' in the Moving Picture World of September 14th. There is no universal method of playing to the picture—no practical or suggestive help, and most of all, the very apparent lack of interest on the part of the film manufacturers. You agree and have admitted there is no method; you give no help to the aspirant when you allow him to believe he must 'be born to it'; or be a thorough bass and harmony student to play the pictures. The 'lack of interest' I will take up first.

"In the Vitagraph booklet we find musical suggestions for 'The Adventures of an Army Colonel' (released July 31st). Light music is suggested for the opening scenes while the picture opens with a burglary—a long and stealthy scene requiring music dramatic 'pizzicato' music. They close their suggestions by saying there are no especially appropriate cues, yet there is a second burglary more lengthy than the first, opening with a leader 'In Action.' Why do they say there are no appropriate cues and invite the loss of dramatic effects?

"Take their release of August 17th, 'Two Battles.' Allowing their opening suggestions to stand we are supposed to play march songs from the 'Balkan Princess.' Why march songs when immediately after Gordon leaves his sweetheart we find him in mortal battle and should play dramatic 'battle music' to add to the realism. The second battle suggestion is 'Radium Dance,' softening into 'Traumerei.' Why not, after playing military marches between the two battles, play dramatic music for the battle which is short, softening into a dirge as Gordon wanders among the dead on the battlefield, in search of his dead friend, softening into 'Traumerei' as he lays the flag over his friend, continue this through ensuing scenes, crescendoing as you see his sweetheart playing the piano and running into a dreamy waltz when you see 'Army Club' scene, continuing this to end. By 'crescendoing,' I don't mean 'faking,' but playing the same number louder, giving the impression that the piano on the screen lends to the volume of music.

"The Kalem Company's idea shows more sincere interest, but I have been unable to find it practical, as, should it be universally used, it would mean the outlay of a great deal of money per week—and lengthy rehearsals necessary for proper rendition. This brings us to the fact that we dare not interfere with the musician's repertoire (with which he is familiar), as this gives him a free hand to watch for cue .

"Now we come to the big scene 'Method,' which I desire to discuss: To obtain a method we must first know that the whole picture is made up of parts leading to a central point —**the big scene**, then relaxing into the result. These parts in my method are: 1st, Introduction of characters. 2nd, Incidents showing formation of plot. 3rd, Incidents showing running down of the plot or plotters. 4th, The unmasking—what is it all about—**the big scene.** 5th, The punishment of the perpetrators. 6th, The result or reward, moral or otherwise. In addition to this there are situations dramatic or humorous to be dealt with separately. In pictures similar to the Kalem Arabian pictures, music characteristic of the country should predominate. Dramas of court intrigue or ancient classics must be treated with classics.

"Using the above 6 incidents for my ground work I proceed as follows: No. 1 and the introduction of characters I use a waltz where it is apparent that the influence of a female character or child is necessary to the formation of the plot. Should a male character predominate I use a two-step, saving my 'rags' for comedy pictures. Should the scene open with a sick room, death scene, fight, etc., I deal with it as a situation, going right back to the above rule. For No. 2 you will find that a reverie, tone-poem, novelette or similar number will create the proper interest unless the introduction of characters and plot run hand in hand, in which case I continue through 2 as in 1. Now in No. 3 is where you must create interest, as it leads usually to **the big scene.** In pictures of a child or female interest I use a caprice, the predominating movement being of a legato nature, which gives the number a soft effect. For the male I use a caprice of entire staccato effect. I use a caprice for the reason that it is pleasing and unusual and allows for the widest latitude in tempo; you can start it slowly and as you near the big scene increase the tempo without marring the composition. In 'westerns' this might call for a gallop; the only way I have been able to cope with them is to keep on marching and galloping until I see a petticoat on the screen not on horseback, when I go into a waltz of rollicking tempo.

"For No. 4, 'The Big Scene,' it is impossible to say what to play without seeing the picture. For example, in the 'Army Colonel,' the big scene is where the Colonel suddenly turns on the light. At this point I make a strong crescendo and abrupt pause of about 10 seconds.

"Try this where a situation is created by unexpected and abrupt action or when a shot is fired that takes effect, remembering that the firing of the shot must have some bearing on the plot. No. 5, like 4, depends on the situation as to appropriate music. No. 6 I usually treat as No. 1, unless something is particularly suggested by the epicure. I do not contend that the foregoing are fixed rules, that the incidents occur in rotation as numbered, that they are all shown in one picture, or that the musical suggestions as given are conclusive, but I have obtained excellent results with them and in my house the music is talked about. Why can we not expect, demand and receive from the manufacturers a musical plot for all pictures prior to their release? To illustrate I submit what I would call a practical musical plot for pictures, using three pictures of entirely different style and temperament.

"THE ADVENTURES OF A RETIRED ARMY COLONEL" (Vitagraph).

MUSIC PLOT.
(Set-up.)

		Min.
1.	Pizzicato dramatic—Soft "sneaky" music.	( )
2.	Intermezzo two-step—Not characteristic.	( )
3.	Caprice—Staccato temperament.	( )
4.	Pizzicato dramatic—Same as 1.	( )
5.	Intermezzo 2-4 or 6-8 Char. ("Rain Drops" or "Ghost Dance," pub. by Rossiter, appropriate.)	

CUES.

Play No. 1 until Policeman comes from house after burglary.
Play No. 2 until Detective well on in R. R. station scene.
Play No. 3 until Leader "In Action."
Play No. 4 until Army Colonel turns on electric light.
Play No. 5 until End. (You will find it effective to make an abrupt pause of about 10 seconds between 4 and 5.)

"TWO BATTLES" (Vitagraph).

MUSIC PLOT.
(Set-up.)

		Min.
1.	Slow waltz—Very legato.	( )
2.	Dramatic—Battle music.	( )
3.	Military march—Any Von Blon march appropriate.	( )
4.	Dramatic—Battle music.	( )
5.	Dirge—Funeral chant by Hauptman appropriate.	( )
6.	Sentimental—"Traumerei."	
7.	Waltz.	

CUES.

Play No. 1 until Leader "In Africa."
Play No. 2 until Leader "Two Letters."
Play No. 3 until Soldiers go to front.
Play No. 4 until Gordon walks among dead on battlefield; begin softly, crescendo at battle.
Play No. 5 until Gordon covers friend with flag.
Play No. 6 until Army Club scene—crescendo while fiancee plays piano.
Play No. 7 until End. Crescendo as they embrace. (Note: Any "Good-bye" song can be used for No. 1. No. 4 can be accentuated by bugle call after 3d officer gives orders to Gordon.)

"THE BRIDE OF LAMMERMOOR" (Cines).

MUSIC PLOT.
(Set-up.)

		Min.
1.	Mysterioso—Bass solo, tremolo for right hand.	( )
2.	Hurry—Duel Music.	

3. Classic; light effect. Charminade's "Scarf Dance." ( )
4. Standard No. love effect. "Love's Dream After the Ball" appropriate. ( )
5. Concert pizzicato—"Le Secret," by Gautier. ( )
6. Sextette from "Lucia," very essential. ( )
7. Concert number, mysterious effect—Barcarolle by Tschaikowski or Berceuse from "Jocelyn." ( )

CUES.

Play No. 1 until Fight.
Play No. 2 until Combat is over.
Play No. 3 until Lucia and Edward on garden scene of subdued light.
Play No. 4 until Lady Ashley introduces Arthur.
Play No. 5 until Lucia seated in "Marriage Contract" scene.
Play No. 6 until Once through.
Play No. 7 until End.

"I separate the 'set-up' and cues for the reason that the set-up can be made as soon as you have the program, which can be had 2 or 3 days before their release, then in the playing there will be nothing to confuse you in catching of cues. The parentheses for minutes at the end of the lines will help in selecting music, giving an idea of how long the number will run; can be determined by number of feet of film used figuring 60 feet to the minute."

Views and Interviews.

By Hugh King Harris.

THE pace is surely swift these days. By that I mean the writing of Photoplays—what passed muster only a few months ago to-day goes into the discard. I have before me a letter from Mr. H. J. Brand, of Brand's Advanced Motion Picture Co., Los Angeles, Cal. In it he asks for some high grade, heavy educational scripts, and states he is having a great deal of trouble finding what he wants. We see on the screens to-day so many of the purely dramatic and comical, that it is evident the educational of interest is difficult to produce.

A careful review of the situation will clearly reveal the fact that many educationals are in reality re-writes of magazine articles and adaptations of historical stories, etc., the educational with an original twist is a scarcity.

Perhaps one reason why we have so many "Westerns" is the fact that they are more easily written, the conventional half-breed, sheriff, cowboy and chase are susceptible of all sorts of twists and turns, and the writer who is onto the game can readily find it possible to produce salable scripts along this line.

But in talking with the managers of several theaters through the middle west recently there seems to be another side to the "Western," it is the love of the public for action, the out-door pictures, with horses and chases are never monotonous. Interiors are apt to pall on one; to sit for twenty or thirty minutes and simply see the leads play with words makes an audience restless; action is imperative, the railroad stories and war pictures prove strong favorites for this very reason, they have life.

Of many stories I have sold recently I have found on reviewing them that they are carrying more and more life, more special scenic effects, more vigor and the climaxes are vivid and there is real life in all of them.

The motion picture game is in the ascendancy surely. I have just completed a trip during which I devoted most of the time to investigating motion picture conditions. The outlook was never brighter.

Over in Chicago there was one thing I hated to see and that was the class of "vaudeville" permitted by the authorities in the picture houses. "Hoochee Coochees," "Girls in Blue," snake dancers and Salomes, it is a direct slap at the business and even if these rotten stunts are pulled off in the tougher district it makes no difference, motion picture houses should be properly conducted or not at all. One place I went into was as dark as a pocket and things were in a bad condition all around. I found several cities overdoing the sensational end in the way of advertising; a western show with scalps hanging on the box office is rather the limit.

I find, however, a tendency for much better lighting, ventilation, advertising and conduct in the theaters as a rule everywhere, the Cleveland, Detroit, Grand Rapids, Toledo, Indianapolis and other theaters visited were practically all run in a fine condition and the class of people attending gave evidence of the headway the pictures are making with the best character of playgoers.

Almost without exception the larger vaudeville houses are featuring the photoplays, some run the Animated Weeklies only—others run up to three and four reels, but the picture end is of decided importance all along the line.

The new releases by the various companies is an indication of the increased demand—but as stated in the opening paragraph, "the pace is swift"—the writer has to keep right up to the line and a little beyond. In this connection an amusing occurrence came up while I was in the Selig office a while ago. I met a very pretty little girl at the information desk, and on inquiry for "the Scenario Editor" was informed he was a very busy man. I stated I had written for them—and still she insisted that if there was any information I wanted she would give it to me. We talked for some time and she volunteered the information that every day a number of would be scribes blew in and if they were allowed to see the "Editor" he would have mighty little time to read the scripts, "And say maybe we don't get a bundle of them too," she remarked as she pushed back a wisp of wayward hair.

Of course I met Mr. Selig and we had a nice visit, although the "Editor" was really out of town, and by the way in spite of the fact that Selig's have sent most of their animals west they have a plentitude of dogs, steers, turkeys, and other animals out at the plant to make it mighty interesting.

In one of the offices the editor kindly allowed me to go over a big bundle of scripts submitted, out of some fifty there were half a dozen written in lead pencil—others with pen, some on dirty paper and rolled and creased in a way that would bring tears to your eyes.

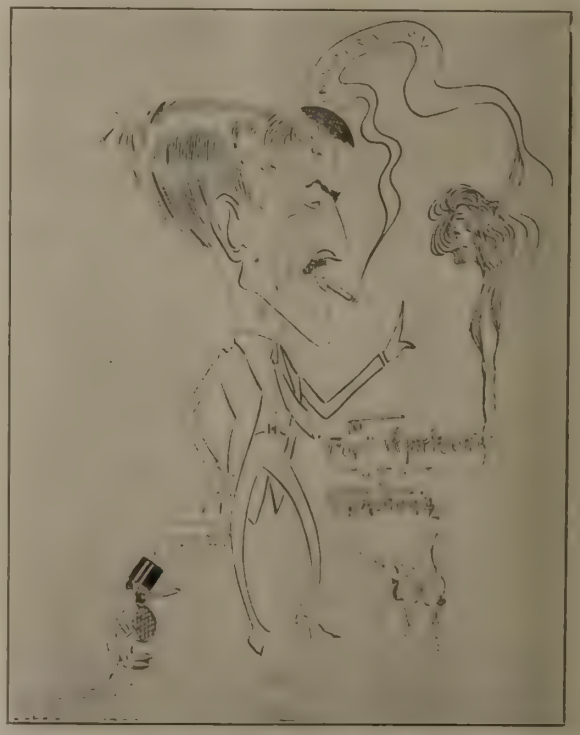
Surely the editors have their troubles and don't forget it—they are happier to receive the "live ones" than the authors are to receive the checks.

I met a great many theater managers who had a whole lot of good things to say of the World, and its many departments, it has done a great big lot of good in the field and is looked upon as an educator of the right sort; its advertising, music, projection departments and reviews, all came in for their share of praise.

As for the Photoplaywright Department, Epes knows that we pen pushers think of that end without saying anything more about it.

The entire trip was a pleasant one and gave me many fine ideas and an insight into many phases of the game I would not have missed. I know it would be a splendid thing if there could be more intermingling of those interested in the work and the business, every town has something a little different, the various manufacturers and managers all have good ideas they are glad to talk over and it would pay one to make even a short run to gather in some of the good things that await one along the route.

Suffice it to say, the one big noise in the amusement field to-day is the photoplay and it is not "coming into its own"; it has decidedly "arrived."



An Essanay Idyl.

The Efficiency Plan of Film Salesmanship.

By R. R. Nehls, Manager American Film Mfg. Co. of Chicago.

IT is not the writer's intention nor would it be of general interest to here enter into a discourse on salesmanship, but perhaps it would prove of value to better appreciate in what respect salesmanship, as applied to moving picture films, differs from its application to general merchandise.

"That fellow Smith never heard of Radio and he gobbled ours up like a Turk in famine." It was one of the salesmen of Bunk and Company, telling the boss how he sold a big order of an inferior article where the mere knowledge of a certain competing brand would have squeezed him out. This is not extraordinary—it happens every day. It does not prove that it pays to make an inferior line of goods, but it does prove the value of a standard. Again, a factory is probably making the best, but the selling force is not efficient and a really meritorious

Mr. R. R. Nehls.

article fails to find a ready market, and it is true in the line of every day business that extravagant advertising has created a demand for a product which would fail on a "try-it-before-you-buy" selling plan. These, in short, are the general conditions to be found in the selling world.

But the film selling story supplies conditions in a class of its own, very likely unparalleled in the commercial world. The actual "film drummer" does not exist. Of course, now and then, the representative of a film manufacturing concern will go out across the country with a couple of prints in his grip, but he knows before he says "Good Morning" to the exchange man just why the exchange is not buying his film. If it is because the subjects are of poor quality, Mr. Salesman, if you please, will not dare talk quality unless he is pretty sure that his line has improved since that exchange last handled it. But he knows full well that if such be the case, that film man knows it for he has been watching the product, if for nothing more than to substantiate his own judgment in excluding it from his program.

In the recent strategic upheavals, sad to say, film has not sold on an absolute standard of quality. Your film salesman, therefore, will probably talk to his prospect along trade politic lines, trying to correct what he may consider an erroneous impression, perhaps, or smooth out the turbulent face of some antogonistic sentiment—and he knows that he cannot sell him film unless he is successful in such an effort. Surely, that cannot be found in the curriculum of salesmanship. But the conditions are real, and have been known to forcibly bear on the prosperity of a film manufacturing concern.

Now, the question naturally suggests itself: "What is the selling system of a brand of film." The answer is that no such thing exists—films are sold by a selling *force*, not a salesmanship system. So the cleverest man in the world could not sell a "Flying A" film if the brand were not up to the standard in photographic quality, dramatic cast and technical perfection. And when, on the other hand, it is in the quality class—why, it is its own salesman! Quality is its selling force, its advertisement to the man who buys, and its only and complete argument. No man on the road, carrying prints which may even be good, can talk quality into the product as a brand. It must exist. The exchange man may agree that the films shown him by the representative are of good quality, but he will not order on that alone. What he will most likely do is say, "Yes, these are pretty good, better than your concern has been making, but how do I know I'm going to get films as good as this right along? I'll watch them, Mr. Man, and if the releases of the next few weeks are as good, I'll wire my order." And no amount of argument is going to relieve him of the impression that the two sample releases shown him are special efforts made to catch his order.

Simmering the issue down to its actual merits, it will be found that the employes in the studio and laboratories are the key to the situation. They are the real salespeople. Let us see why. The camera man must possess a thorough knowledge of the operation of the camera and the comparative value of light or the prospect of sales is decreased. The dramatic possibilities must be worked out to the fullest extent and not handled in a "hurry this scene, I've got a date" manner, or the production loses much of its selling power. Good judgment must be exercised in the selection of proper settings or the sales will be impaired. The technical work at the laboratories, first of all, the development of the negative, timing the printing and subsequent development of the positive, the toning and tinting, and the assembling of the completed print, must be given the most careful consideration, because here the efforts of all other departments mentioned can be put to naught and the prospct of sales reduced to a minimum.

If the releases possess the selling force I have mentioned, you will see who are responsible for it, and if the film does not sell, then, you know where the trouble lies. The acting and photography, the settings and the story (and the last is by no means least) are the complete elements of the film. The raw film stock is not taken into consideration as it is presumed to be perfect, although this is not always the case. A chain is only as strong as its weakest link. Let any one of these departments weaken and even the doubled strength of the remaining links will fail utterly to hold up the *selling force* of the product.

It may be argued that the standing order system of film purchase gives market to occasionally unworthy productions. That is true, but while it applies to a print here and there, it has never proven of substantial advantage. For a poor production from a favorably known studio often indicates a change of regime, a mistaken notion of economy or some kindred error in management. Then it does not take long for the manager to receive emphatic expressions of opinion from customers. If he fails to read the signs and act accordingly, the cancellations follow, usually in sufficient number to prove to him that another change of regime is imperative or that his notion of economy is affecting the worth of his product. Then, when he has got his productions back to their former degree of quality, he is confronted with the task of bringing this fact to the attention of his customers forcibly enough to win back the reinstatement of orders, so that in the long run, the week or two that the standing order extended over the poor quality period was more than equalized before the order came back and the manufacturer finds his false economy rather expensive.

But was it argument that brought that order back? Was it a promise that the brand *would* improve in lieu of actual improvement? No. It was fulfillment, execution. Salesmanship availed nothing, but backed up by the selling force of a meritorious product, the personal representative was reduced to a commercial expedient. Of course, that quality will win is a platitude, but in no commercial pursuit is there a parallel to the relation between the visiting representative and his product in the film business. Here quality alone sells. The exchangeman must be shown, and the best he can see is the best that the studio and laboratories are capable of—that's the standard of efficiency, the selling force.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

More About Photographs.

THE S. J. Fry Film Exchange, of Boston, is interested in our discussion of the distribution of photographs of scenes from the releases, but contemplates issuing only one frame of photographs of each subject, obtaining these from the manufacturers and renting the frame to the exhibitor by the day, the same as a banner.

The idea is a good one in a sense, but we think that it is too purely local in scope to win the approval of the manufacturers. They might be willing to supply a set of prints to cover the entire country, but the majority of them will not be willing to supply each locality with prints.

These photographs, known as "stills" or "flats," are made for the use of the press departments as cut copy, and they are more or less of a nuisance at best, since the handling of the negatives interrupts the larger photographic operations. It would be practicable to duplicate the sets, but it would not be convenient to make a dozen or fifty to supply isolated exchanges. At the same time if the Fry Company will make inquiry of the companies direct, they may be able to obtain the desired prints.

That Telephonograph.

Perhaps you've shared our curiosity as to the Telephonograph that the Pastime Theater, Brooklyn, uses. Mr. Wunderle has told us about it. He says "The Telephonograph" is a simple, but effective, device for a lecturer. A large wooden phonograph horn is suspended by an iron piping stand about eight feet from the floor. To this is connected a length of one-inch flexible metal tubing terminating in a cup shaped mouthpiece, the whole being well to one side of the screen. The lecturer is seated at one side of the screen and talks into the mouthpiece in his natural voice, the sound being amplified by the resonant qualities of the phonograph horn, which acts as a sound magnifier and makes it possible to fill the hall while speaking in ordinary tones, which not only saves the strain on the throat, but gives a more natural delivery. Another advantage is that the tubing being flexible the lecturer may face the screen and watch the picture without his tones becoming muffled. The Telephonographical part is used to excite attention, but the scheme itself is a capital one, and we are obliged to Mr. Wunderle for the information. We have sent the address of the firm making the stencil cutting machine he uses to several who made inquiry for it, and will be glad to send it to any who will enclose a return envelope with their request. The price of the machine—$100—puts it beyond the reach of many, but at that it is no more costly than a typewriter.

From China.

The Arcade Theater, Tientsin, sends in two samples for this week. One of these is the best piece of work they have yet shown us, a four-page folder in red and black on heavy cream paper. It advertises "An Evil Fascination," a Milano subject in two reels. Inside it is just a straight run story of the film with a few words of introduction. Typographically it is above the average. Another sheet shows a shadow cut with the suggestion that "Coming events cast their shadows before," an idea that may be worked out in several ways. This sheet advertises the Olympic Games of 1912 and the Oxford-Cambridge boat races, two films that emphasize the value of the pictures. Europeans living in China hunger for the news of home and the Arcade brings to their very doors all the sporting events that the Briton, in particular, longs for. Outside of the imprint of the Tientsin Press on most of the paper, the printing might have been done in any good American shop, though now and then a folder on native paper gives the hint of the Orient. We like the Olympic line: "Nations fighting for supremacy in the realm of sport." It is the Olympic games in a nutshell.

By the Month.

J. S. Thomas, manager of the Palace Theater, Scranton, Pa., and other houses in nearby towns, sends in a program of the Scranton house for the month of October. He writes:

> I have been in the habit of using printers' ink in advertising my houses, and am enclosing a copy of the program I am using for the Palace Theater. I find this method of advertising pays very well, but this is the first that I have used giving more than one week. This one was gotten up in a hurry, and I am planning some improvements for the next issue, including the use of a few cuts.

The booklet is 3⅝ by 5¾, sixteen pages, with cover in heavy tinted paper. The title page is well displayed, the type being clean and well set. There appears only the name and address of the theater, the legend "The House of Licensed and Censored Photoplays," and "Program of Features for October, 1912," the latter being played up to get the attention.

Inside the use of a cheap news ink gives some of the pages a rather smeary look, which no doubt will be improved with the next issue. Too much grease in the ink is apt to make for bad press work, and the work here is susceptible of improvement. A better ink will have to be used if cuts are run. On the grade of paper employed the 50 or 60 screen cuts will give better results than the finer screens. Four reels are used to each show, though but two are advertised, the foot notes keeping that fact in mind. These run:

> We show two additional reels every day, making four of the best reels that money can buy.
>
> Please bear in mind that this is only a partial list of our pictures.
>
> In addition to the subjects listed herein we show every day two other reels. For titles watch the posters.

Some Small Points.

We think that a ten-point full face for titles throughout would be better than the alternate light and bold twelve-point that is used. The two faces do not match and the impression of hurried work is conveyed that does not aid the appeal. We think, too, that six instead of eight-point type and a more equal distribution of the space would help some. Where a subject is dismissed with a line, possibly because the information is not at hand, the impression created is that the reels so slighted are not the equals of the others. Toward the end of the month the subjects are not more than hinted at since the printed matter supplied by the companies is not at hand and Mr. Thomas uses six-day stuff. We think that the monthly program is gaining favor since it works well where the scheme has been tried, and in due course it may be possible to interest the companies in giving advance information further ahead.

The value of a booklet of this sort depends upon the effect created on the minds of the readers and the best impression will not be made unless the arrangement is orderly and business like. It is not always plain to the reader why he does not like the issue, but the sub-conscious feeling is present that the advertisement is not what it should be. Mr. Thomas has taken better care of his end than has the printer.

Tips from Tally.

Seymour Tally, assistant manager of the Broadway Theater, Los Angeles, sends some programs and this letter:

> I enclose herewith a few of our late programs, assuming that you may be interested in them. We have found them a very satisfactory medium for advertising. We get out about seven thousand per week; half in the theater and the other half about town; they cost $18.00 for the printing and I get up the written matter myself. We believe that the stories of the photoplays given in advance in this manner bring us many patrons.
>
> We noticed an article in the last number of the World wherein your correspondent in this city stated that Quinn Brothers were possessed of a lease which we had given them on this house. We would like you to contradict that statement, as we are the sole owners of this theater and have given no lease to them and do not expect to do so.

Snappy Talks.

We find the Tallygrams, as they are called, decidedly good. They are four-page folders on heavy paper in light shades of cream and yellow. Each issue has a front page differing from the others, the value of which is matter for debate. Our own belief is that the best way is to have a front that can be recognized at a glance rather than a constant change. The page is four inches wide by nine long and carries the double change for the week, there being five reels to each program in addition to soloists.

Page two is reserved for editorial chat changed each week, the changes being shown on the third and fourth pages. We think the most effective display for the subjects is the marginal title here shown; a new and effective idea:

Dr. Skinnem's Wonderful Invention —*Kalem*	Dr. Skinnem is flat broke and greatly distressed. Doctor falls asleep and dreams of a wonderful invention that enriches him and causes the departure of all his troubles. What the invention accomplishes and its final results are laughably depicted.
The Ancient Port of Jaffa —*Kalem*	A splendid view of Jaffa from the sea greets our eyes and, going ashore, we marvel at the wonderful street scene near the Custom House. We journey on to the auction market and then visit the public fountain on the Jaffa road.

The Editorial matter is good enough to reprint. Take this, for instance:

> A great many people claim that Motion Pictures are injurious to the eyes.
>
> WE claim that a visit to our theater is not only a pleasure but a positive rest to the optic nerves.
>
> The decorations and floor coverings are of a cool, pleasant green; the hangings on the stage are of the same shade and serve to frame the picture to the best advantage.
>
> The picture screen is not of the type which forms a glaring reflection of all white lights thrown upon it.
>
> FURTHERMORE, by the aid of a new feature installed this past week, the blank screen is never shown, a heavy velvet curtain being drawn aside as the picture starts and drawn together as the picture ends, a momentary pause being given between pictures to allow for relaxation, for the reading of programs and for the exit of patrons.

The curtain scheme is good. Here is another:

> DO YOU KNOW THAT TALLY'S has the only disappearing orchestra in America and, so far as we know, in the world. An orchestra that always "rises to the occasion." During the opening overture they are up where you can see them play; upon finishing, piano and

all, they sink down out of sight where the glare of the orchestra lights won't bother your eyes.

Speaking of our orchestra, in their choice of selections and in their rendition, they are unsurpassed and the fact that they "play the pictures," that is, play such music as best suits the style of picture, adds greatly to the attractiveness of the show.

TALLY'S THEATER is closed to patrons between five and six P. M. and is thoroughly swept and cleaned and the air becomes purified before the evening crowd takes possession.

This feature is not found in the "continuous run" houses.

Keeping in Touch.

It's a splendid thing to keep in touch with your audience by means of slides and programs. Tell them what you have done for their comfort and what you are going to do. Make them feel that you constantly have their best interests at heart and that you are running the show to give them pleasure as well as to make money for yourself. Get the matter up in a breezy fashion and you'll find that your chat is as helpful in creating business as is your announcement of films. To a certain extent the play's the thing, but given precisely the same program in the same condition and one house will make money where the other loses. One man puts his personality into the house, the other does not, and the personality of the house counts as strongly as the personality of the player on the screen.

There are some theaters in New York given over to vaudeville that have changed hands recently. The former manager stamped the houses with his personality and he sold the dollar seats first. The new owner has left his imprint on the house and the seventy-five cent seats mostly sell after the cheaper seats are gone. Everything you do and say helps or hurts your house. See to it that your words and actions are helpful.

A Montgomery Tribute.

Down South, Frank Montgomery has left his imprint on his chain of houses and the other day he was accorded the unusual honor of being given the editorial page cartoon in the Jacksonville Metropolis, the cut showing the manager sitting on a bench tightly clasping Miss Jacksonville while the more attractive Miss New York tries to coax him away. The caption indicates that he is going to stay South, but for all that we should like to see New York made one of the feeders of the "Jax" circuit. Mr. Montgomery would give us a style of performance that is not to be found in these parts just now. It counts for something when you can make yourself such a factor in local affairs that your plans provide inspiration for the cartoonist.

Ticket Books.

The Cameraphone theaters, Pittsburg, are selling books of twenty-four tickets for one dollar. Apart from the appeal to the bargain instinct and the saving of money, the tickets are a convenience and help to clinch business by making regulars. The Cameraphone Bulletin seems to keep straight up to the mark week in and week out. They are using this form which may be useful to others:

ARE YOU ON THE MAILING LIST?

Of late we have received many requests from patrons to place their names on our "Weekly Bulletin" mailing list. To give all an opportunity, we invite those interested to fill in the form below and mail same to us, and each Saturday we will mail the "Bulletin" announcing stories for the following week.

Cameraphone Theater, 347-349 Fifth Avenue
Pittsburgh, Pa.

Please mail "Weekly Bulletin"

To .....
.....
.....

Believes in the Papers.

Lee D. Balsly, manager of the Aladdin Theater, Springfield, Mo., and treasurer of the Missouri Exhibitor's League, sends a well displayed ad and expresses his belief that in towns of from 10,000 to 15,000 inhabitants the newspaper offers the best advertising. It does when ads look like his. At the same time we think that posters should back up the work of the papers. Mr. Balsly writes that he finds it necessary to drop around and see the compositors once in a while to keep them in touch with his ideas and that is probably the reason why he gets an excellent display. Printers are like others in that they like a word of appreciation now and then and they will work harder for a man they know than for one who merely sends his copy over to the office and never comes himself. We think that the compositor can suggest the composition, though we cannot preserve the proportions of the advertisement. Here it is:

"HOUSE COZY"
A L A D D I N
ALONE IN NEW YORK
being the second story of
"WHAT HAPPENED TO MARY."

The story is absorbing, splendidly acted and will increase the interest in Mary's character which was begun in the film "An Escape from Bondage," released a month ago.

TO-DAY AND MONDAY.
FINE FILM.

Watch the Daily Papers for Program. Biograph every Wednesday and Thursday. Pathe Weekly every Saturday and Sunday.

Mr. Smithers "Opens."

C. T. Smithers, of the Idle Hour circuit has been keeping his Aberdeen house open all summer through various schemes including an orchestra strike because the house was kept too cool, but he has a formal opening which enables him to get out an announcement and the announcement is good enough to make us overlook the opening of an already opened house. Mr. Smithers writes that he has issued these opening announcements for several seasons and finds that it pays him. There is no reason why it should not, for he spreads himself on this annual.

The one to hand is in dark green ink on light green paper and the envelope matches exactly. All of the circulars were sent out sealed and with letter postage, and the sheet is two fold, though but one page is used. It conforms to fashionable demand and is quite the best thing Mr. Smithers has sent us—and he is a regular and welcome contributor, at that. The copy reads:

THE IDLE HOUR CIRCUIT
ABERDEEN, S. D.

September 28, 1912.

Dear Friend and Patron:

Monday, September 30th, and Tuesday, October 1st, are the dates set for our formal annual opening for the season of 1912 and 1913. We have given you the best procurable in motion photography and music during the past year, but at this year's opening we have made an unusual effort and obtained features far in advance of even our own expectations.

Along the musical line we are stepping forward. We have secured for leader in the five-piece orchestra, Mr. Vernon Alger. This means the best possible in musical selections.

We have installed the very latest model machine, Power's Cameragraph No. 6 A, the highest price machine on the market and the first shipped into South Dakota. This new 1913 model is fire-proof and the pictures will be absolutely without flicker. The machine has larger magazines, which enables us to add another 1,000 feet of film to our program, making a total of 4,000 feet of pictures instead of 3,000, which we have been running. Intermissions can be cut down to a very small margin.

Just to call your attention to the improvement we have made in our programs, would say that a year ago one big two-reel subject once a month was all that could be procured. Now, by the selection of *big features* from the famous Universal Film Manufacturing Co., we are showing one and two every week, all that it is possible to obtain. We have secured for our opening, Monday and Tuesday, the fine two-reel subject, "Maud Muller," and for Wednesday and Thursday, "The Outcast Child." These will be followed by other two-reel subjects, "The Celebrated Case," "Rip Van Winkle," "Massacre of the Sante Fe Trail," "Filial Love," "At Old Fort Dearborn" and others.

Every effort will be put forth this coming season to make "those idle hours" spent in the Idle Hour very happy ones.

We wish to thank you sincerely for your patronage in the past and hope to see you in attendance at our opening days, September 30th and October 1st. I remain,

Yours very truly,

C. T. SMITHERS.

Probably even Mr. Richardson will be interested in learning that the larger magazine of the Power's 6A will permit four instead of three thousand feet to be run. There's a house in town that is running 8,000 feet on an old machine, but it is allowable to cheat a little when you write an advertisement and no statement like this will harm, while it does help to emphasize the facts of the new machines and the longer show.

But Not This Way.

Quite different is the statement that is made by the Royal Theater, at St. Joseph, Mo., in regard to the Queen Elizabeth pictures shown September 23-26. It says in part:

This is the first time MADAME SARAH BERNHARDT has ever appeared in motion pictures. The ROYAL THEATER is the first motion picture house in the United States to show this picture. The admission will remain the same—10 Cents.

This sort of thing is foolish, so foolish that a friend who has no interest in the exhibition end sent in the advertisement for our delectation. On the face of it, it is absurd to suppose that this important film should be shown first in the Missouri city and no one will believe it. If they did believe it it would not heighten the importance of the reels in any way and in an effort to be impressive the management has made itself ridiculous. More still, it overlooks Camille, which was widely boomed.

Otherwise the advertisement is effective, dropping six inches across three columns, the advertisement itself being 3 x 3¾, the announcement being framed in eight point full face alternations of Sarah Bernhardt and Queen Elizabeth in this fashion:

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QUEEN ELIZABETH

If You Run That Film.

And by the way, if you run Queen Elizabeth, stop with the scene before the last, cutting out that absurd death flop into the pile of cushions placed before the throne for no other reason than to save the Bernhardt bones. It gives a comedy finish that is hurtful.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

At the Universal.

ACCORDING to the latest announcement the Universal will retain its script reading room, but will supply each studio with one or more photoplay writers on salary. These writers will edit the scripts purchased on the outside and write stories of their own to make up the number required by the directors.

The reading room will be at 1 Union Square until the change is made to new quarters, and will be under the direction of C. B. ("Pop") Hoadley, a thoroughly practical and experienced photoplay writer, and a man who has made hosts of friends through his editorial connections with Imp, Champion, Powers, and others.

It is too early to announce a scale of prices, but we do not think that the ten dollar script will last long under the Hoadley regime, for no experienced editor expects to get scripts of proper quality for that price, and Mr. Hoadley wants to see the best. We think that the announcement of his appointment will be sufficient to raise the curse that has hung over the reading office, at least to those who know.

It may interest some to know that the offered free criticism of scripts was a scheme that died a-borning.

In Sending to Eclair.

The Eclair Company asks that scripts offered them be addressed to the photoplay department of that company, and not to an individual. Numerous scripts are received intended for Eclair, but addressed to Eustace Hale Ball, although Mr. Ball has not been connected with the Eclair Company for several months.

And having delivered their message to you, we want to add the remark that the same process should be followed in all cases unless you enjoy such closely personal relations with the editor as to warrant the direct address. It does not in any way assist you to sell your script more quickly or to better advantage, and sometimes it does retard the handling of your work promptly should the person addressed be ill, absent from town or no longer with the company. If you want to sell scripts to a company address them to that company, and not to an individual, and get over the crass foolishness of the belief that if you can learn the editor's name and address them to him direct, you can get the inside track. We have even seen scripts come in addressed to initials because those initials were signed to a letter. The initials happened to be those of the stenographer who had written the letter. Don't do it.

These Your Sons?

Emily Ward Schott, Canajoharie, N. Y., has received in one of her own return envelopes a script entitled "Two Sons of Wealth." As the company did not enclose a rejection slip, she has no knowledge of the sender, and the script itself bears neither name nor address. The letter is postmarked Station O, which is the postal district in which the Universal office is situated, and probably the script came from there. The owner of the script can have the same on application with identification and stamped and addressed return envelope. Do not send to us. Send to her.

Change at the Comet.

We have received a number of letters from authors who complain that they are unable to obtain the return of their scripts from the Comet Company. These complaints are well founded, but we believe that there will be no cause for complaint with Joe Roach on the desk. Comet has had no photoplay editor and has treated scripts with scant courtesy. Some have gone back and others have hung around. Mr. Roach promises a new condition and we think that some of the long lost scripts will presently come home, while more recent arrivals will be handled with celerity and due courtesy.

Not Enough Action.

A correspondent writes that he received a script back the other day with the remark that there was not enough action, but he thought he put in all the action that was essential for the player.

Not enough action, in the studio, does not mean that the author has not told the player fully what he should do, but means that there is not enough action (or movement) to the plot. There is not enough happening to make a good story. A plot may contain the germ of a good idea and yet be so badly developed that there is nothing to the story as it appears on the screen save the start and finish of the play with some more or less germane action in between. Such a plot lacks action. The actors act, but their actions do not interest because the action is unmeaning. There are actions and actions. See to it that your action interests because it rouses speculation while it advances the story.

"Too Conventional."

From Fond du Lac comes an inquiry as to what "too conventional" means, the writer stating that many of his stories come back so marked.

There are two words that the novice will encounter—"obvious" and "conventional." The conventional story follows the old, beaten path. It lacks novelty. It adheres too closely to established form. In a word it lacks newness and so, interest.

If a man coming down the street meets a woman whom he knows he raises his hat in salutation. That is the conventional greeting. He follows the conventions; the accepted usage. Millions of men daily greet millions of ladies with the conventional raising of the hat. There is nothing novel or exciting in the action.

But suppose that a man met a woman and instead of raising his hat to her grabbed her by the neck and demanded the return of the false teeth she has not yet paid him for. That action would be most unconventional and therefore exciting. It is not well to have such strenuous dentists as heroes for your stories, but you want to come closer to the dentist than to the "lid" lifter in forming up your plots.

"Obvious" merely means that when your story starts everyone knows just how it is going to end because stories that start that way end in a certain way. When you fool them by using an entirely unsuspected line of development you have ceased to be obvious.

Horace G. Plimpton.

We are not running a picture of Horace G. Plimpton in our photoplay editor series because he is the Edison editor, but because he is not. This is to correct the popular belief that he is. His official title is Manager of Negative Production and he has full responsibility for all departments of

Mr. Horace G. Plimpton.

the production end. He supervises those who do select the stories just as he supervises the production of the plays, selects the companies, plans their field work and looks after the other innumerable details that make him one of the busiest men in the photoplay world. When Mr. Plimpton took hold of the Edison studio the product was uncommonly bad even for several years ago, but he has brought the production to the front rank and has held it there—which is an even more difficult attainment. He was the first to use copyrighted stories as such, one of the first to credit the author on the film, and seemingly has solved the cast problem by announcing each important player immediately before appearance.

An Ungallant Author.

Steve Talbot offers a funny proposition in a recent letter. He writes in part:

> What is the matter with a man who writes a photoplay a week, and never by any chance introduces a female lead, and hardly a female character in any of them?
>
> I suppose I work along the same lines as other writers. A single idea comes to me—usually while watching a play on the screen—I turn it over in my mind for a day or two. At the end of the second day I have the plot evolved in my mind. I then write a four or five hundred word synopsis which includes every incident which will strengthen the plot. Let that cool off for a day, then make a rough draft of the scenario, scene by scene. Next I write a two hundred word synopsis, and after going over the scene plot with a blue pencil, copy the whole and mail it.

What perplexes me, and inspires this query, is the fact that after my photoplay is finished, and ready for mailing, *I am surprised* to find on reading that I have no female part of any importance and usually none at all. If this omission were premeditated, I should not mention it, or bother you with a letter; but the very fact that *I* am surprised to find that my script is not suitable for the Victor or other company, which features a woman, shows that the omission is the result of something in my make-up which is—well, to say the least—not conducive to an alarming success as a photoplaywright, now that most of the producing companies are depending for their success upon the beauty or ability of a Pickford, Lawrence, or a Fuller.

The first photoplay I ever wrote that is worthy of an editor's attention did have a prominent part for a woman, and with its rejection by the Victor Company came a letter from C. H. van Buskirk, saying that a similar theme had been used by the Imp Company, and requesting the pleasure of seeing more of my work. Somewhat elated, I immediately went over in my mind my other productions, and was amazed to discover that out of a dozen (the grand total), none had a female character, or an excuse for one, so I am without the means of affording Miss van Buskirk the requested pleasure.

Now, after reading the above, which I hope makes my distressing position plain to you, what's the matter with me? And do you suppose I am alone in my peculiarity?

We think that Mr. Talbot makes his discovery too late. He works in a methodical and businesslike fashion, but he doesn't seem to size up his plot correctly in its early form. He should take that synopsis and ask himself where the lady is, and if she is not to be found the only thing to do is to force her into her proper place. There is, of course, a distinction between female lead and leading woman, and we take it that Mr. Talbot has his leading woman. The thing, then, to do is to twist the plot in such a fashion that the woman has the stronger part. It will not only be good mental discipline, but it will be a revelation in the matter of flexibility of the plot. Almost any story can be thrown to the man or woman at will, and since Mr. Talbot now knows his fault and the remedy we hope soon to have report that he is out of his difficulties.

If we ran a correspondence school (which Heaven forbid!), we should require our pupils to write a story for a leading man and then turn it over to the woman. It can be done with seven stories out of ten and sometimes with decided advantage to the plot.

Why Not?

Here are a few remarks from James Carroll, the Powers prize winner, who writes:

How easy it is to pick flaws. Everybody's doing it. The incongruity of a costly bracelet on the arm of a tattered heroine returning to the old homestead is readily seen; and other inconsistencies occasionally shown on the screen. But why so many willing to throw the hooks into the director? Pause, put yourself in his place, consider the mass of detail on his overburdened shoulders, the whirl of events in his maelstrom of duties, and cease to wonder that some little detail sometimes escapes his notice.

Away with the hammers! Out with the helping hands, and let's all get together with suggestions for the betterment of the script itself. If a good idea strikes you send it in and let it redound to the benefit of all. There is, I fear, too much of this jealous hugging to the breast of many little tips which might be helpful to our fellow writers. It is a struthious absurdity; the obsession of Number One. The selfish man never attains to the pinnacle point of success. The student of metopomancy will tell you that the over-development of the bump of selfishness retards, seriously, the growth of the bump of genius.

We were a bit doubtful about that "struthious," but Mr. Carroll says it means to hide your head under the sand like an ostrich, so we'll take his word for it, though we do not approve of words that are to be found only in dictionaries costing ten dollars and upward.

But there is meat to what he says. If you've been helped, help others. Tell what you've found out that others may be helped. You can't write all the scripts. Help those who are trying to write those you cannot handle. Send in your suggestions, rather than your kicks, and help make this department an exchange of ideas. If you are up it is because someone has given you a helping hand. Pay back your debt by helping others.

Mr. Carroll also suggests the reading of the entire paper even to the Projection Department, which at first glance might not interest the author. It is a good tip. It is ostensibly for operators, but Mr. Richardson has much that should interest authors. The more you know about any phase of the business the better qualified you become to succeed in your own line.

Points of View.

A well-known woman writer wants to know why it is that her estimate of a story is not accepted by the editor. She says:

Why do not authors and editors agree as to what is a good story? I wrote a poor story in about a day, sent it out several times. It came back so often I was about to throw it into the waste basket, when I tried it once more and received $15 for it—which was enough.

There is not a man or woman living who can get the perspective on his own work. We took $8 for one of the best fiction stories we thought we ever wrote. When it came out in print we were almost ashamed of it, yet for three months we thought things about a well meaning and hard-worked editor who saw with clearer vision than our own.

This is even more to the point in photoplay where few writers have the precious gift of being able to visualize their action. The story that may seem best to the writer may be dull and uninteresting on the screen, and the bald recital of bare action may make a feature. Don't make up your mind that this is a good and that a poor story. Find out what the editor thinks and give him credit for knowing.

Lois Weber on Scripts.

It is not generally known that Miss Lois Weber, until lately of the Rex, is a writer and producer as well as player, but the clever leading woman has many capital productions to her credit. We are indebted to her courtesy for the following opinions and suggestions:

"In writing for the motion picture field, I have in mind that five-foot shelf of books made famous by President Eliot. My books may not be identical with his, but the shelf serves as an illustration.

Miss Lois Weber.

"My ideal picture entertainment would be a well assorted shelf of books come to life in as many thousand feet of film as were required. There would be a bit of poetry, more good prose, some philosophy, history, geography, religion and even a few character sketches. Variety would indeed be the spice of life in the world of motion pictures.

"But the idea has taken firm root that the ideal photoplay is one in which excitement is sustained throughout to some novel climax, and presumably for that reason most of the playwrights and editors and directors strive to attain that ideal.

"Well directed, such a play does indeed make a good picture, but equally good pictures can be made of climaxless plays. Don't let us all cut out after the same pattern and feel that the height of originality has been reached when we find a new climax.

"The effort will only bring discouragement to the writers who lack subtlety or original imaginations, but who may have ideas just as attractive in their way if they adopt the pattern best suited to them. They might be the philosophers, historians or poets necessary to the book shelf where there appears to me to be a great deal of room for them.

"I have read hundreds of photoplays by ambitious writers, and, with few exceptions, writers most lacking in imagination strove most for the murder, theft, suicide or illegal elopement that represented climax to them. I do not say that all the unsuccessful writers would succeed by remembering that such crimes are too common to be interesting, but I think more would meet with encouragement than do at present, and the atmosphere would be purified considerably.

"If only more directors (and most of all, directors of directors!) would realize the value of simple themes in pictures and give them a place. They are harder to direct, it is true, but how refreshing when well done. It may be that these directors are not over burdened with simple theme plays. That the public likes them, I know from personal experience. Take for illustration a picture made this year, "The Price of Peace." The story was most simple.

"A man married a woman whom he loved devotedly. She died and he was beside himself with grief. He sought relief in every worldly thing without avail and learned the lesson of life at last, that the "Price of Peace Is Holiness." The action moved simply and with dignity. There were no terrific scenes and no evil accomplishment. It was a series of beautiful and convincing illustrations. That photoplay further sinned against accepted traditions by having a subtitle before every scene where no subtitle was required for mere understanding of the action.

As to the Subtitle.

"Where illustrating a poem on the screen, a verse is placed before each scene. In the case of "The Price of Peace," a short story written in twenty sub-titles was illuminated by twenty scenes. Of course that method must always remain the exception rather than the rule, but it must be taken into account when arguing against or for the sub-title.

"Many good photoplays require no sub-titles at all for effect or understanding, but often the right words in a sub-title or other insertion are the means of creating an atmosphere that will heighten the effect of a scene, just as tearful conversation or soliloquy at a stage death bed will move the audience to tears where the same scene enacted in silence would leave it dry eyed.

"Naturally the wrong words may have the opposite effect, but that is no argument against the sub-title; it only argues that the wrong person wrote it.

My own experience has been that the photoplaywright need worry little or not at all about sub-titles, and not a great deal about form and scenes, for most directors base their acceptance or rejection of a play on its main idea as set forth in the synopsis, and by the time they have rearranged the scenes of an accepted script to their liking, the original sub-titles are of no value.

Some few well-known writers have the pleasure of seeing their ideas carried out in full, but unless one is such a character, one's ideas will appear "as is" on the screen, which, after all, is better than not having them appear at all.

And those writers who have not yet had the latter half loaf can have little help given them other than has been offered heretofore through these columns, for no one can teach ideas as has often been said, and it is the idea that counts. All should have neatness in their manuscripts as one point in their favor, for an editor has no expectations of finding a neat idea in a dirty, much corrected and misspelled manuscript. Don't give him more call for prejudice than he already justly has.

"In the meantime we will all go on writing more plays that can be read and many that shouldn't be, and the editors will continue to imperil their epicurean powers by enforced tasting of many badly seasoned samples, and we should all be in a bad way indeed if we were not sure that things must always come right if enough of us work toward that end."

Comments on the Films

Licensed

WELL MATCHED (Essanay), Oct. 2.—A comedy freshly amusing and well acted. John Steppling and Mary Hight play an engaged couple who haven't seen each other for five years. Both have grown fat, both have written that they dislike fat people. Neither of these players are really fat, but both are well filled enough to suggest the situation and both are good comedy players. They make their reducing exercises and fasting very convincing. We saw it with an East Side crowd up in the gallery. The audience plainly was enjoying it and, after the laughable climax, when the two go out for a good lunch together one hungry spectator began to shout out the order that the two were going to give to the waiter. Howard Missimer plays Doctor Thin; Lily Branscombe, the lady attendant; Chas. Hitchcock, the man attendant. Beverly Bayne, Mildred Weston and Evebelle Prout are the lady orchestra while Dolores Cassinelli is the cabaret singer.

"AT THE BURGLAR'S COMMAND" (Pathe), Oct. 2.—A burglar comes on a pretty girl (Gwendolin Pates) about to commit suicide on account of a tiff with her sweetheart. He makes her call up the man, who is eager enough to make up, and when the man comes, he makes him call up a minister and they have the wedding, to which he is witness. Perhaps something like this has been done before; but here it is especially well done. The burglar furnishes excellent comedy and two or three good laughs. The best reason why the picture is good is because it is human. It is in the groove of a very natural dream. Any one in love would be very thankful to a burglar who brought about a longed-for marriage; indeed, some romantic souls might even pray for the burglar. Miss Pates is not only a good actress, but she is very personable also. The burglar also adds much to the picture. A good offering.

"THE VILLAGE VIXEN" (Kalem), Oct. 4.—Jane Wolf in the title role does good work in this drama—in fact, it may be said it was her delineation of the vixen that saved the picture from falling flat. This is no reflection on the others in the cast; they did their part, but the story was not there.

"CASHMERE, THE CHIEF HEALTH RESORT OF INDIA" (Edison), Oct. 4.—The charm and interest of this splendid scenic are enhanced by superb photography. There are views of swiftly running rivers, tumbling cascades and primitive bridges; one marvelous picture is a panorama of the Vale of Cashmere, with the snow-capped Himalayas in the distance, their reflection showing in the glassy water as plainly as do the mountains themselves in the background. Another scene giving a view of the return of the Maharajah from his winter sojourn in the plains will be of great interest.

"SHE CRIED" (Vitagraph), Oct. 3.—Miss Florence Turner gives us a bit of old-time Turner comedy. It just happens that she also wrote this skit as well as taking the chief role. There are many in the cast, the chief of whom is Harry Morey, who makes a lot of fun on his own account by his delineation of the "tough" of the factory. It is a case of more or less laughter all the way through the thousand feet. Miss Turner takes the part of Mame, "the boss weeper," and she leaves a trail of tears in every department in which she is successively tried. E. R. Phillips, Charles Eldridge, Robert Gaillord, Charles Edwards and Richard Rosson all do good work.

"THE GREAT DROUGHT" (Selig), Oct. 3.—There are two very interesting character portrayals in this dramatic story of a western farming country. It is an unusual picture with a mystical thread in it, for those who want to find it. Its principal character, Jim Harker (Thomas Santschi) is a hard-hearted, scornful man. The object of the picture is to show the breaking down of this man's pride and the bringing of him to his knees. The means it uses, and for this we most commend it, are not mere hard luck nor, as it seems natural forces, but all that is most evil in the man unites with all that is good in a dramatic struggle which grows tenser and tenser, until just at the close of a famine-making drought, he prays. This struggle is the center of the picture and every other character in it is used solely to bring out its human qualities. Our first view of Harker shows him a hard landlord, but one who will face a mob. Next we see him a hard father to his daughter, who loves a poor man. Next he is shown as scornfully rebuking his wife for teaching his little son to pray. There is now introduced an old hag, very worthily presented, who acts as the caller down of vengeance. The author, Lanier Bartlett, deserves high praise, as also does the producer, Colin Campbell. Mrs. Harkner is Anna Dodge; the daughter, Bessie Eyton; her poor lover W. Oakman; his mother, Lillian Hayward; his sister, Lillian Clark; Dominguez, A. E. Garcia. Others who appear are Geo. Hernandez, Frank Richardson and Rob. Chandler. We wish we could tell who played the old hag. She is a very praiseworthy figure.

"A HOSPITAL HOAX" (Kalem), Oct. 2.—A farcical picture with a situation exaggerated with the purpose of making fun. It has a sporting man for its hero, and makes him fall in love with a pretty hospital nurse. She is "tipped off" and when he arrives as a sick man she, with the doctor and other nurses, have fun with him. It pleased the sport loving members of the audience.

"ANCIENT TEMPLES OF EGYPT" (Kalem), Oct. 2.—Excellent views of Luxor, Karnac and Thebes. It is like other Egyptian pictures made by the Kalem people, very good indeed. Any of these pictures on a split reel adds much to its value.

"THEODORE ROOSEVELT" (Pathe), Oct. 3.—A very well photographed topical, taken at Sagamore Hill, Oyster Bay.

"EXPERIMENTS WITH LIQUID AIR" (Pathe), Oct. 3.—A short, but clear and very entertaining scientific picture.

"A FEUD IN THE KENTUCKY HILLS" (Biograph), Oct. 3.—An unusually tense picture, even for a Biograph. In it, after a few scenes that introduce excellently suggested types of mountaineers and give a few glimpses of mountain life, the action becomes like a whirlwind. It is a one-act picture of the almost complete annihilation of a mountain family. A love story softens it some; but it is a hard picture, almost brutal. It is for those who like their pictures fiery. It will surely please the gallery and also, we think, many who are not in the gallery; but, while we feel sure it will be a success, we cannot commend it wholly; it is likely to offend very sensitive minds, because it is a blood-thirsty picture.

"THE REDEMPTION OF SLIVERS" (Essanay), Oct. 3.—A picture with a situation to please a large number of patrons, in that it shows a man wholly submerged breaking through all difficulties and making a man of himself. It is not convincingly shown and fails to get the grip that persuades us that the story is truthful. The story is clear and in part well acted. The leading role, "Slivers," fits E. H. Calvert very well. A younger man would have been better; but he shows a regeneration of a tough character very well. Wm. Bailey's farmer is decidedly weak. Beverly Bayne as the farmer's daughter and Eleanor Blanchard do excellently as do Howard Missimer and John Steppling as rural characters. Frank Dayton is a policeman; Chas. Hitchcock, a brakeman, and Dolores Cassinelli, Evebelle Prout and Mildred Weston have small parts.

"THE RED BARRIER" (Vitagraph), October 5.—Harry Morey, as a Russian diplomat, takes a strong part in this drama. Leah Baird, as Isabel, daughter of Professor Bain (Charles Eldridge), is courted by Lieutenant Bruce (Earle Williams) as well as the count. The count, through the destruction of a note written by the lieutenant, wins out. He proves to be a brute. A chance meeting at a diplomatic ball leads to a duel between the Russian and the lieutenant. The Russian is killed. The blood shed by the husband proves to be the barrier to a marriage between the lieutenant and the widow. It is a good release.

"THE LINE AT HOGAN'S" (Biograph), October 7.—Most amusing comedy. Hogan, a hod-carrier, wins the widow O'Shaughnessy, beating out McNabb, a fat man. Hogan is always having trouble with a clothesline which runs in his back yard. On the afternoon before the wedding night he again collides with the line; it just happens that the wedding clothes are hanging out, placed there by Hogan's daughter. Hogan in his rage denudes the line and jumps on the clothes. Of course, they cannot be worn and the hod-carrier goes to his wedding in makeshift clothing. He is rejected and McNabb accepted. A few days later when Hogan witnesses the brooming which the unlucky McNabb is getting at the hands of the husky bride he gets his revenge. Hogan is so happy he goes home, hangs up the line, suspends a horseshoe on it, and underneath puts a chair, in which he sits, with his daughter on his lap.

"A TEN-KARAT HERO" (Biograph), October 7.—On the same reel as the foregoing is another laughmaker. It is a reminder, in a measure, of "One-Round Hogan." The town bully comes to grief when one of his victims, catching him asleep, removes the belt which sustains the tough's trousers. Then, gathering a crowd, the victim awakes the sleeper. The bully gets to his feet. As he does so the victim hits him. The bully goes to strike in return, but discovers that his trousers need attention. He gets another punch. Every time the bully starts a blow the trousers begin to fall, and the division of his attention results in disaster. The victim wins back the girl he had lost through his supposed cowardice.

PATHE'S WEEKLY NO. 41.—There is no more inspiring sight in motion pictures than the view of racing yachts. In this number there is a splendid scene, with the camera close at hand, of two great racing machines, under full sail, the water pouring over their rails by the ton. There are other fine views of the Cowes regatta. Other notable pictures are of the New Haven celebration and the conference at Altoona, Pa. There is also given a short glimpse of the late General Nogi of Japan, the last picture of him taken before the motion camera.

"A REDMAN'S LOYALTY" (Pathe), October 5.—In a film replete with excellent photography and marked by fine camera work, George Gebhart puts over a real Western. Mr. Gebhart takes the part of an Indian to whose care have been confided two girls on their way across country. The picture is most carefully and intelligently staged, and there is a dramatic finish. Mr. Gebhart's work was of his best, and he was well supported.

"AN ASSISTED ELOPEMENT" (Selig), October 4.—With a plot that cannot by any means be said to be new, Selig makes laughs in a picture in which Frank Clark, Elmer Clifton and Betty Harte have the leads.

"HER SPOILED BOY" (Vitagraph), October 4.—Miss Anne Schaefer does excellent work as the mother of a pampered son in this production of the Western company. Robert Thornby well portrays the son.

"THE CONFEDERATE IRONCLAD" (Kalem), October 5.—This is a good Civil War picture in which the Kalem company plainly spared no expense to make an interesting and a thrilling production. Many men are employed in the making of this film; also several large craft and a train of flat cars are used. A remarkable scene is the portrayal of the ironclad going into action. Marion Cooper, Anna Nilsson, Guy Coombs and Hal Clements have the leads.

"HIS LIFE" (Lubin), October 5.—Edwin August makes his debut with the Lubin company in this picture. Class will tell. It tells in this portrayal of the young man of the country who goes to the city and has his head so turned by the allurements of the metropolis that he forgets the crippled mother and the sweetheart back home. Mr. August brings to bear in the making of this film an experience on the stage and on the screen. He is supported by the Lubin management in elaborate settings and artistic camera work. There are many effective dissolving views. Again we see use made of the curtain, which enhances the impressiveness of the drama. Mr. August is supported by Miss Hawley. She does good work, as also does the woman who takes the part of the mother.

"THE USURER'S GRIP" (Edison), October 5.—This strong production, which is bound to be a great power for good wherever it is shown on the screen, has been reviewed at length in the World.

"A SHIP BOY'S GRIT" (C. G. P. C.), October 4.—Good drama. It is a story of a boy who suffered abuse at the hands of a tyrannical sea captain. When the time came he did the thing a man might have failed to do. He did it so well that the captain admitted his fault and became the boy's protector.

"TERRIBLE TEDDY" (Essanay), October 4.—A comedy based on the suit of three men for the hand of a woman, who says she will favor the man performing some act of bravery. There are two frame-ups which are uncovered. There is considerable fun in the piece.

"LOVE ON TOUGH LUCK RANCH" (Essanay), October 5.—A comedy seriously marred by wretched photography. Some of the scenes portraying darkness were only too successful. The eloping young man in the afternoon had an arm in a sling. In the evening it was very much in use. Augustus Carney and Arthur Mackley make some fun.

"THE LAST ROSE OF SUMMER" (Lubin), October 7.—Angry old ocean piling in over great rocks and tumbling through canyons dominates this film. It is a picture that will appeal to all men from the Northern New England coast and to all lovers of fine natural scenery. There is a good drama running through the reel; but the water is the feature.

"A CURABLE DISEASE" (Edison), October 7.—This a story of the Union Printers Home at Colorado Springs. It begins in the East, and among the opening scenes is perhaps the finest picture of a linotype room ever thrown on a screen. It is too bad it could not have been extended a little. The film is designed to show the beneficial effects of proper treatment of incipient tuberculosis. There are some good views of the home in Colorado, one showing great mountains in the background being particularly effective. A pretty love story runs through the picture.

"HOW THE CAUSE WAS WON" (Selig), October 7.—This drama containing a labor situation moves slowly perhaps at first, but it moves steadily. When the old labor leader is explaining to his comrades why he removed his hat to the owner and is telling the men of the days when the two were together in the army, the scenes being shown on the screen, and the owner is suddenly shown standing at the back of the hall listening to the speech, there is created a situation which strikes with a wallop. It is genuine drama.

"ALKALI IKE STUNG" (Essanay), October 8.—Another of the series of Western comedy, which is not quite up to the standard of some of its predecessors.

"WHEN YOUTH MEETS YOUTH" (Kalem), October 7.—A drama the chief feature of which is an explosion in a quarry. It is well done and makes a good situation.

"THE PIRATE'S DAUGHTER" (Selig), October 2.—Hobart Bosworth makes a brief appearance in this drama which was written and produced by himself. There are scenes afloat and ashore. It will make a fair release.

"AMONG MANY LOVES" (C. G. P. C.), October 8.—Good comedy. A noted comedian is employed as a bookkeeper in a millinery shop. He falls in love with all the girl employees; the two proprietors fall in love with him—and their love is not reciprocated.

"THE TRIANONS—VERSAILLES, FRANCE" (C. G. P. C.), October 8.—On the same reel as the foregoing are marvellous colored views of the palaces and buildings erected by Louis XIV. The pictures are rare.

"UNCLE MUN AND THE MINISTER" (Edison), Oct. 9.—A fantasy with good laughs, and gives us one of Fred Nankivel's stories of Uncle Mun, who, by the way, is only the devil in a jolly and helpful mood. The author plays Mun, an artist whose pictures cut up capers on their own account. The love story, which is played by Edna Flugrath and Harry Beaumont, is merely a peg to hang a comic rescue from drowning by Uncle Mun. The girl's father is the minister (Wm. Wadsworth) who sees the canoe upset and, with the villagers, gets Mun's help. He changes the scene from love among the fishes to love in the mud, for he empties the lake. Uncle Mun pictures have been appearing in the "N. Y. Herald." The offering is fresh and pleasing.

"THE GODMOTHER" (Vitagraph), Oct. 8.—Marshall P. Wilder plays a "godmother" under compulsion. Four boys needed a chaperone. They had found that the aunt of four girls, who had planned a visit to the college dormitory, had fallen sick. The tailor came with clothing he had been pressing and they saw a possibility in him, so impressed him into service, dressing him up as an old woman. He gets his revenge. There are laughs in it due to Mr. Wilder's presence. The situation is very slight. As entertainment the offering is fair. The four youths (one can't call them boys) are Hughie Mack, H. L. Barry, R. Richmond and E. Thomas. The girls are Lucy Lee, Anna Stewart and Rosemary Theby. The authoress is Mrs. Breuil. It was produced by Ralph Ince.

"WHEN PERSISTENCY AND OBSTINACY MEET" (Vitagraph), Oct. 9.—It seems like harking back to good old days to find Miss Florence Turner and Mr. Maurice Costello playing a good romance together. The peculiarities of this situation, though, do not give much chance to either to portray any of those subtler shades of character which they have given us in the past. Those finer things, especially in Miss Turner's work, are marvelously pleasing. We are always expecting them, and every picture by the players without them, even in a case like this, where the offering has substantial merit, is somewhat disappointing. Mr. Costello plays the persistency; he is a lover suing for the hand and affection of obstinacy, played by Miss Turner. Not all of it is strongly convincing, the lover's dressing as a woman, for instance, nor is all of it fresh. The lover's paying the expressman to let him deliver the package in the cap and jumper so as to get a chance to speak to the girl who is in a pet and won't let him apologize, is not fresh, but it is acted in a natural, straightforward way, has a happy ending, has well trimmed sets and is clearly photographed.

"UNDER FALSE COLORS" (Edison), Oct. 8.—The situation was made for the sake of a story and not taken from life. Such things as it deals with are not impossible, at least in part; but the normal mind sees at once their improbability and feels that the figures are not quite human; they are plot-ridden. As a story, we find it well planned and smooth in the way it is carried forward. Bannister Merwin's technique is evident; but he has not shown his originality in it. Miss Gertrude McCoy plays the heroine's part. Her personal grace is part of a very fortunate equipment for a motion picture player. She adds much to the picture's beautiful scenes. Robert Brower and Louise Sydmeth play her parents, the newly rich people. George Lessey has a most ungrateful part as her suitor whose cleverness overshoots itself. It is a half-villain part and, in such a story, is not effective. Augustus Phillips, as the picture's hero, is acceptable.

"NOTHING TO WEAR" (Vitagraph), Oct. 7.—A rattling mirth-maker, featuring Kate Price as Nora, a cook. She finds, at the last minute, that she has nothing to wear to the butchers' ball. The mistress is out and Nora thinks first of appropriating an evening gown. The difference in waist measure keeps her from doing so. The parlor, however, furnishes all that is needed. The portieres are made of plush. One-half, if pinned on skillfully, will do for the gown; and a curtain is fine for trimmings. A lamp shade is the basis for a good basket hat, and, when trimmed with an embroidered table doily and a bunch of fresh roses, becomes her very well. The making of this costume, in Kate Price's hands, is a scream and a scream that starts little and grows big. It is a well-made picture, fresh and very funny throughout. It makes a desirable release. Even sentimental music couldn't kill it; but it would have been much better without music. Comedies seldom need music and it's a harsh nuisance with most of them. Miss Marguerite Bertsch is the clever author. Wm. Humphrey produced it.

Independent

"HIS ONLY SON" (Nestor), Oct. 9.—This is a genuinely interesting drama of the West, commendable for the naturalness of its story and some novel touches of humor. The principal roles, those of the father and the only son, are vigorously handled from the time of their dispute until the end, when they are reconciled through some exciting experiences with a band of outlaws. The setting, in a rough mountain country, is picturesque.

"THE INDIAN RAIDERS" (Bison, N. Y. M. P. Co.), Oct. 12.—The principal event in this western drama consists of a well presented Indian raid in the course of which two cowboys, rivals for the love of a rancher's daughter, settle their quarrel and leave the spectator to admire both of them. Hard riding and swift movement characterize this film which will appeal to those who like outdoor men and episodes.

"THE WRECKERS" (Imp), Oct. 7.—Glen White and Jeanie Macpherson play the leading parts in this drama, full of deep sea flavor and showing the ways of the wrecker. The story, which deals with a castaway's disastrous attempt to find the location of a false beacon light, is not as clear as it might be. The setting, a rocky sea coast, makes the scenic features of the film unusually strong.

"THE WINNINGS OF SILAS PEGG" (Rex), Oct. 6.—Silas, who is close-fisted, is induced in this comedy to lay a bet of five thousand dollars on the outcome of an election. His frantic fears before the issue is decided, his wild joy and reckless prodigality when he discovers that he has won and his terrible disappointment when, on account of a bank failure, he loses his earnings afford some amusing situations and give us a good glimpse of Silas' character. Picture goers who enjoy broad humor will find an amusing friend in him.

"A CHOICE BY ACCIDENT" (Eclair), Oct. 10.—Uncle Caleb, who wants to marry his nephew to either one of two pretty wards, fails to reckon with grandma who unwittingly rejects his plans in this comedy of many opportune incidents. A rough and tumble fight of rather long duration enlivens the climax. That the nephew, after all is said and done, marries Uncle Caleb's maid lends a touch of novelty to the finish. The film is characterized by many events.

"EMPLOYER'S LIABILITY" (Nestor), Oct. 7.—The story depicted on this film handles the vexatious theme suggested by the title. A lawyer is made to shoulder the responsibility of some mine owners in Colorado for inducing an injured miner to sign away his claims on the company for damages. In the end, the lawyer's wife makes restitution for the swindle. The subject matter will particularly entertain those who are interested in the relations between capital and labor. The outcome as pictured here lends a pleasing human touch.

"ALL ON ACCOUNT OF A RING" (Eclair), Oct. 8.—The good fellow in this rippling little comedy begins an amusing chapter of accidents by waiting until the eleventh hour to dress for his wedding, and by tearing his dress trousers and losing the wedding ring. The bride, her parents, the guests and the nervous minister who wait while the groom comes out of his difficulties, are rendered in an amusing manner.

"SURPRISING ELIZA" (Eclair), Oct. 8.—Sharing the fun with the above on the same reel this comedy presents Silas Hobbs, a farmer, who sets out to surprise his wife, Eliza, by buying a new suit of clothes. The greater part of the surprise was to consist in his wearing them home and the accident by which this plan failed will provoke a wide smile.

"GOOD SNUFF" (Powers), Oct. 9.—This is a commendable comedy beginning with two old gentlemen taking snuff and ending with an epidemic

of sneezing, which two little children mischievously spread by making away with the snuff. The various characters are Dutch and appear in the picturesque costumes of their land. Few people will resist the appeal of this well presented fun.

"THE ORPHANS" (Gem), Oct. 8.—This drama, in which two children play the leading roles, concerns itself with their misfortunes after a dishonest and extremely ogerish guardian turns them out of their rightful home and compels them to seek a living in a great city. Through the agency of a lost bull terrier they are finally restored to their own. Some admirably selected settings in crowded streets capture the interest.

"THE GIRL IN THE NEXT ROOM" (Crystal), Oct. 6.—This comedy, which revolves about a girl and a stranger who unwittingly stumble across each other in the same flat, is commendable for its photography and vigorous presentation.

"THE MAN FROM THE NORTH POLE" (Crystal), Oct. 6.—Dividing the film with the foregoing appears this farce which contains views of the north pole, the antics of an escaped lunatic and two very much frightened old people and their butler. The fun is energetically thrust forward.

"THE LOCK OF HAIR" (Eclair), Oct. 6.—This drama is woven out of a Napoleonic soldier's sentiment over a lock of hair which his sweetheart has given him. Killed in a duel, an old comrade assumes the difficult task of breaking the news of her lover's death and does it by returning the lock of hair. The scene in which this transpires is an exceptional one, well set, well acted and with a strong appeal. The characterization of the old soldier is very commendable. The striking costumes of the soldiers of those times make for good pictures and the production, as a whole, will be generally liked.

"A MOSLEM LADY'S DAY" (Eclair), Oct. 6.—Following the above on the same film is this succession of colored scenes from Oriental domestic life. We found them of much interest.

"EVADING JUSTICE" (Lux), Oct. 11.—A drama in which human hearts prove more powerful than the course of justice. The actors handle their parts convincingly and the interest is caught at the beginning by an exciting chase of an escaped convict. He makes good his escape, but in taking refuge in a rich man's house he is seen and held at the point of a revolver while a servant is sent to bring the gendarmes. When they arrive, the child of the rich man plays with the revolver and accidentally shoots himself. The convict, who has been a doctor, saves the little one's life, and in return for this service he is given his liberty. The story is rather simple, but it is well presented and is nowhere confusing. No one could miss its point.

"THE TRAMP'S REVENGE" (Great Northern), Oct. 5.—This half-length film shows the short, amusing comedy of a tramp taking revenge on a spinster, because she has refused to give him a hand-out. He succeeds by substituting his feet for hers while an old beau is making love to her on a park bench. Much care has been exercised to work out details and the production will win a quiet smile anywhere.

"DOTTIE, THE DANCER" (Thanhouser), Oct. 13.—The fun in this comedy grows out of a young actor's assumption of the leading lady's role in a musical comedy. He plays his part so well that his girl's father, who had objected previously to him as a son-in-law, falls in love with him. Riley Chamberlain plays the part of the deceived old man with his usual success and the acting throughout is commendable. The humor is broad and will get over in any playhouse.

"GUY MANNERING" (Reliance), Oct. 9.—These two reels of film present a dramatization of Sir Walter Scott's novel "Guy Mannering.' As a child the hero appears as Harry Bertram; later he appears as "Brown," then as Bertram again. These changes of name are confusing, although necessary. But it must not be understood that this has utterly befogged the story. Much care has been used to make it clear and the effort has been largely successful. The smugglers who kidnap the boy, Harry Bertram, thus allowing his estate, Ellengowan, to fall into the hands of a rascally lawyer, are colorful characters and the scene in which they desert their ship is exceptionally interesting. Mrs. Hurley who plays Meg Merrilies is deserving of much praise. Hector Dion plays the role of Guy Mannering. As a whole the production is commendable and will appeal particularly to those who have read the novel.

"A SISTER'S DEVOTION" (American), Oct. 9.—The photography of this picture is clear; but it lacks atmosphere and the faces are not always brought out well. There is much in the picture and in the story too that suggests that it was made several months ago and put by till now. In it, a sister saves a thoroughly worthless brother from his just deserts. At the end there is a good, thrilling moment. It isn't up to Flying A standard.

"THE REFORMATION OF SIERRA SMITH" (American), Oct. 10.—A bad man's conversion is given in this picture with a bit more power than the average picture of such; but the situation is not one that makes our love of the characters easy. Sierra Smith is Richardson and the sad face of poor Mrs. Smith (Miss P. Bush) makes it very hard to sympathize with him even though we see that he loves his little daughter. Mr. Kerrigan and Miss Von Trump have less important roles that don't give much chance for acting. The picture is very well acted and produced and makes a serviceable offering.

"'OSTLER JOE" (Comet), Oct. 7.—There have been two other pictures illustrating this well-known ballad. One of these, by the Edison Company, appeared within the fortnight. It is interesting to note the marked differences in atmosphere that different producers give this story. It makes a good scenario and all the pictures of it we have seen have been excellent offerings.

"THE PROMISE" (American), Oct. 14.—The young fisherman (Kerrigan) had given his promise to marry a fishergirl (Miss Von Trump). When he met the cowgirl (Miss Bush) he was sorry. It is a torrential story of passion, set on the beach and in places near by. Four of the chief players are fisher folk who live near the sea; the others are ranch people. These cowboys, with Miss Bush and Richardson, come for a few days at the beach. The cowboy and the fisher girl meet, and the cowgirl and the young fisherman meet. The storm quickly is in full swing. The story takes the very effective path of solution by elimination and deaths comes as quickly as in the last act of Hamlet. The old man is killed, then the cowboy who kills him dies, then the second young fisherman is shot for shooting him and the girl sees her lover kissing the hair of the cowgirl; she drowns herself.

"LITTLE MUSIC TEACHER" (Majestic), Oct. 6.—A pleasantly sentimental picture giving a love story, clearly told and fairly effective. The producer perhaps depended too much on its very romantic atmosphere to cover the rather mechanical means he uses to carry the story along. It is not convincing; but it is romantic and therefore makes a fair offering. Herbert Prior and Miss Anna Lehr play the leads.

"MISS ROBINSON CRUSOE" (Thanhouser), Oct. 8.—A very delightful and romantic story of the sea. Miss Flo LaBadie and Mr. Cruze play the leads, as two young people of great wealth. The girl is shipwrecked and cast upon an island inhabited by cannibals who think her a goddess and worship her. They have reason to think so. Her handling of a huge rattlesnake makes a most startling scene. The simple islanders, as well as the audience, see this and the audience is sure to sympathize with them in their opinion of her. She is rescued by the man who, in his big yacht, seeks her out and saves her in a well-conducted battle scene—five white men against a horde of cannibals. In many of its scenes, it is a highly artistic picture and, where it fails to be so, it is nevertheless effective, and makes a very desirable offering.

"THE WINNER AND THE SPOILS (Majestic), Oct. 8.—Marion Brooks, the author of this picture, have given us a very graceful, pretty story in costume. It is set in France at the time of Louis XV and the backgrounds are beautiful palace rooms and park-like exteriors. It is a love story, but only secondarily so; for it deals chiefly with the heroic means a young girl takes to save her brother from wasting his substance at play. There is no villain in the story; it is thoroughly romantic, a kind of fairy tale. The producer has made his picture in keeping with the atmosphere of such a story and, aided by Herbert Prior with Mabel Trunnelle in the leads, and with Roy Prosser as the brother, and Ben Lodge and Virginia Westbrook as servants, has supplied a highly commendable offering.

"GAUMONT WEEKLY NO. 30."—A very well balanced and very interesting number. These topical pictures don't need our praise.

"THE GYPSY SPY" (Milano), Oct. 12.—A sensational story of diplomatic intrigue in two reels. A gypsy girl is employed in the national secret service. She is detailed to get plans of a foreign submarine from its commander. He falls in love with her and she marries him to get the secret, but herself falls in love with him. The head of the secret service department now acts as villain to force her to give him her husband's plans under penalty of having her husband told her secret. The ending is more happy than convincing. This part is not very effective as a melodrama nor does its working out show much thought. The picture is made beautifully, with lovely scenes and much grace. It features Mme. Eugenie Tettoni in the leading role as the gypsy. Because of its backgrounds and beautiful photography it will make good entertainment.

"THE BRIDAL ROOM" (Imp), Oct. 10.—The girl (Violet Horner) is engaged to one man (King Baggot) who has furnished a house. She elopes with someone else and word is brought to him in the house. He demolishes every room but the bridal chamber. The girl's grinding, hard life with her drunken husband is shown and it contrasts with the prosperity of the man she left. The action works up to a well planned and executed melodramatic climax. The production was very carefully made, and is a good substantial melodrama.

"BETTY'S NIGHTMARE" (Victor), Oct. 11.—Betty, who is employed as cook in a farmhouse, but wants to act, sees the "great aggregation of talent" that goes with the patent medicine man and dreams a good old melodrama, an excellent and very amusing take-off. Miss Florence Lawrence puts some of her most energetic acting into the picture and keeps it going at marvelous speed. Mr. Owen Moore is her leading man in the hired man on the farm. It makes a good offering, light and breezy.

"LOVE AND A LEMON" (Nestor), Oct. 11.—A picture for election time. One sheriff who is running for office is rich and can treat; but his opponent is fortunate. He has a suffragette friend, Mary Lemon, who works for his cause. He is elected and also gets a lemon. It is lively and also there is some good comedy in it.

"ON THE DANGER LINE" (Powers), Oct. 11.—A pretty picture on the love triangle formula. It is fairly dramatic; but is not wholly free, in its delineation of passion, from what is or may be to some, suggestive. The danger line is the line across which it is not safe to go in a flirtation. Florence Barker plays the role of interloper between the first girl, Fritzi Brunette, and the man, Glen White. The backgrounds are as fine as can be.

"IF DREAMS COME TRUE" (Rex), Oct. 10.—The girl had read an advertisement for a beautiful young lady to play a leading role. Her parents object to her answering it and she dreams a glorious dream of a world which she, the great star, has at her feet. Then she wakes and tries the reality. It isn't quite like the dream; but for a while she still hopes. It comes to rail walking homeward, she gets a lift on a hand car. This gives us a sad contrast, but it has a happy ending. The picture has an interesting atmosphere, is well acted and pretty. It will make a fair offering.

HEADED SOUTH.

The comedy section of the Lubin Manufacturing Company, under the direction of Arthur D. Hotaling, will leave for Jacksonville to-day to take up quarters in their permanent glass studio at that place. Included in the company are Miss Mae Hotely, Misses Frances and Marguerite Ne Moyer, Miss Leola May, Mrs. Calhoun, Robert Burns, Walter Stull, George Reehm, Gus Kohler, Roy McKee, Charles Ridgeway, William Hopkins, Garry Hotaling and others. A special car will be moved, carrying some eighty pieces of scenery and a heavy list of properties. Mr. Hotaling returned last week from Jacksonville and the East Coast. There was some idea of settling at Miami for the winter, but Jacksonville seemed to offer greater advantages. Unlike most field companies the players will not occupy a house together, but will seek such quarters as suit them best.

Projection Department

Edited by F. H. RICHARDSON

An English Hand-Book.

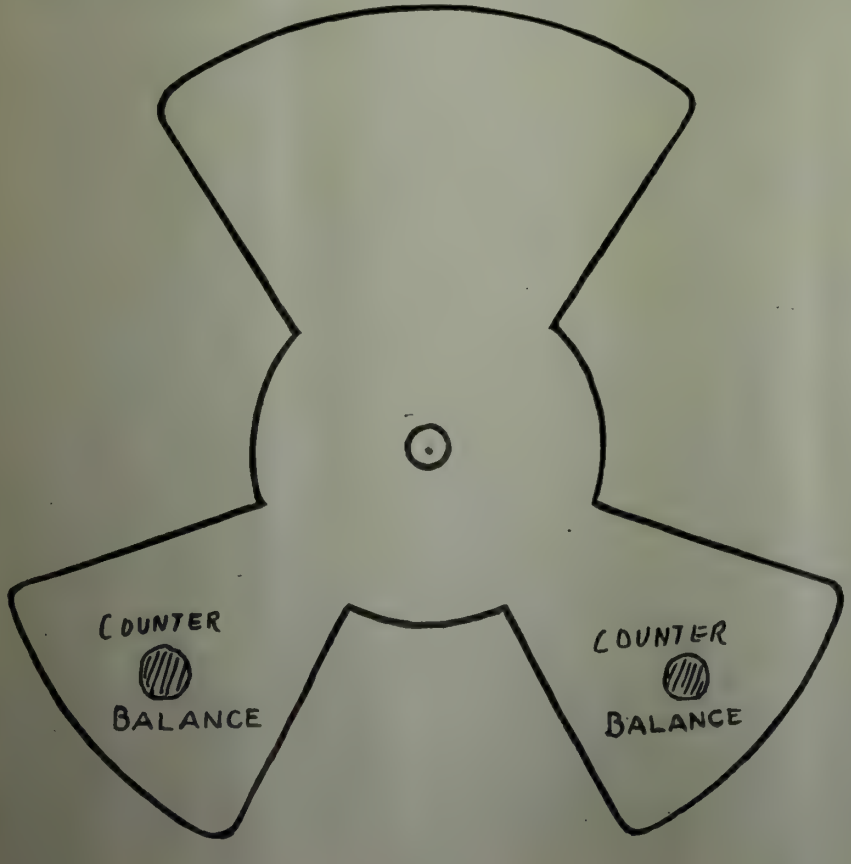
WE are in receipt of a copy of "The Modern Bioscope Operator," published by Ganes, Limited, London, England. It is a somewhat pretentious book of 185 pages, neatly bound and printed on heavy paper. A careful examination of its contents, however, fails to reveal any large amount of really practical help to the operator. The matter contained in "The Modern Bioscope Operator" may be considered excellent in England, but it would hardly pass muster in this country, where we want genuinely practical instruction, instead of generalities. The book was apparently written by one who was not himself a practical moving picture operator, and that tells the whole story. I don't find within its pages any mis-statements, but the things that are told are not told as the practical operator would tell them, and there are too many exceedingly important points which are overlooked entirely. However, it does not need all these remarks to say that the subject of operating could not be possibly treated thoroughly in 185 pages of rather large type. Our own new book will run almost four hundred pages, each page containing as much or more matter than a page of the English book, and still we feel that fully as much more space could be easily filled, without anywhere near exhausting the subject.

Three Wing Inside Shutter.

From our old friend, J. T. May, Bartlesville, Okla., who, by the way, seems to be an exceedingly live wire, comes the following:

Enclosed find pattern of a three wing inside shutter for use on an Edison machine. You will find that this shutter will cut a scant 50 per cent. of the light, which is, I believe, a little better than most three wing shutters. My main wing is a little wider than the two wing shutter blade, but I get better results that way. The shutter, as shown, will not balance. To remedy this, put a large drop of solder on both interrupters (small wings) and use a small drill on them until you get the correct weight. I use the shutter on 60 cycle a. c., and have no trouble whatever with it. I can run a reel as slow as twenty-seven minutes without flicker, and can (but don't make a practice of doing so), run one in eleven minutes. While all those compliments on Selig's "Coming of Columbus" are being printed, why not hand them a few roasts on the sprocket holes showing? I noticed a letter from Council Grove, Kan., a few weeks ago, and in your comment you seem surprised to know that a town of 2,700 people would support three houses. Let me tell you, friend Richardson, there are towns of only three to five hundred people, out here in Kansas, which not only can but do support a show much better than the average city house puts up. The projection in the smaller towns in this part of the country is very much better than in most of the city houses. Wages, however, are poor, one house paying $12 for matinee and night, one house $16.50 for matinee and night and one $15.00 for night only; no Sunday work. I am glad to say that I am the one getting the $16.50. I would like your opinion of the shutter, especially when used for 60 cycle a. c. A very good ink for writing on glass may be made by dissolving aniline colors in wood alcohol. This ink will write perfectly on plain glass, but the glass must be thoroughly dry or it will spread.

As for the shutter, friend May, I could not express an opinion without seeing it in actual operation. However, this much I will say: I would consider anything of this sort coming from brother May to be worth at least a trial, by operators using an Edison inside shutter machine. Brother May's letters to the department so far have been sensible, and he has advanced some valuable ideas. However, if you are using anything like a bright light, I don't think you could run as slow as twenty-seven minutes to a reel without flicker, with that shutter or any other shutter. I see no reason why this shutter should not get into synchronism with 60 cycle a. c. the same as Power's shutter does. But without going further into the matter I would recommend a trial of the pattern submitted, and I have made it full size with this end in view, so that the brothers can sketch the outline as follows: Lay a piece of paper under the sketch, and on top of the paper lay a piece of carbon paper, face downward, then trace the outlines of the sketch, and you will have the thing transferred to the paper. You can then cut it out of the white paper and use it as a pattern in cutting out the metal shutter. In this way, it will be but a comparatively small job to try out the proposition and I should like to have reports. As to the town of three to five hundred people supporting a show, I cannot credit that unless the prices are pretty stiff. It might be done if ten or fifteen cents admission be charged and the people are willing to pay it in sufficient numbers and often enough to produce the revenue. As to the aniline dyes and wood alcohol, I believe, that proposition would work all right, but the glass would certainly have to be clean and dry.



Window Glass.

Ontario contributes the following:

It is a long time since I wrote you—over a year I believe, but I have been reading the department carefully and hope I have benefited by it. I should like to know why there is so little Canadian news in The World. We are not dead up here and most of us are World readers. I noticed a few weeks ago a letter concerning the putting of glass in the operating room openings, and that you commented unfavorably on that proposition. I think, however, you missed the main point. I have used glass in my operating room ports for about two years and believe I have saved my eyesight by so doing. In a great many theaters there is a strong draught between the exhaust fan and any ventilator in the theater, especially when there are open exits near the screen. I found this made my eyes burn and I got the best possible grade of ordinary window glass and put it in the observation and lens ports. I noticed no difference in the projection. Of course, it is important to have the glass good where the light beam passes through, but this is easy since the space is so small. It also deadens the sound of the machine a great deal and, worse luck, we cannot all have noiseless machines, as all managers do not see the need of new parts, especially when they have an operator who keeps his machine adjusted and projects a fairly steady picture. I notice you gave a knock to operators in small towns in your answer to Massachusetts, but some of us have not always worked in small towns, and sometimes are glad to get a position where we only have to work two or three hours a day and get the same money we received for eight

hours in the city. I have been in Ontario for about three months and find that projection, taken as a whole, is a little better than in the United States. I think this is largely accounted for by the fact that the films are kept in better condition. Most of those I use are six months' old and I very rarely get a misframe or break. I have used three and four week film service in Massachusetts and Connecticut, which was almost impossible to put in decent condition. Other conditions here are not so good. The union scale (Local 173) is only $15, although we hope to get twenty this year. The operating rooms, or "boxes," as they call them here (box is nearer the truth) are mostly very small—about 4 x 6 feet—just room for the operator to squeeze into. The operator has to rewind by motor while he is running the machine by hand (no motor allowed on machine). Operating rooms are made of metal, and this doesn't tend to keep down the temperature in summer. The license fee for operators is five dollars a year and every machine has to be licensed at seventy-five dollars a year, consequently managers will use only one machine. They expect us to work eight hours a day (in Toronto) and as there is no vaudeville to give us relief; it is a hard grind. All union operators use the union slide and in addition we hang a framed card in the ticket office, stating that the theater employs a union operator.

There will be plenty of Canadian news in the paper just as soon as the Canadian boys wake up and send it in. There is lots of news from the United States for the very simple reason that it is sent in. That matter is entirely up to Canada, my dear sir. As to glass in operating room ports, I am willing to admit that I have never seen the thing actually tried out, but it does seem to me, that glass in the look-out port would be a very decided detriment in several ways, the main thing being that, owing to the reflection from its inner surface, it would obstruct the view. However, if glass can be used without any objection, it would in many cases be an advantage in that it would shut off the direct draught through the port. Will be glad to hear from others who have tried the glass port scheme. Your remark about the manager not getting repairs for the operator who manages to get along with old parts hits my funny bone. There is a good deal of truth in that too, but oh! how foolish such "managers" are. I don't remember having knocked the small town operator, except that I may have intimated that he, as a rule, is not a high class operator, which is only natural, since he has very few opportunities to learn, as compared to his city brother. I did not mean what I said as a knock, you may rest assured of that. When one considers the difference in opportunity for the acquisition of knowledge presented to the city operator and the country operator, one is surprised at the relative efficiency of the latter. It is to be hoped that Local 173 will be able to raise the scale to twenty dollars in the immediate future, and that you will get some operating rooms in place of those iron lined dry goods boxes. We again see how the representatives (?????) of the people insure the public at large by exacting an outrageous fee, for the imposition of which there can be no possible excuse. We readily concede the justice of a reasonable tax on a theater, since the legitimate expenses of government must be collected, but there is no authority on earth who can convince me that it is right or just to impose a tax of seventy-five dollars a year, or any other sum for that matter, on the ownership and use of a moving picture machine. They might as well impose a tax of seventy-five dollars on each suit of clothes the operator owns, or on each chair in the theater, or on each piano or each stick of gum the cashier chews. In cases of this kind, it is not a matter of justice, it is simply a matter of "we need the money," and in this instance it is the public and the operator who gets it in the neck, since the operator's work is made much harder and the public does not get as good a show as it otherwise would. If the Ontario authorities are so hard up for money, we would respectfully suggest that instead of working a holdup of this kind, they get a good revolver or bludgeon and go out and get it in the regularly accepted holdup style. These are rather strong words I know, but imposing a seventy-five dollar tax on a projection machine is nothing but good, old-fashioned highway robbery, masquerading under the name of "tax."

Department File.

Bartlesville, Okla., writes:

Glad you called my attention to the apparent error I made in my letter, published on page 1282, September 28th issue. The vent holes in the top of the lamphouse are over four inches above the condensers, and this distance allows very little immediate ventilation to the lenses; that is to say, they are too far away from the condenser to bring the current of cool air right up past the condensers in the proper way to be effective. Since I put those holes around the mount I have not broken a lens, and that was three months ago, whereas, before, I broke on an average of two to three Opto C condensers every week. In the cone there is probably sufficient ventilation provided, so that the holes do not help greatly, though they do a little good I think, and certainly do no harm. In regard to Mr. Stewart's letter in the same issue, concerning rectifiers and motor generators versus the compensarc, I want to say that operators here who have worked for three years in their respective houses, thus demonstrating their ability, have 35 ampere rectifiers held in reserve, and are using their compensarcs. Our own house put in a 40 ampere, 60 volt Robbins & Myers generator and find that it would not hold the arc unless the carbons were almost froze. We had two electricians working on it and finally, the first day the city plant cut off the d. c., this generator burned out on a 32 ampere load. The generator was compound wound. My own experience with the compensarc is that, properly handled, it will give results equal to d. c. I have a scheme for filing the department. It is as follows: We get two copies of The World and file one complete. We take the department out of the other one and bind it separately, numbering the pages with a pen. I have been looking over each individual letter and writing the various points in it on the margin. I next take a small note book and index each subject, giving the page where it is to be found. You will readily see what a benefit this is to me. And now a kick on our exchange, and incidentally on some operators, too. For nearly a month almost every program (three reels) has had one, and often two reels covered with oil. I cannot see how any operator can possibly get films thus smeared with oil if he takes any care at all of his machine. Neither can I understand how any self-respecting exchange can send out films in such a miserable condition.

I am obliged to admit, Bartlesville, that there seems to be something in the holes-over-the-condenser-mount stunt, since several operators have reported similar experiences, though I do not think the holes in the cone are at all necessary. As to the rectifier-compensarc proposition, I am sure the difference is due entirely to the lack of capacity in the rectifier. I have repeatedly told the General Electric people that 35 amperes is not sufficient maximum capacity for their rectifiers, and they have finally recognized this fact by constructing a 45 ampere machine. I cannot agree with you that a. c. is equal to d. c. under any conditions, provided sufficient d. c. is available to make equal illumination with the a. c. There is a harsh appearance to light projected from an a. c. arc not present with the d. c. Do not ask me why this is. It simply is; at least that has been my experience. I will concede this much however, that there is a big difference in the softness of the light, emanating from arcs controlled by different kinds of reducing apparatus, for instance: While I don't say it holds good always, yet I have never seen projection light emanating from an arc controlled by a choke coil which did not have a harsh, bluish color. I have found that even with d. c. there is a big difference. Connect on to a set of lines from one generator and you will have a smooth-working arc and a soft, beautiful illumination. Connect on to another set of d. c. lines and the arc doesn't seem to act the same at all. I think all operators who have had road experience have noticed this. Exactly what the answer is I cannot say. Your scheme for filing the department is most excellent. I am myself working at indexing the department, but it is a slow job. As to the generator which burned out, there certainly must have been something wrong with it, and it should have been returned to the manufacturers, at their expense, for repairs. The oil on films is largely, I believe, due to the use of very thin oils. An operator wrote recently saying that he liked a certain advertised oil very much, and that his machine had run for a year without repairs. Said he oiled it seven times a day. This simply meant that he was flooding his machine with oil, and it naturally followed that the films which went through that machine would receive the "benefit." Do not use thin oils is my advice. Go to an oil dealer and get a pint of a good grade of light dynamo oil. Oil for projection mechanisms must have a body, and very thin oils, such as are suitable for typewriters, etc., must either be used in excessive quantity or else there will be excessive wear of the mechanism, due to lack of proper lubrication. I have, in my possession right now, letters from all the leading machine manufacturers condemning the use of a certain much advertised oil on their mechanisms. I am thoroughly convinced that the use of this oil is causing at least a thousand dollars' worth of damage to projection machinery of this country every day in the year.

Edison Stunt.

Sault Ste Marie, Ont., comes across the line with the following:

I have noticed in different issues of the department quite a few operators have trouble losing their lower loop on Edison Model B machine. The cause of this lies in the spring on the lower sprocket idler, same not being properly adjusted at the factory. When a heavy splice comes along, it raises the idler up, the spring not being tight enough to force it back, it remains up, thus leaving the film free to climb the sprocket teeth. This matter is easily remedied as follows: On the hub of the casting which holds the bracket, a screw will be seen (2801, plate 2, page 822, June 1st, 1912), which holds the tension roller bracket shaft (18941, same plate). By examination you will find that the lower roller bracket spring fits in a flat place in this shaft, and by grasping the end of shaft 18941 with a gas plier and loosening screw 2801, and turning the shaft slightly so that the top of the shaft moves towards the sprocket, you will supply more tension to the bracket. You must of course set up screw 2801 very tightly when you get through, since it is this screw which holds the tension on the spring. I had lots of trouble with losing the lower loop myself, until I discovered what the trouble was; as above set forth; since then everything has been O. K. Another trouble often met with is the buckling of the film as it passes the aperture. I find that the ordinary Edison gate will not allow the tension springs to come as close together as they should. In pulling down the film the intermittent sprocket has a tendency to bulge the film in its center on account of the tension springs being too close to the edge of the film. To remedy this, take a small three cornered file or any file which is narrow enough to fit in the hole where the tension springs come through, and file out from 1/32 to 1/16 of an inch of the end of the square hole next the aperture. Put in the tension springs and keep moving them closer until the film stops buckling, after which set up the holding screws tightly. It is to be understood that all four holes must be filled.

Many thanks to you Sault Ste Marie, for your suggestions. These matters have been spoken of before by several correspondents and we would respectfully suggest to the Edison Co., that the matter be looked into, and, if a fault exists, that it be remedied. Most certainly the lower tension roller is not always properly adjusted when the machines leave the factory. There have been too many complaints of that kind to allow of any other conclusion. As to the other matter, I cannot say. I think it has been spoken of two or three times before, but I am not sure.

Unfair Treatment.

Jackson, Mich., writes at some length, setting forth the fact that a certain theater of that city offered him a position as operator, the hours to be from 1:30 to 5:15, and from 6:30 to 10:15, but when he arrived in Jackson he found he had to go to the express office in the morning, hang around for a couple of hours, and then lug a big box up to the show and put up posters. He then could go home, grab a lunch and rush off to open the show, and after the evening show he had to lock up the house and lug the stuff back to the express office again. He asks me if I think this is fair or honest treatment, when the agreement was to begin work at 1:30 and quit at 10:15. The manager also made a promise to give two

weeks notice should he discharge the operator and the brother agreed to do the same if he intended to quit, but instead of doing this, the manager came up in the middle of the week recently and handed him the money for three days and discharged him without a moment's notice. He also says this manager called him a thief because he forgot to put a sheet of music in the shipment on one occasion, and spoke of how generous he was not to have had him (the operator) arrested for stealing the same.

I really didn't know whether to laugh or swear when I read the foregoing. If the brother is relating the facts as they were, then I have not any large amount of respect for him for having worked for such a man for a matter of sixteen months. That manager didn't want an operator; he wanted a combination operator—janitor—bill poster—errand boy. It is a wonder he didn't make you grow whiskers, brother, so he could use your face for a door mat when you were not doing anything else, or maybe for a pen wiper if he didn't need a door mat. I am surprised at one thing however, I believe they burn wood mostly in Jackson, and I should have supposed he would have had you put in your morning hours, say from 5 A. M. to 9 A. M., chopping wood for his (the manager's) cook stove. It is a pity that you were not a good cook so that you could relieve his wife sometimes in the kitchen work. And after having you do all that extra work for nothing he had the nerve to talk about arresting you for stealing a twenty-five cent piece of music when it probably was a professional copy and didn't cost anything. He would have put up a great howl if you had quit in the middle of the week, without any notice. You would have been held up as a horrible example and he would have been talking yet, about how irresponsible operators are.

I am saying all this on the assumption that the facts set forth in the brother's letter are true. The letter reads that way. Managers of this type do not deserve the title of manager at all. They are a rank imitation.

Small Town.

L. C. Ross, Cotulla, Tex., writes:

> After reading Brother George A. Bleich's letter, "Kind Words," page 978, September 7th issue, I thought possibly he or some other brother might be able to give me the information I have been seeking for the past year. Brother B. speaks of being warned against attempting to start a picture show in Hopkinsville, a town of less than 10,000 population. This is not very definite, but if it is less than 10,000 it must be more than 9,000 or he would have so stated, and he thinks he has done well to make a show pay in a town of that size. Now the information I am after is: can anyone tell me of a town in these United States of less than 8,000 and more than 6,000 population, which has not one or more picture shows? I am looking for such a place. I am now located in a town of 1,880 people, and have been showing for almost a year, making my living expenses. My family consists of myself, wife and three children. I hire an operator besides, who has a position in a store and works from 7:30 P. M. to 9:30 P. M., six nights a week. My plant consists of a brush lighting set, 10 h.p. gasoline engine, direct connected to a 4 k. w. dynamo. I was told by several exchanges that there was not a town in Texas, of 3,000 or more, without a picture show, and that in the larger towns and cities the number of shows would average one to every 3,000 or 3,500 population. I know that these figures hold good in S. W. Texas. Foulerton has 1,000 pop., Dilly 800, Pearsall 2,500, Asherton 1,200; each has a picture show; so I think brother Bleich is fortunate in finding a city of 10,000 which has only from two to three shows. The plant I am using is larger than any I have seen mentioned in the department. I consume 2½ gallons of store gasoline on a two hour run, for which I am paying the exorbitant price of 17 cents per gallon in barrel lots—less than barrel lots twenty-five cents per gallon. This is higher than it sold for in the North a year ago. The only way I can account for the raise is the fact that the state of Texas put a heavy fine on the Standard Oil Company and that company is compelling the consumer to pay the fine. We are right in the oil producing territory and have refineries at our very doors.

In the first place let me say that when an article in the department is referred to, if the brothers would give the page or the date of issue, it would save me a lot of trouble in looking the matter up. I have received letters referring to something quite far back, and it has taken me sometimes fully half an hour to dig it up, whereas they knew exactly where it was and could have set forth that information without trouble. I think you have entirely misunderstood Brother Bleich. I don't read his letter the way you do at all. What he meant was that there was not any lack of people there to support his show, but that the previous failures had been on account of poor management, lack of good projection and proper advertising. You will not in all these United States find a town of 6,000 people without it has a picture show—or at least if you can you can sell the information at a good price, since there are a good many people looking for such a location. The statement that the cities will average one picture show to each 3,500 population doesn't hold good, since, according to that, Greater New York would have considerably over 1,000 moving picture shows, whereas there are only between five and six hundred licensed places. The same figures would give Chicago between eight and nine hundred M. P. shows, where it has but five hundred. I think you will find that your exchange men are a little too strong on that point. It would, however, be interesting to know just how the thing does even up, and I believe myself that in the smaller cities there is possibly one picture show to possibly each 4,000 population, but in the large cities it doesn't run so high. In Greater New York it will run about one show to between seven and eight thousand population as there are many other theaters and counter attractions.

In Chicago I think it runs a little lower than that—that is to say, one show to probably between five and six thousand population. As to the price of gasoline, while there is no doubt at all but what the public will pay the fine of the Standard Oil Company, still one cent a gallon would do that in about a month's time. The raise in the price of gasoline, friend Ross, is due to the enormously growing use of that commodity for power purposes, particularly for automobiles, and it is not at all unlikely this price will mount even higher in the not distant future. In closing let me say that you need not care how many shows there are in any particular city in which you desire to locate. Your success would not depend on the number of competitors, but upon the kind of a show you yourself put on. If I desired to locate in, let us say, for instance, Burlington, Iowa, I would hardly even bother to count up the number of present shows, I would get the best location I could find, build the right kind of a theater, with the right kind of an operating room, do the right kind of advertising, get the best operator I could find in the country, provide him with film service, and equipment with which he could put perfect results on the screen, and then just simply tell my competitors to go chase circles around themselves. Why?—because I would figure on putting on the best show in town and informing the people of that fact. Having done that I would leave the result with the public.

Salt Lake Operators Organized.

Mr. E. O. La Grau, Recording Secretary, Local 250, I. A. T. S. E., M. P. M. O., writes as follows:

> The operators of Salt Lake City, Utah, have organized under the I. A. T. S. E. The following list of officers were elected: Willard Martin, Pres.; Robert Worthen, V.-Pres.; E. O. La Grau, Rec. Sec.; C. A. Lorter, Fin. Sec. & Treas.; O. E. Embree, Business Agent, and W. A. Ford, Sergeant at Arms. The boys are all coming our way now. We all appreciate the department very much, and wish both it and its editor good things for the future.

Glad to know the Salt Lake men have organized. Trust you will be able to accomplish much good work in the improvement of conditions of Salt Lake operators. But don't organize to-day and expect to tip the world over to-morrow—you cannot do it. Get thoroughly organized first and then spend a little time thinking over what you really want most and take up the matter of getting it in a business like way. Proceed cautiously and deliberately just as you would in any other business proposition, remembering always that the strength of an organization does not depend so much on its numerical strength as on the good sense of its men.

South America.

Philadelphia, Pa., propounds the following:

> Please advise me, through the department, as to whether or not there are any moving picture shows in Rio de Janeiro, Brazil, S. A. If there are any, do they use vaudeville? Is the English language used? Are there any film exchanges near there, or would films have to be shipped from the United States?

Yes, there are moving picture shows in Rio de Janeiro—several of them, but I could not advise you as to whether or not they use vaudeville. The language of Brazil is Portugese and I presume any performance would have to be in that tongue, although Spanish is creeping in there considerably. Some English is spoken of course, as is the case practically all over the world, but I doubt if you could give performances in English. I am not sure, but my recollection is that the shows in Rio de Janeiro, and all the country thereabouts, are owned by one company, and that it purchases its own films. There is an exchange in Havana, Cuba. I would suggest that you address an inquiry to the United States Consul, Rio de Janeiro, enclosing Brazilian return postage. He will, I believe, give you the desired information, and it will be official. Brazilian postage may be obtained from the nearest Brazilian Consul to your city. There may be one in Philadelphia.

Lining The Machine—Slide Coating.

Kansas City, Mo., writes:

> Having gained a mass of information through the department, I feel that I should make known my method of lining up a machine, since I believe it would be a great help to many. Begin by removing all lenses and cut cardboards to fit in their place. Punch a small hole in the exact center of the cardboards. Cover the aperture the same way, then looking through the projection lens tube, line the condenser cardboard to suit. This I find gives better results than any other method I know, and I believe many will find their outfits to be badly out of line if they make the test. I make my own scratch slides, twelve to fifteen ahead, so I can write on one on short notice. The slide coating is made as follows: one tablespoon of Spanish whiting, about one good drop of Le Pages Glue, and sufficient water to make a thin paste. This will make a thin, even coating on glass, and with a little experimenting you can make an excellent slide which needs no cover glass and will not readily break from the heat. Apply the coating with a soft brush and write with a sharp pointed instrument. Used slides can be washed and recoated. Five cents worth of whiting, to be had of any druggist or paint store, and a 10 cent bottle of glue would coat enough slides almost for a lifetime. In conclusion let me report that Local Union 170, I. A. T. S. E., is in flourishing condition.

Kansas City didn't make his method of lining the machine quite clear. As I understand him, he removes the two factors of the objective lens from the lens barrel, or if a tube is used he removes the tube from the jacket and substitutes, at each end of the barrel or jacket, a pasteboard, cut to fit the tube, in the exact center of which he punches a small hole, possibly 1/16 of an inch in diameter (one could hardly look through anything smaller); he also fits a piece of pasteboard in the aperture and makes a similar hole in its exact center. He then removes the condensers and proceeds likewise with it. Then either by looking through, or stretching a fine cord through, he lines the whole combination. This is a variation of a method previously described in the department, and it is undoubtedly effective. Kansas City sends a sample slide, coated after his method, and I find the coating to be excellent. It doesn't chip, and is opaque enough for all purposes. Many thanks, Kansas City. If all those who have reaped benefit through the department would take the same course you have, and describe any valuable process they may have discovered, the department would quickly become of even greater value than it is at present. The trouble is however, there are too many who read the department, absorb every word in it and profit by and through it, but never contribute any of their own ideas to its pages.

Among the Picture Theatres

News and Views of Houses Here and There.

MAJESTIC THEATER.

NO moving picture theater erected recently in the South has been more demonstrative of the growth of the business than the Majestic Theater of Louisville, Ky. In beauty, comfort and other respects, this house surpasses the big majority of legitimate theaters in the South, and compares favorably with any in the country.

The Majestic Theater Company, which operates this showhouse, was formed in 1908, with a capital of $15,000, and in December of that year the old Majestic was opened to the public. The original officers of the company are still serving. They are as follows: George G. Fetter, president; Charles H. Bohmer, vice-president; A. P. Bernard, treasurer, and Louis J. Dittmar, secretary and general manager. Mr. Dittmar supervises the new playhouse, as he did the old, and to him is due a large share of the credit for the erection of the new house and its popularity with the public.

In November, 1911, the Majestic was closed, and six weeks later it was reopened, marvelously improved in every regard. The cost of the theater was above $50,000, the capital stock of the company having been increased to $30,000. The old Majestic was probably the largest in Louisville in seating capacity, but the new house extended that reputation to cover the entire South. No photoplay theater south of the Ohio River is larger, and few can rank with it in other respects. The theater now has a seating capacity of about 1,200. The house is 68 by 125 feet, its height being 40 feet.

Although the construction of the place is out of the ordinary in more than one respect, the feature is perhaps the splendid illuminating system in force. Joseph & Joseph, Louisville architects, designed the building with various important ideas in view, among them the indirect system of lighting. In this respect the theater is without a parallel in Louisville. By means of the indirect illumination, a soft, even glow is diffused throughout the building. The fixtures utilized are inverted, the light being thrown against the ceiling. It is reflected back from this point, the rays being mellowed and diffused in returning. The illumination is restful to the eyes.

The style of architecture in the interior is Louis XIV. This is pursued in every appointment and detail, and the effect is remarkably satisfactory and exquisite. The color scheme involved is largely responsible for the beauty of the interior, being cream, pink and gold, a combination so rare and warm that the most blasé connoisseur could not fail to be startled out of his lethargy. At all events, Louisville theatergoers have pronounced it perfect.

The stage is another feature of the theater deserving of more than passing comment. In size, it is one of the largest in the Bluegrass metropolis, the dimensions being thirty feet in depth, fifty in width, with a proscenium arch of thirty feet. This is sufficiently large to accommodate any vaudeville or other acts, and if the Majestic Theater Company ever decided to convert its house into a legitimate theater, few changes would be necessary.

An elaborate foyer is one of the successful efforts of the designers. This is suitably decorated, the floor being marble and the walls in keeping. The floor of the theater is covered with the best linoleum, copper bound. The seats range in size from eighteen to twenty and twenty-two inches. They are so arranged as to give an excellent view from the rear, the incline being sufficiently marked to give all a good vision of the screen.

The outside of the theater was not changed with the transformation of the interior. No particular style of architecture was used, a large arch liberally studded with electric lights being the feature. More than 300 lights are used on the exterior, exclusive of the big electric sign which beckons to pedestrians on Fourth Avenue in the evening. Electricity is, of course, plentifully used in the interior, the indirect

Interior View of Majestic Theater, Louisville, Ky.

lighting system necessitating almost twice the normal amount of current.

The new Majestic Theater is absolutely fireproof, the roof and floors being of concrete, with masonry walls. The operating room is unusually large and well protected by fireproof booths. The throw from the operating room to the stage is no less than 105 feet.

Vocal and orchestral music have done their share toward making the Majestic a resort for discriminating theatergoers. The arrangements for the orchestral music are similar to those in effect in the best theaters throughout the country. Those pertaining to the singing, however, are distinctly unique. Instead of appearing on the stage in the regulation fashion, the soloist is seen in a box to the right of the stage. From this point of vantage, sweet tones seem even clearer, and this method has met much favor. Other practices at Louisville's newest theater are in keeping.

The orchestra numbers ten musicians, all of known ability and of long experience. This feature has increased the popularity of the house with its patrons. The orchestra renders not only a daily musical program, but also numbers by request, and lovers of music are able to satisfy their desire to the utmost. The employees of the Majestic number twenty-two. Besides the ten-piece orchestra, there are three operators. There is one soloist, two cashiers and several ushers.

The ventilating and heating systems in use at the Majestic conclude the arrangement of the high-class theater. Ventilators are installed both in the floor, the walls and ceilings, and the house is as cool in summertime as some grotto in the country. The heating is all that could be desired, low-pressure steam providing a comfortable temperature regardless of the conditions in the open. These important features are ideal and are largely responsible for the splendid attendance.

The admission price is ten cents. The usual program calls for about a dozen daily performances, but on holidays this number is often increased to fourteen or fifteen, while in dull or extremely cold weather it may be decreased to suit the management. As a rule, however, the machines are run steadily. The Majestic follows the policy of having no interruptions, and taboos advertising slides of all descriptions.

Alamo Theater.

THEATER REMODELED AT A COST OF $6,000.

Herewith is a good photograph of Arson & Browne's theater, the "Alamo," at Raleigh, N. C., which was remodeled at a cost of $6,000. The front is constructed of marble and plastic work. The "Alamo" has a seating capacity of 400 persons and the music emanates from a Wurlitzer orchestrelle costing $1,500. The proprietors state that they are doing a very profitable business.

Mr. C. L. Preston, of Heuvelton, N. Y., is building a moving picture theater in the Preston Block to seat 300. The dimensions of the structure are 21 feet by 94 feet. The best of equipment will be installed, among which will be Power's No. 6 projection machine. The admission price will be five cents.

PURITAN THEATER, BOSTON.

The Puritan Theater opened on Washington Street, Boston, on October 30, 1911, and immediately found favor with the photoplay theater patrons. The house is owned by the South End Amusement Company, C. H. Ballard being president and treasurer, and F. A. Hawes, secretary and general manager. The Puritan has a total seating capacity of 790, the balcony holding 400 people. The accompanying photograph gives a good idea of the exterior of the Puritan, and the interior decorations are red and gold, the colors being blended in most attractive style.

Puritan Theater.

This theater shows a remarably clear and well-defined picture, and uses two Power's No. 6 machines. Tile work and stucco finish is used to good effect in the exterior of the house, the appearance being striking. The Puritan boasts of an efficient four-piece orchestra and uses Licensed service; also eight acts of vaudeville.

The success of this house, opening as it did in a location having a good share of motion picture theaters must be laid at the door of Mr. "Charlie" E. Heath, who has built up a very profitable trade for his house. Manager Heath has had plenty of experience, as he was connected with the Pastime and Beacon theaters, Boston, before taking over the Puritan. Mr. Heath believes in good, clean programs, and always makes a point of seeing every picture before he books it for his house. The Puritan caters to a good class of trade, and is getting it, judging from the audiences. All in all, the Puritan may be called one of Boston's representative photoplay theaters.

BEAUTIFUL LITTLE SOUTHERN THEATER.

M. L. Hofheimer, proprietor and manager of the "Empire," a vaudeville theater of Richmond, Va., has recently opened in Broad Street, that city. "The Little Theater," a first-class moving picture house. Both houses are adjoining each other and Mr. Hofheimer states that he is receiving a goodly share of profitable business. The house is fitted with all the latest improvements and the appointments are in order. An attraction of the house is the large pipe-organ, which Mr. Hofheimer finds of great value in providing suitable musical accompaniment to the films. The admission prices are five cents for matinees and ten cents after 7 P. M.

A contract has been let for the erection of a new theater in Des Moines, Iowa. The structure will be built at the N. E. corner of Fifth and Walnut streets.

THE PRINCESS, A HANDSOME THEATER AT PROVO.

Anyone looking at the cut which we print herewith of the Princess Theater, Provo, Utah, will remark that it has a very pretty exterior appearance. Although we have not seen a photograph of the interior of this house, we have every reason to believe that it is just as nice in the inside. The size of the building is fifty feet by eighty feet and it

Princess Theater.

seats 550 persons. It was completed at a cost of $25,000. It was opened to the population of Provo, which is about 10,000, on the first day of January, 1912, and has been doing a capacity business ever since. The operating room of the Princess is fitted with Power's No. 6, an Edison Model B and an Enterprise spotlight. Four reels of Licensed pictures, changed three times each week, and a four-piece orchestra constitute the performance, for which admission prices of ten and twenty cents are charged. Mr. John B. Ashton is the manager of the house.

Elite Theater.

KALAMAZOO HAS NEW PHOTOPLAY HOUSE.

We reproduce herewith a photograph of the Elite Theater, Kalamazoo, Michigan, the newest and largest motion picture house in that city. It is sixty by one hundred feet in dimensions and will seat 700 persons. The front is most attractive, being of terracotta and Italian marble. The doors and windows are fitted with French plate glass. The building and ground represent an investment of $40,000. The owners and managers are Harry Waterman and Charles Palmer. Mr. Waterman also conducts successful photoplay houses in Benton Harbor, Mich., and Waukegon, Ill. Universal Film Company productions will be exhibited at this new picture theater.

MONTGOMERY'S NEW COLUMBIA HOUSE.

The Montgomery Amusement Company has opened its second house in Columbia, S. C. The name of this theater is the "Ideal" and both Columbia houses will be managed by Mr. George Warner.

The decorations are most pleasing, being done in several tints of red with all fixtures of bronze. All the exits and the entrance are draped in rich tapestries. The seating capacity is 600, and the chairs are from twenty to twenty-two inches wide and are set thirty-four inches apart, giving ample room for patrons to pass without disturbing those seated. The seats are arranged in a semi-circle and, with the floor being sloped, a person, no matter where he sits, can see the picture with just as good a view as though he were sitting directly in the middle. The first row of seats is twenty-three feet from the curtain, which does away with the objection to patrons to taking that row of seats.

Ideal Theater.

There is also a commodious stage with dressing rooms on each side, which makes it possible to convert the house so that it can play to vaudeville on very short notice. The acoustics of the house are excellent. The orchestra pit is eight by thirty feet.

Contrary to the usual custom, the exhaust fans are located in the rear of the house at the floor level. The ceiling has numerous ventilators and it is claimed that the air of the auditorium is renewed every ten minutes. Numerous wall and ceiling fans keep the air in circulation. The house is situated well back from the street and is approached through a well-lighted arcade, the floor of which is tiled and the walls are decorated with beautiful panels of embedded glass. The architect's plans were drawn throughout from the suggestions of Mr. George C. Warner. President Frank T. Montgomery and Vice-President Henry C. Dorsey were present at the opening. E. Dorman will be the assistant manager and Roy Koler is chief operator. This is the ninth house of this company.

Dixie Theater.

FINE PICTURE HOUSE AT GALVESTON.

Above we publish a view of the Dixie Theater, 2120 Market Street, Galveston, Texas. Mr. A. Martin, the manager of the Dixie, claims that it is the finest equipped motion picture theater in the South, and he exhibits nothing but first-run Licensed pictures. It seats 565 persons.

"The Vengeance of Egypt"

A New Kind of Horror in a Three-Reel Gaumont Special.

"THE Vengeance of Egypt" is a tale of a scarab ring. The scarab was a sacred beetle in the Nile Valley and, 2,000 years ago, rings cut to represent it were worn by people of rank. A few are being dug up, and to people with imaginations, they seem uncanny. The story covers over a hundred years of disaster, brought about by a vindictive mummy from whom, in the first scene, the ring is stolen. Her ever hungry vengeance falls again and again on the posessor of the trinket until, in the end, it is restored to her withered hands.

One only needs to hold the ring to invite the catastrophe. Only the first two victims were guilty, or even remotely connected with the thief. The picture's unity depends largely, and in some parts solely, on the scarab. Yet such a relic carries its sense of mystery with it; it is always distinctly Egyptian, always in a sense, horrible. If some scenes seem loosely connected, others ring right in the center with the impression desired and build up a horror that grips in the strongest way. Also the producer has not depended wholly upon the ring; but, by means of a strange dream of an Egyptian charnel house, in one place, and by using museum scenes full of old Egyptian relics, in others, he keeps in the right atmosphere.

The story is in the Maupassant school; its object is horror, always a new horror and, in many of its scenes, it is astonishingly effective. Words can describe and make the mind see, but

Scene from "The Vengeance of Egypt" (Gaumont).

the seeing of the thing transpiring before one is far stronger in its effect. Maupassant might have told us how a dread plague painted its spots on the arm of a man who had put on the ring. But when a good actor holds out his arm in consternation, and we see the blotches grow, we surely feel that it is real.

In the first scene, we see Napoleon at the foot of the pyramids. A mummy case has been dug up and the great general has it opened so that he and the savants with him can look upon it. Lieutenant Birard is much interested. That night he comes for a second view of it and, when none is looking, quietly slips from one of its dried fingers a fascinating ring. This he sends to his fiancée in France. The scene now changes from the sandy Egyptian land to France and to a beautifully furnished home of a pretty girl. She has received the ring and her lover's note in which he says that it is to be their engagement ring. A terrible dream comes to frighten her in the middle of the night. She sees a hideous collection of Egyptian mummy coffins. They are standing in a row and blink at her with strange eyes, full of baleful white gleam, like a cat's eyes. The dream is brushed aside with difficulty, but when morning comes, the girl is happy again and is writing to her sweetheart, the lieutenant. Her parents enter and we see at once that something is wrong. This is skillfully suggested and we are prepared for the news that the sweetheart is dead.

Time passes, and we find the unwed widow, grey-haired. Other characters are introduced. Her nephew and ward takes the mummy's ring without her knowing it. This young man gives it to his sweetheart who, that night, is murdered by a burglar. The ring is now carried to an antiquary and left with him. The scene that follows is very strong. The atmosphere of the antiquary's museum is in perfect accord with the story and, when the old man slips the ring on his finger and is pricked by it, we fear for him. Quickly our dread comes true in an awful way, for the poison works up his arm, painting hideous blotches.

The ring is now auctioned to a young dandy who also intends it for his sweetheart. His rival shoots him as he rows on a beautiful, quiet stream and the ring sinks with him. Years pass and two lovers, picking water lilies, find it. These scenes are lovely. But ill luck still haunts the holder of the ring. This time an aeroplane is wrecked and both lovers go to their deaths in a very realistic scene. The mother of the girl puts the ring on her finger as she sits by the death-bed of her only child and, a day or so later, is killed by the running away of her automobile which dashes over a high cliff into the sea.

The automobile accident is fair, but it is the weakest point in the picture. Yet immediately afterward, the atmosphere is once more strongly suggested. A fisherman finds the ring and carries it to an Egyptologist who knows, by its inscription, that it belongs on the finger of the withered princess whose mummy is, he also knows, in the national museum. With impressive solemnity it is placed again on the finger that had worn it for so many thousand years. Night comes. In the deserted, gloomy museum, we see, by the satisfied gleam in the eyes of the mummy, that the vengeance has been accomplished, and that the tale is done. The picture is likely to discourage stealing scarab rings from mummied princesses.

Teddy Roosevelt in Pictures

Pictures of Roosevelt's Transcontinental Tour Bring Out Enthusiastic Cheers at Carnegie Hall.

The two-reel series of Roosevelt pictures, made and released by the General Film Publicity and Sales Co., were shown for the first time at Carnegie Hall in New York City on Saturday night, Oct. 5. The audience greeted them warmly. It saw Teddy on his "way to the White House"; laughed with him in his humorous moments; worked itself up into fervor when he was plainly in earnest; and laughed delightedly when, as occasionally happens, something comical peeps out of the surging throngs. One of these happy moments shows a suffragette in an unconscious gum-chewing contest with herself.

The series takes up two full-length reels. The first reel picks him up at Fargo, N. D., and carries him on through Billings, Mont., where we are shown a large crowd in motion. It was after leaving Billings that Roosevelt drove the locomotive across the Continental Divide. He is seen leaning from the cab window on the lookout for danger. This group of pictures tickled the audience greatly. Shouts were sent to him from the gallery. "Good boy, Teddy, on your way to Washington," or something like; "Going to the White House, Teddy, hurry up!"

The pictures indicate that when he reached Spokane, Washington, a vast and enthusiastic crowd was on hand to give him welcome. There was an automobile parade through the streets of the city to the Masonic Temple. From the balcony of this Roosevelt spoke. It was in Spokane that a big committee of suffragists greeted him. At Seattle, the next stop, in a parade that followed his motor car, we remember one good sign carried on a pole. It had a moose-head on the left, and on the right it read, "The Woods of Watconic are full of 'em." A lot of Uncle Sam's Jack Tars were in the crowd and gave three cheers when the candidate stopped to laugh with them and shake hands. The rest of this first reel shows the stops and the speeches and the enthusiasm in Oregon. The cities where he stopped are Huntington, La Grand and Portland.

The second reel begins with Roosevelt in Southern California, at Los Angles, and carries him along the eastward trip. At Laguna, N. M., he makes a speech to cowboys, Indians and men and women in Mexican costume. There is a good bit of humor at one of the Texan stopping places. He stands talking with some of his old comrades of the Rough Riders and, as he turns, he notices the camera man and mimics the constant grind. The scenes that close the film were taken over a year ago. They show Col. Roosevelt's reception in Berlin on his way home from the African hunt with natural history specimens. We see Emperor William and his court meeting him in state at the railroad station.

It was a flash of genius that prompted the filming of this tour. Its great value comes from the manifest enthusiasm shown by the crowds that greet their chosen candidate. An editorial may say that he can't carry California. These pictures show a warm-hearted attitude toward him there and their truthfulness can not be gainsaid. The series can be shown anywhere and everywhere, what it shows must be believed.

Manufacturers Advance Notes

"THE WARNING HAND" (Essanay).

A wonderful and startling dramatic subject is this production by the Essanay Eastern Dramatic Stock players, and is unquestionably one of the month's most extraordinary features. The plot is the last word in novelty, and the interpretation by Essanay's well-known artists is worthy of the highest praise.

Jack Wayne, a dissolute young fellow, staggers into his home one evening in a state of intoxication, to find his father on his deathbed. Before the aged man dies he warns Jack to beware the hand of evil, and points to a shrouded painting on the wall depicting a jeweled hand suspended from a

Scene from "The Warning Hand" (Essanay).

sword by a chain. Jack is dazed at the sight of the painting and hurries from the room. After the death of his father, young Wayne loses heavily at cards and one evening is about to appropriate some funds from his mother's private safe, when he is startled to see the shroud fade from the painting and the hand of evil points directly at him. Frightened, he watches the shroud return into place, then staggers from the room in a panic of fear. Several months afterward, he calls one evening upon his sweetheart, Grace, only to discover his rival, Morrell, seated close beside her. In a frenzy of jealous rage, Wayne whips out a gun and is about to murder Morrell, when suddenly a ghostly hand appears in the air before him holding a hangman's noose. Recoiling from the apparition, Wayne realizes the folly of such a step, recovers his composure, enters the room and finds Morrell extending an apology to Grace for not having noticed the engagement ring upon her finger. Five years later Wayne has married and is beset with business difficulties. He attempts to secure a loan from a banker, but his securities are worthless. Seizing upon an opportunity, he takes a blank check from the banker's desk and that night is about to forge it when the warning hand again appears to him and drops ghostly handcuffs upon his wrists. Leaping up wildly, Wayne discovers they are vanished as quickly as they appeared. A moment later he receives a letter offering him a fortune for some mine holdings. The warning hand has proved his salvation.

It will at once be seen that this is a most unusual and enthralling story. Francis X. Bushman does splendid emotional work in the role of the dissolute Wayne; Helen Dunbar and Frank Dayton are his parents; Lily Branscombe is his sweetheart; Harry Mainhall portrays the rival; Harry Cashman gives an excellent study of the banker, and Wm. Walters is the doctor. The double-exposure scenes are wonderfully effective throughout, and the entire production is a distinct feature.

It is booked for release October 18th.

A CANADIAN FILM MANUFACTURER.

The accompanying illustration is a scene from the Parade of the Sovereign Grand Lodge of Odd Fellows' Convention, which was held in Winnipeg, week of September 16th, 1912. A 1,000-foot reel of the convention, parade, etc., was taken by the Starland Limited and they are marketing the picture on a state right basis or selling outright.

The Starland Limited are also advertising in this week's paper a still more interesting film, "The Calgary Stampede." This was held at Calgary September 2nd to 7th, and was undoubtedly one of the greatest gatherings and contests of cowboy and Western sports ever held.

The Starland Limited are confining their efforts at present to Western Canadian topicals, but they expect to make regular releases in the near future. Their productions will be of special interest to the rapidly increasing number of moving picture exhibitors throughout the Provinces.

POWER'S CAMERAGRAPH IN THE SCHOOLS.

A Power's No. 6A has been installed by Williams, Brown & Earle, of Philadelphia, in the New Jersey School for the Deaf, and a No. 6 in the Venice Union High School, Venice, California.

"THE HIGH COST OF LIVING" (Solax).

For men must work and women must weep
And there's little to earn and many to keep.
—Kingsley.

If the tariff had been revised ownward—if instead of protecting by an equalizing tariff such "infant" industries like the Standard Oil Company, the American Tobacco Company, American Woolen Company, the Armour's Beef, and U. S. Steel Corporations and such other "weak little" combinations, the poor man would perhaps be contented and be able to look the landlord, butcher, the grocer and the baker square in the face. As it is, within the last few years prices on the necessities of life have been soaring while the scale of wages has not kept pace with the increased cost of living.

This condition of affairs is the thesis of the Solax production, "The High Cost of Living," the release of October 23rd. Joel Smith, an ironworker, has given the best years of his life—almost a half a century—to his employer. He rises to be foreman of the foundry but because of mental

Scene from "The High Cost of Living" (Solax).

limitations does not reach an influential or remunerative position. He works steadily and while rents go up and the cost of foods advance old Joel is in a rut. For ten years he hasn't had an increase in salary. Nor have the men who work alongside of him been more fortunate. Joel would have continued in the rut but for the active dissatisfaction of the younger men in the foundry.

They decide to rebel against existing conditions, to strike, if their employer does not meet their demands for a general increase in wages. Because of his age and influence with the head of the firm, Old Joel is sent to the boss. While Joel is received with cordiality the boss is firm. He asserts he cannot meet the demands of the men, and the strike is on.

Poor Joel, although he can little afford it, joins the men. After several weeks of idleness he is in desperate straits. He either has the alternative of starving or else beg—something he is too proud to do. As a last resort, when he sees his suffering widowed daughter and her children before him, he decides to go back to the forge.

Serious consequences develop and Joel finds himself, an object of pity, before a judge and jury. The story is full of heart interest, of poignant suffering, of truth and of wisdom.

NO one had ever heard him speak a word, so they dubbed him "Silent Jim." Then one day he told his story just as Eclair will re-tell it to you in a forthcoming Feature Release.

"MAKING UNCLE JEALOUS" (Eclair).

There is a great deal of the human element underlying this release so it all rings true through its feeling of possibility. The action moves with a spirited gusto thereby supplying the ever dependable Alec B. Francis with just the sort of part he fairly revels in The more we view his work the more we are forced to acknowledge him as the very foremost of straight comedians. He is always diversified, never clownish and he "puts it over."

Scene from "Making Uncle Jealous" (Eclair).

The work of Geo. Larkin, Sheerer, Isabel Lamon, and Muriel Ostriche is of their usual faithful order. Not to forget a mention of the pretty, lovable little "Eclair Kid" who flits into a couple of scenes.

The story concerns the schemes and devious ruses by which two nephews of the old maid aided by the nieces of the old bachelor uncle (Francis) succeed in pairing each of the concerned old bashful lovers off with a new suitor. True to their premises, this awakening of jealousy on the part of uncle causes him to hunt up his sweetheart of years and years and propose and win her gladsome "Yes!" in answer.

The photography is of the usual fascinating Eclair variety, abundant in pretty tints and artistic settings.

KLEINE'S CINES AND ECLIPSE FILMS.

Two first-class dramas and a split reel containing a comedy and scenic subject make up George Kleine's program of releases for the week ending October 19th. For the regular Tuesday release "The Adventure of the Scarecrow" furnishes a unique story which offers excellent opportunity for a successful photoplay. As the title suggests, a scarecrow figures very prominently. The film is replete with exciting dramatic situations describing the waylaying of a farmer by two bold highwaymen and the final capture of the culprits on the part of the police by a clever ruse involving the scarecrow. The principal roles are taken by Chas. Cattaneo, Maurice Anverso and Carlo Moltini, the latter does especially fine work as the chief of police.

For the Wednesday offering "The Missing Locket" makes a very acceptable film. It shows clearly how a trifling caprice upon the part of a child can lead to grave consequences if not prevented in time. The gradual development of the story from the perfectly harmless to the "near tragedy" is very cleverly brought about as is also the change in the character of the husband from the loving, kindly father to the revengeful, infuriated demon.

The Saturday split reel, comprising "An Abbreviated Honeymoon" and "Among the Mountains of Calabria" furnishes a diverting and interesting subject. The comedy is full of action and is filled with many humorous situations. The story deals with a pair of "newly weds" who are anticipating a delightful honeymoon; but sad to relate, their trip proves decidedly brief and ends disastrously. The character of the groom is taken by the well known Cines comedian, Mr. George Gambardelli, who, as usual, gets into all sorts of trouble, but comes out triumphantly after all. The film is a good one and will provoke many laughs.

"A MISTAKEN CALLING" (Essanay).

Here is a bright, sparkling comedy subject from Essanay's Eastern comedy company that fairly bubbles with joy and eruptive laughter. Maggie, the cook, discovers the Muse of Poetry lurking in her dark eyes. Maggie quits her job, writes reams of slush, and the exciting experiences that ensue make a real comic hit.

Maggie, a cook, feels that she is born to write poetry and consults a phrenologist. Among the many knobs on Maggie's dome of intelligence, he discovers one that reveals she will startle the world with her scribbling. Therefore, Maggie resigns her job and starts in to poet. Also she cast off her policeman lover, Officer 444. One morning she invades the

Scene from "A Mistaken Calling" (Essanay).

office of a publishing house and in the course of a few moments has the editor on the floor by the hair while she pours her slush into his tortured ear. Officer 444 is summoned to arrest her, and the recognition is mutual. He gets her out on the street to the patrol box, but Maggie soon puts him to sleep by reading her poetry and flees, leaving one of the verses attached to his uniform. Reduced to poverty and starvation, Maggie applies at an employment bureau and luckily is re-engaged by her former mistress on taking a pledge never to scribble again. On the way home Maggie runs across Professor Phreno, the bunk phrenologist who put her on the wrong track. What she does to him with her fists and umbrella is plenty, and is only subdued by the inevitable Officer 444, who sends her on her way. In closing we find Phreno humped over his chart, feeling the lump on his forehead and wondering over the fact that its location on the chart is signed "casualty."

Eleanor Blanchard has never been funnier than in the role of Maggie; John Steppling has a character to his liking as Officer 444; Howard Missimer is humorous as Prof. Phreno; Wm. Walters is the besieged editor, and Lily Branscombe and Frank Dayton are Maggie's employers.

The production is unique in a number of ways, and the slush that Maggie writes, when thrown on the screen, will make the most blasé photoplay critics forget their troubles and laugh in the good old-fashioned way. The film is booked for release October 15th.

OPIE READ'S FRIENDS WATCH HIM WORK.

Many friends of Opie Read, the novelist, who is playing the lead in the motion picture dramatization of his famous work, "The Starbucks," called up at the office of the American Film Mfg. Co. to ask permission to see the distinguished writer in his interpretation of Jasper Starbuck.

Permission was given Friday, and a party including Dr. George F. Butler, head physician of Cook County; Frank D. Comerford, former police attorney for Chicago, and a poli-

Scene from "The Starbucks" (American).

tician of note, Harry Irving Greene, the novelist, and Clement Yore, a special writer for the Hearst papers, visited the American studio. They spent a delightful afternoon and were loud in their praise of Mr. Read's remarkable histrionic abilities.

Handling so notable a character as Opie Read proved a considerable task. The American, like all other manufacturers, is in constant receipt of requests by person and telephone for permission to visit its plant. The fact that Opie Read could be seen in his most splendid work proved a magnet that drew the many curious that knew him by reputation as well as his intimate friends.

AMERICAN SECURES VALUABLE "PROP."

A stagecoach, formerly used in making the run from Lompoc to Los Alamos in the early days of California, was recently added to the properties of the American Film Manufacturing Company at Santa Barbara, California.

NOTICE TO RELATIVES OF E. V. O'NEILL.

The relatives of E. V. O'Neill, a cameraman and operator known in New York and Chicago, are requested to communicate with F. B. Von Teuber, official photographer of the Madeira-Mamore Railroad, for information concerning him. Mr. Von Teuber may be addressed, Box 304, Manaos, Brazil, S. A.

Scenes from "Souls in Torture" (Itala).

"SOULS IN TORTURE" (Itala).

The Itala Company's coming two-reel special, "Souls in Torture," is a feature worth seeing. It is an elaborate society melodrama and would be notable if its lovely scenes were the only good quality to commend it; but we also find in it a strongly developed and effective story. It is set in the atmosphere of pleasure loving high life and its backgrounds are, for the most part, in and around a beautiful country home.

We are shown in the first scene a young and pretty girl and her mother. They have good standing, but have come to the end of their financial resources. An elderly marquis has fallen in love with the girl and wants her to marry him, but she refuses. The marquis buys up her mother's debts and, in a clandestine way, uses them to make the girl willing to marry him for his money. Later, in their beautiful home, she meets her husband's secretary. They fall in love, but she is an honorable woman and will not accept his attentions except as a friend. The villain of the picture, a young blade and friend of the marquis; because the woman spurns his attentions, plays a trick on the old man, who is thereby made to become very suspicious of his wife and his secretary. She had been dictating a drama, the story of their souls. This the old man reads and seeing the truth spread out before him, kills himself.

The plot is carefully made and the interest, which is caught by the first scenes, is held through the entire length of both reels. Almost all of the scenes are full of beautv; but there is what may be called one act, devoted to a hunt on horseback. The action is dramatic; but the backgrounds are lovely. These scenes will excite enthusiasm.

THE AITKENS IN EUROPE.

Messrs. H. E. and Roy Aitken, of the Mutual-Majestic-Reliance companies, are now in Europe making arrangements for feature subjects.

MOTIOGRAPH MODEL 1912 DISCONTINUED.

The Enterprise Optical Company, appreciating the wide circulation of The Moving Picture World, desires the announcement made that it has discontinued the manufacture of its Model 1912 machines. This action was taken with the appearance of the Model 1913 machine on August 17, 1912. It is also desired that all those interested should know that with the appearance of the Advance Supplement of the 1913 Model all previous price lists and catalogs became invalid. In making this announcement the Enterprise Company wish it understood that they will continue to furnish repair parts for all previous Motiograph Models on short notice. Serial numbers should always be given when ordering.

BACK IN LUBINVILLE.

The Lubin Company under the management of General Director Barry O'Neil, has returned to the home plant in Philadelphia. They report a most glorious summer up at Cape Elizabeth, Portland, Maine, and did excellent work on seacoast pictures. There were 31 people in the organization, who were housed in cottages in the fishing village for thirteen weeks.

NO one had ever heard him speak a word, so they dubbed him "Silent Jim." Then one day he told his story just as Eclair will re-tell it to you in a forthcoming Feature Release.

Calendar of Licensed Releases.

Current Releases.

MONDAY, OCTOBER 14th, 1912.

BIOGRAPH—In the Aisles of the Wild (Drama) .....
EDISON—Outwitting the Professor (Comedy) 1000
KALEM—The Combination of the Safe (Drama) 1000
LUBIN—The Uprising (Drama) 1000
PATHE—Pathe's Weekly No. 42 (Topical) .....
SELIG—Monte Cristo (Special, 3 Reels, Drama).....3000
SELIG—My Wife's Bonnet (Comedy) 1000
VITAGRAPH—Every Inch a Man (Drama) 1000

TUESDAY, OCTOBER 15th, 1912.

EDISON—Glimpses of Bermuda (Scenic) 350
EDISON—The Widow's Second Marriage (Comedy)... 650
ESSANAY—A Mistaken Calling (Comedy) 1000
CINES—The Adventure of the Scarecrow (Drama)...1000
C. G. P. C.—Max Fights a Duel (Comedy) .....
C. G. P. C.—The Valley of Chevreuse and the Vaux de Cernay (Scenic) .....
LUBIN—Gentleman Joe (Drama) 1000
SELIG—The Opium Smugglers (Drama) 1000
VITAGRAPH—Mrs. Lirriper's Lodgers (Drama) 1000

WEDNESDAY, OCTOBER 16th, 1912.

EDISON—Removing Sunken Vessels (Topical) 350
EDISON—Like Knights of Old (Comedy) .....
ECLIPSE—The Missing Locket (Drama) 1000
ESSANAY—The Grassville Girls (Comedy) 1000
KALEM—Paying the Board Bill (Comedy) .....
KALEM—Central Park, New York (Scenic) .....
PATHE—The Lass of Glouster (Drama) .....
SELIG—The Shuttle of Fate (Drama) 1000
VITAGRAPH—An Elephant on Their Hands (Comedy)1000

THURSDAY, OCTOBER 17th, 1912.

BIOGRAPH—A Limited Divorce (Comedy) .....
BIOGRAPH—Like the Cat, They Came Back (Comedy)
ESSANAY—The Snare (Drama) 1000
LUBIN—Red Saunders' Sacrifice (Drama) 1000
MELIES—The Judgment of the Sea (Drama) 1000
PATHE—The Striped Bathing Suit (Comedy) .....
PATHE—Submarine Fauna (Educational) .....
SELIG—Where Love Is, God Is Also (Drama) 1000
VITAGRAPH—Father's Hot Toddy (Comedy) .....
VITAGRAPH—Evening Parade and Gun Practice at Fort Hamilton (Military) .....

FRIDAY, OCTOBER 18th, 1912.

EDISON—The Foundling (Drama) 1000
ESSANAY—The Warning Hand (Drama) 1000
C. G. P. C.—The Rubber Industry in Malaysia (Indus.)
C. G. P. C.—The Convertible Auto (Comedy) .....
KALEM—The Plot that Failed (Drama) 1000
LUBIN—Rube's Mistake (Comedy) .....
LUBIN—Meeting Mamie's Mother (Comedy) .....
SELIG—Subterfuge (Comedy) .....
SELIG—The Geisha Girls of Japan (Educational) .....
VITAGRAPH—A Mistake in Spelling (Com.-Dr.) 1000

SATURDAY, OCTOBER 19th, 1912.

EDISON—A Soldier's Duty (Drama) 1000
ESSANAY—The Outlaw's Sacrifice (Drama) 1000
CINES—Among the Mountains of Calabria (Scenic)... 350
CINES—An Abbreviated Honeymoon (Comedy) 650
KALEM—The Rival Engineers (Drama) 1000
LUBIN—Caught Bluffing (Comedy) .....
LUBIN—The Sporting Editor (Comedy-Drama) .....
PATHE—Misleading Evidence (Drama) .....
VITAGRAPH—Bunny All at Sea (Comedy) .....

Advance Releases.

MONDAY, OCTOBER 21st, 1912.

BIOGRAPH—The One She Loved (Drama) .....
CINES—The Lion Tamer's Revenge (Dr. 2-reel special)
EDISON—Kitty at Boarding School (Comedy) 600
EDISON—Mother Goose in a Sixteenth Century Theater (Comedy) 350
KALEM—The County Fair (Drama) 1000
LUBIN—Just Maine Folks (Drama) 1000
PATHE—Pathe's Weekly No. 43 (Topical) .....
SELIG—A Sad Devil (Comedy) 1000
VITAGRAPH—Four Days a Widow (Comedy-Drama)1000

TUESDAY, OCTOBER 22nd, 1912.

EDISON—At the Masquerade Ball (Drama) 1000
ESSANAY—The Tomboy of "Bar Z" (Drama) 1000
CINES—Ascoli Piceno, South Italy (Scenic) 260
CINES—The Invited Guest (Comedy) 740
C. G. P. C.—The End of Louis XI (Hist. Dr.) .....
C. G. P. C.—Old Toledo (Scenic) .....
LUBIN—In the Service of the State (Drama) 1000
SELIG—So-Jun-Wah and the Tribal Law (Drama) ...1000
VITAGRAPH—The Spirit of the Range (Drama) 1000

WEDNESDAY, OCTOBER 23rd, 1912.

EDISON—At Home in the Water (Sports) 400
EDISON—The Boy Rangers (Comedy) 600
ECLIPSE—In the Ossan Valley, Pyrenees, France (Sc.) 370
ECLIPSE—Making Briar Pipes (Industrial) 330
ECLIPSE—A Persistent Fly Swatter (Comedy) 300
ESSANAY—Bringing Father Around (Comedy) 1000
KALEM—The Peril of the Cliffs (Drama) 1000
PATHE—The Simple Life (Comedy) .....
SELIG—Tempted by Necessity (Drama) 1000
VITAGRAPH—Scenes of Irish Life at Dublin (Edu.)
VITAGRAPH—An Expensive Shine (Comedy) .....

THURSDAY, OCTOBER 24th, 1912.

BIOGRAPH—The Painted Lady (Drama) .....
ESSANAY—The Thrifty Parson (Comedy) 1000
LUBIN—The Old Chess Players (Comedy-Drama) ...1000
MELIES—A Son's Example (Drama) 1000
PATHE—Little Raven's Sweetheart (Drama) 1000
SELIG—The Awakening (Drama) 1000
VITAGRAPH—The Toymaker (Drama) 1000

FRIDAY, OCTOBER 25th, 1912.

EDISON—The Affair at Raynor's (Fourth Story of the Series of "What Happened to Mary") (Drama) 1000
ESSANAY—Sunshine (Drama) 1000
C. G. P. C.—Tom Thumb (Trick) .....
C. G. P. C.—The Hermit Crab (Science) .....
KALEM—The Girl in the Caboose (Drama) .....
KALEM—New York Public School Drills and Dances (Edu.) .....
LUBIN—The Noodle Industry (Industrial) .....
LUBIN—Down with the Men (Comedy) .....
SELIG—Getting Atmosphere (Comedy) .....
SELIG—The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan (Edu.) .....
VITAGRAPH—Faithful Unto Death (Drama) 1000

SATURDAY, OCTOBER 26th, 1912.

EDISON—Young Mrs. Eaton (Drama) 1000
ESSANAY—The Ranch Girl's Trial (Drama) 1000
CINES—A Turn of Fortune (Drama) 1005
KALEM—Death Valley Scotty's Mine (Drama) 1000
LUBIN—The Forest Ranger (Drama) 1000
PATHE—The Light that Failed (Drama) .....
VITAGRAPH—In the Furnace Fire (Drama) 1000

12—NEW PHOTOPLAYERS—12

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A sensational story in which lions play an important part and cause many a thrill. Love, jealousy and revenge are, of course, the principal ingredients in this splendid drama, the closing scene being wonderful. A jealous lover, with the assistance of a clown—the play being enacted in a circus—lures his rival and his partner, the girl, into the den of lions, and binds them to a post. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

Selig Production

OCT. 14th 1912

THE COUNT OF MONTE CRISTO.

THREE REELS

Adapted from Alexander Dumas' famous and romantic novel.

The wonderful and tragic story of Edmond Dantes, a young Frenchman, who is entrusted with a message to the exiled Napoleon on the Isle of Elba, forms one of the greatest themes ever written upon. The full reproduction of this masterpiece by Selig is unequalled by any stage production. There are over 300 people in the cast and shows the wonderful scene, gorgeous costumes and elaborate stage setting. This is one of the most fascinating pictures ever produced.

SHAKESPEARE'S

OCTOBER 7, 1912

AS YOU LIKE IT

VITAGRAPH THREE REELS

Presented by the Vitagraph Company, with ROSE COGHLAN as Rosalind.

General

Features

The Man Hunt

Pathe Release September 30, 1912. Two Reels.

Kilborne, a poacher, is loved by Rose, the daughter of an old charwoman, whose cabin in the midst of a dense forest is Kilborne's rendezvous. Although Rose has often saved Kilborne from the hand of the law, brutal treatment is her only reward, for Kilborne is in love with a farmer's daughter. He is being tracked by the gendarmes, and Rose, suspecting that he is at the farmer's house, hurries there to warn him of the impending danger. The police arrive at the farm immediately after her and surround the house. When Kilborne steps through the door he is ordered to surrender. He refuses. An officer raises his gun and fires. Rose steps in front of Kilborne as the shot rings out and receives the bullet in her heart. As she breathes her last Kilborne weeps for the first time in his life and realizes the depth of the love he never recognized.

Daughter of the Spy

Cines Release September 16, 1912. Two Reels

This is a story of a spy who gives shelter in his own home to a nobleman fleeing from the soldiers. The nobleman informs his host and his beautiful daughter of his identity and shortly after a file of soldiers enters the house and places him under arrest. Before going to prison, he denounces father and daughter for their duplicity. Heart-broken, at the fate of the nobleman, the daughter determines to make a desperate effort to release him. On a pretext she enters the prison and is shown about, noting carefully the location of the prisoner's cell. By a ruse, she procures the keys to the cell directly above that of the nobleman and with a crow-bar breaks a hole in the flooring, lowers a rope and helps the prisoner to liberty. The two make a perilous descent down the castle wall to the casement below. Meanwhile, the girl's father, the spy, is on the wall with the sentry, and discerning the figures of the fugitives, seizes a rifle and fires. To his horror he finds he has taken the life of his own daughter.

The Blighted Son

Pathe Release September 9, 1912. Four Reels.

This is a story of a young man whose father is very wealthy. He leads a life of reckless dissipation until the father, learning the use his son is making of the money, refuses to furnish further funds. The young fellow thereupon commits his first crime; the crime of theft. The shock of this disgrace brings an attack of apoplexy upon the father, which makes him totally blind. From this time it is a rapid drop to bankruptcy for the once honored family. When it is too late the young man realizes his error and determines to begin life anew. He leaves his native country for South Africa and, after fearful hardships, which develop the better side of his character, he returns to his native land—a man.

Fire at Sea

Pathe Release August 26, 1912. Two Reels.

An old sea captain, a slave to liquor, is hired to sail the schooner "Joanna" with a cargo of gunpowder for a revolutionary project. A young man sails with him, against the advice of his sweetheart, who has a premonition of evil. When a few days out to sea, and while the young sailor is asleep, the skipper drinks until he is irresponsible. He goes into the powder room smoking his pipe. Soon he falls asleep and the pipe, dropping from his hand, ignites the powder. A deafening roar and the vessel is a mass of flames, leaving a wreck-strewn sea and a red glow in the sky to tell a waiting sweetheart the story of her lover's fate.

Rip Van Winkle

Vitagraph Release August 19, 1912. Two Reels.

This legend is written by Washington Irving, of the time of George III of England, during the occupation of this country by the English in the 18th century. The story of Rip Van Winkle, the happy-go-lucky, ne'er-do-well, is well known to every child. Rip Van Winkle is portrayed by that eminent actor, Mr. Robert McWade, Sr., who was associated for so long with the famous Joe Jefferson. The splendid Vitagraph Company carry out the other parts in their usual creditable way.

Rameses, King of Egypt

Cines Release August 12, 1912. Two Reels.

A production of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

King Rameses, hearing of the beauty of a young shepherdess, disguises himself as a peasant and journeys to her home. She resents his ardent advances and tells him of her devoted lover, a shepherd, tending his flocks on the mountain slopes.

The King, angered, has her carried off by force to his palace. Although rejected, he determines to win her with lavishness, but without avail.

The shepherd, hearing of his lover's abduction, vows vengeance on King Rameses and attempts to stab him.

When again the king's advances to the shepherdess are rejected, he orders the two lovers before him and, in all the magnificence of the Egyptian court, he magnanimously commands their marriage to take place.

The splendor of the Oriental Courts, wonderful processions and ceremonies are all shown in a story not soon forgotten.

Don Juan and Charles V

Pathe Release July 29, 1912. Two Reels.

Charles V, abdicated the Spanish throne in favor of his son, who became Philip II. Almost the first thing Philip did was to fall in love with Lucinda, a beautiful Spanish maid, who was practically betrothed to Don Juan, a young student. Don Juan insults the new king when he finds him forcing his attentions upon Lucinda. Don is arrested and Lucinda brought to the torture chamber to see him suffer in the hope that in order to save him she will consent to marry the King. Charles V is informed of the situation and, coming out of the monastery to which he has retired, he astounds the younger men by acquainting them with the fact that they are brothers. He makes them pledge their loyalty to one another, asks Lucinda to choose between the two men and when she and Don Juan embrace, gives them his blessing.

Siege of Petersburg

Kalem Release July 22, 1912. Two Reels.

A visit of a Confederate officer to his betrothed and her family is interrupted by a young man and his crippled sister who have been made paupers by the ravages of the war. The young pauper proclaims his love for the young lady of the house, and in order to demonstrate his bravery and loyalty, enlists in the Confederate cause. Some months later the young soldier rescues his rival, the Confederate officer, from a burning bridge. A year elapses, and the pauper has been promoted to a lieutenancy. The Confederates are entrenched before Petersburg, and the Federals succeed in mining a part of the Confederates' outer works, but their batteries are discovered in time to frustrate their plans. The Confederates place a small detachment under command of the poor, young lieutenant, to keep the nearby batteries working. The officer whose life has been saved, realizes the danger to the young lieutenant, forges an order, relieving him of that hazardous duty and takes command himself. The mine is exploded and the gallant officer and his men are killed.

The Money Kings

Vitagraph Release July 15, 1912. Three Reels

This is a story of a conspiracy on the part of the Money Kings to involve the United States in a war. A representative of the United States government starts for the peace conference at The Hague, with the President's signature on an agreement of peace. The Money Kings employ a clever woman, as their secret agent, to trap the young representative and steal the precious document. A little dinner "for two" is arranged, during the course of which the woman conspirator removes the document from the young representative's coat and replaces it with one that resembles the original. The daughter of one of the Money Kings learns of the conspiracy and that the original document is in her father's safe. On a pretense she opens the safe, extracts the original message and, in turn, replaces it with one to resemble it. She sends a wireless message to the young representative on his way to The Hague, telling him of the conspiracy and to watch for her cousin in his hydroplane, bearing the original message. The Money Kings are foiled.

The Adopted Child

Pathe Release July 8, 1912. Two Reels.

A little child, whose father is lost in a foreign country seeking his fortune, becomes bereft of her mother and is adopted by some kind-hearted ragpickers. When she reaches budding womanhood she falls in love with a young physician, who reciprocates her affection. This physician is in turn loved by a young woman, married to an elderly man, and she does her best to win his affection. She makes her advances so pronounced that her husband discovers the situation and challenges the doctor to a duel, which is fought by the flickering light of a passing ragpicker's lantern. The latter recognizes in the outraged husband a remarkable resemblance to his little ward's father's photograph, and, following up this clue, he succeeds in establishing the young girl's identity and she lives out her life happily with the man of her choice under her father's roof.

Film Co.

Calendar of Independent Releases.

Releasing Through Universal Company

Current Releases.

SUNDAY, OCTOBER 13th, 1912.

REX—When Twenty Is In Love (Comedy-Drama) .....
CRYSTAL—Her Dressmaker's Bills (Comedy) .....
CRYSTAL—McQuirk, the Sleuth (Comedy) .....
ECLAIR—The White Bonnet (Drama) .....

MONDAY, OCTOBER 14th, 1912.

IMP—The Old Sweetheart (Drama) .....
NESTOR—I Owe You $10.00 (Comedy) .....
CHAMPION—The Girl in the Gingham Gown (Drama)

TUESDAY, OCTOBER 15th, 1912.

GEM—What the Bell Told (Drama) .....
BISON—Star Eye's Strategem (Drama) .....
ECLAIR—The Hoodoo Letter (Comedy) .....
ECLAIR—One on Jones (Comedy) .....

WEDNESDAY, OCTOBER 16th, 1912.

NESTOR—Patsy's Mistake (Comedy) .....
POWERS—The Golden Rule (Comedy-Drama) .....
POWERS—Does It Pay? (Comedy) .....
UNIVERSAL—Animated Weekly (Topical) .....

THURSDAY, OCTOBER 17th, 1912.

IMP—The Fugitives (Drama) .....
REX—The Wedding March (Drama) .....
ECLAIR—Caprices of Fortune (2 reels) (Drama).....

FRIDAY, OCTOBER 18th, 1912.

POWERS—The Sealed Envelope (Drama) .....
NESTOR—Her Friend, the Doctor (Comedy) .....
VICTORI—The Cross-Roads (Drama).....

SATURDAY, OCTOBER 19th, 1912.

BISON—Early Days in the West (2 reels) (Drama)...
IMP—The Postman .....
IMP—Eventful Bargain Day (Comedy).....
MILANO—The Blind Man's Dog (Drama) .....

Advance Releases.

SUNDAY, OCTOBER 20, 1912.

REX—Leaves in the Storm (Drama) .....
CRYSTAL—Bella's Beans (Comedy) .....
CRYSTAL—The Only Woman In (Comedy) .....
ECLAIR—The Old Professor (Drama) .....
ECLAIR—The Sulphur Industry in Sicily (Edu.) .....

MONDAY, OCTOBER 21st, 1912.

IMP—The Pickaninnies and the Watermelon (Comedy)
NESTOR—Betty's Bandit (Drama) .....
CHAMPION—Thy Will Be Done (Drama) .....

TUESDAY, OCTOBER 22nd, 1912.

GEM—The Woman in White (Two Reels) (Drama) ..
BISON—Hunted Down (Drama) .....
ECLAIR—The Homecoming (Drama) .....

WEDNESDAY, OCTOBER 23rd, 1912.

POWERS—The Skeleton .....
POWERS—New Messina .....
NESTOR—The Border Parson (Drama) .....
UNIVERSAL—The Animated Weekly (Topical) .....

THURSDAY, OCTOBER 24th, 1912.

REX—A Kentucky Feud (Drama) .....
IMP—King, the Detective, and the Smugglers (Drama)
ECLAIR—Making Uncle Jealous (Comedy) .....

FRIDAY, OCTOBER 25th,1912.

VICTOR—The Angel of the Studio (Drama) .....
POWERS—Just a Woman (Drama) .....
NESTOR—The Lady Barber of Roaring Gulch (Com.)

SATURDAY, OCTOBER 26th, 1912.

BISON—Trapper Bill, King of Scouts (2 Reels) (Dr.)
IMP—Joe, the Pirate .....
IMP—Early in the Morning (Comedy) .....
MILANO—Kelly Goes to War (Comedy) .....
MILANO—A Three-Cornered Wedding Journey (Com.)

Releasing Through Film Supply Company

Current Releases.

SUNDAY, OCTOBER 13th, 1912.

MAJESTIC—The Simple Life (Com.-Dr.).....
THANHOUSER—Dotty, the Dancer (Com.-Dr.).....

MONDAY, OCTOBER 14th, 1912.

AMERICAN—The Promise (Dr.) 1000

TUESDAY, OCTOBER 15th, 1912.

MAJESTIC—All for Jim (Dr.) .....
GAUMONT—Beethoven (Dr.) .....
THANHOUSER—When Mercy Tempers Justice (Dr.).

WEDNESDAY, OCTOBER 16th, 1912.

AMERICAN—The Border Detective (Dr.).....1000
GAUMONT—Gaumont's Weekly No. 32 (Topical).....
RELIANCE—The Bug and the Count (Com.).....
RELIANCE—On Account of a Handkerchief (Com.-Dr.)
SOLAX—The Gold Brick (Com.) .....

THURSDAY, OCTOBER 17th, 1912.

AMERICAN—The New Cowpuncher (Dr.) 1000
GAUMONT—The Legend of Cagliostro (Dr.) .....

FRIDAY, OCTOBER 18th, 1912.

LUX—His Nurse (Dr.) 918
SOLAX—The Maverick (Dr.) .....
THANHOUSER—For the Mikado (Dr.) .....

SATURDAY, OCTOBER 19th, 1912.

GREAT NORTHERN—Title not reported.
RELIANCE—The Organ Grinder's Ward (Dr.) .....
GAUMONT—The Panama Canal (Topical) .....
GAUMONT—The Naval Review at New York (Topical)

Advance Releases

SUNDAY, OCTOBER 20th, 1912.

MAJESTIC—Captain Ben's Yarn (Drama).....
THANHOUSER—Petticoat Camp (Comedy) .....

MONDAY, OCTOBER 21st, 1912.

AMERICAN—The Best Man Wins (Drama).....1000

TUESDAY, OCTOBER 22nd, 1912.

MAJESTIC—Love and War (Drama).....
GAUMONT—A Country Scandal (Comedy-Drama)....
THANHOUSER—Through the Flames (Drama).....

WEDNESDAY, OCTOBER 23rd, 1912.

AMERICAN—The Way of the Transgressor (Drama)..
GAUMONT—Gaumont's Weekly No. 33 (Topical).....
RELIANCE—Johnny On the Spot (Comedy).....
RELIANCE—How Jack Won Out (Comedy).....
SOLAX—The High Cost of Living (Drama).....

THURSDAY, OCTOBER 24th, 1912.

AMERICAN—The Wooers of Mountain Kate (Drama).
GAUMONT—Love and Calino Marries a Suffragette (Comedy) .....

FRIDAY, OCTOBER 25th, 1912.

LUX—Stick It, John (Comedy)..... 445
LUX—All Through a Five Pound Note (Comedy)..... 524
SOLAX—The Idol Worshipper (Comedy).....
THANHOUSER—In a Garden (Drama).....

SATURDAY, OCTOBER 26th, 1912.

GREAT NORTHERN—Title not reported.
RELIANCE—The Wireless Miracle (Drama).....
GAUMONT—Title not reported.

Mutual Film Corporation,

Current Releases.

MONDAY, OCTOBER 14th, 1912.

KEYSTONE—Stolen Glory (Comedy) .....

WEDNESDAY, OCTOBER 16th, 1912.

BRONCHO—The Sheriff's Adopted Child (Drama)...

FRIDAY, OCTOBER 18th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Vengeance of Fate (2 reels) (Drama).....

Advance Releases.

MONDAY, OCTOBER 21st, 1912.

KEYSTONE—The Ambitious Butler (Comedy).....
KEYSTONE—The Flirting Husband (Comedy).....

WEDNESDAY, OCTOBER 23rd, 1912.

BRONCHO—The Story of the Savage Modoc Mine (Drama) .....

FRIDAY, OCTOBER 25th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Colonel's Ward—(two reels) (Drama).....

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"That Lovin' Gal of Mine"—E. F. Heberlein.
"String a Ring of Roses Round Your Rosie"—Jerome & Schwartz.
"Keep Away from the Fellow Who Owns an Automobile"—Ted Snyder.
"Good-Bye, Sal"—Theo. Morse.
"Find Me a Girl"—Geo. Meyer Music Co.
"The Story the Pansy Told"—Theo. Morse.
"Some Day You'll Remember"—Sumner-Ohming.
"Wish To-Day Were Yesterday"—H. A. Weyman.
"I Want My Man"—Leo Feist.
"Let's Buzz"—Morse.
"When She Was Sweet Sixteen"—Jeff T. Branen.
"Just a Little Lovin' When You're Lonely"—Weyman.

A. L. Simpson, Inc.

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"Good-Bye, Rose"—Pub. by Shapiro Music Pub. Co., New York.
"A Song That Reaches Irish Hearts (The Wearing of the Green)"—Pub. by the York Music Co., New York.
"As Deep as the Deep Blue Sea"—Pub. by F. B. Haviland Pub. Co., New York.
"I'm Dreaming of You"—Pub. by F. B. Haviland Pub. Co., New York.
"Bring Me Your Message of Love, White Dove"—Pub. by J. Fred Helf Pub. Co., New York.
"Oh, You Little Rascal"—Pub. by George W. Meyers Music Co., New York.
"I Love You Just Because I Do"—Pub. by Sidnie Gill Music Co., New York City.
"When I Am Away"—Pub. by Robert B. Thompson, Chicago, Ill.
"Memories of You"—Pub. by Rossiter.
"It Looks Like the Good Old Summer Time"—Pub. by Rossiter.
"My Girl of the Golden Days"—Pub. by J. H. Austerheide, Indianapolis, Ind.

* * *

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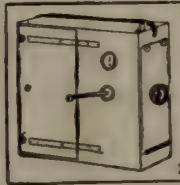
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LICENSED FILM STORIES

VITAGRAPH.

A MISTAKE IN SPELLING (Oct. 18).—Fred Manning, the European buyer for a large department store, is engaged to Mabel Moore. On the eve of his trip for Europe, he takes Mabel to see the flat he has rented and partly furnished for them to occupy on his return, when they are to be married. He gives her the key to keep. He leaves for Europe via New York. At the first station out, he telegraphs Mabel, "I love you." Later on at another station, he wires, "I love you forever." From New York he wires again the same message, but the operator, a new man, gets things mixed and sends to Mabel "I leave you forever." She faints at the shock, while poor, unconscious Fred sails for Europe. He is miserable because he has received no letter. Two months pass. Mabel has been very ill and is recuperating at a health resort. When it is time for Fred to return, she sends all his letters, ring, key of house, etc., back, care of the firm. Fred arrives and finds them. He gets her address starts off to the health resort, sees Mabel, the mistake is explained and everything ends happily.

THE SPRIT OF THE RANGE (Oct. 22).—Matty Dorlan has always looked upon the head of the family with whom she has lived, as her father. One day, he acquaints her that he is only her guardian, and that she has inherited from her father, the "Bar Z" ranch in Wyoming, also that her only relative living is her brother, whose whereabouts is unknown. The young woman goes to Wyoming, and runs the ranch.

Dick Owens, the young foreman of her ranch, is a fellow of excellent qualities, but she, wishing to impress upon him the dignity of her control, refuses to eat at the same table with him. Riding horseback over her possessions, she loses control of her horse. The young foreman saves her life, and she is forced to acknowledge his favor. A bunch of her cowboys are attacked by the "Circle C" ranchers, but following her orders not to use firearms, they ride away with the insult unresented. Matty is looking at the picture of her father when she overhears the foreman say he is going to make an examination of the dividing fence, the "Circle C" ranchers, her neighbors, broke. She appreciates his peril and is about to call him back but hesitates lest she encourage her interest in him. On the range he is attacked by the "Circle C" outfit and in the encounter is wounded He hastily writes a note, asking Matty to bring him a rifle. She fastens it in the bridle of his horse and the faithful beast brings it to her. Jumping upon her horse, she rides to his rescue. Together they fight the enemy and when the foreman falls exhausted, she steps from cover and faces her opponents, who cease their attack and retire.

A few days later, the foreman of the "Circle C" ranch calls to apologize for encroaching upon her preserves. His eyes light on the photograph on the table. He tells her it is a picture of his father. She then learns that he is her long-lost brother, and throws her arms about his neck. At this moment, her young foreman enters the room. She introduces him to her brother, confiding to him their love for each other.

SCENES OF IRISH LIFE AT DUBLIN (Oct. 23)—Dublin, in itself, has characteristics that are extremely odd, but when we take the tram-car which is one of the institutions of that city, being built on entirely different lines from most railway conveyances, a two-story affair, and ride to the outskirts, we get an idea of life among the poorer tenants of the metropolis. We see the people as they live on their small estates, and the recntly built tenements, with many of the modern improvements and advantages. An occasional interview with some of the older inhabitants are very interesting studies. On our way, we stop at the Glondalkin Inn, the oldest in Ireland, and meet the prettiest barmaid in all Ireland, who entertains us with her winning smile and her Irish wit. All the inhabitants seem to be blessed with good health and happy hearts, and while their manners and customs are a little different from our own, they are certainly a treat to behold and a pleasure to meet.

AN EXPENSIVE SHINE (Oct. 23)—Being the happy possessor of a handsome diamond necklace, a rich young widow, living at a fashionable hotel with her sister, is always anxious about its safety. She places it in the toe of her shoe for the night, thinking it a very safe place. According to the custom of the Hotel, the maid, seeing the shoes on the floor, places them outside of the door to be shined. Bill Schenck, a sport, living at the same hotel, places his shoes outside his door. Tom, Bill's friend, comes along, and as a joke, changes Bill's shoes for the young widow's. Bill finds the widow's shoes at his door and does not know what to make of it. He takes them in and finds the diamond necklace. He confiscates it, to present to his girl, Sadie. The widow and her sister report the loss to the clerk, who tells the hotel detective. Tom, standing near, overhears their complaint, and rushes after Bill, catching him just as he is presenting the necklace to his girl. He grabs it and returns it to the widow, who gives him five hundred dollars reward, which he gratefully accepts.

THE TOYMAKER (Oct.24)—An old German toymaker, Hans Greyburg, living in a little flat on the east side of New York, while engaged one day making and dressing dolls, is visited by Dot Avery, the little girl from the flat above. He is fond of children and makes friends with her and gives her an old doll. Dot is the child of Bert Avery, a crook and his wife, Nell. Nell does not approve of her husbands mode of life and lives in constant fear of his arrest. Avery returns from making a haul, his pockets full of stolen money, but has to get out of town for fear of detection. He wishes to leave the stolen money with his wife, but she refuses to take it. He leaves her and flees the country. She drags on a life of hardship until her health, never too good, gives out and she dies. Finding her cold and motionless, the child goes to her old friend, the toy-maker and when Hans finds what has occurred, he adopts Dot as his own child. Shortly after, he has a legacy left him. He leaves his work, invests his money and goes to live in a little country place, where he prospers and is looked up to by everyone.

Avery returns to the country and passing through the country place, hears exaggerated rumors of Hans's wealth. He breaks into the house intent on robbery and while trying to intimidate Hans, is brought face to face with his own child. He hears what Hans has done for her and repentant, swears to lead a better life, leaving Dot to the care of her adopted father until he shall have proved himself more worthy of her.

FAITHFUL UNTO DEATH (Oct. 25)—Assigned to duty in India, Colonel Maxim is living there with his family. Obliged to take a short journey, Gurlah Khan, his native servant, is taken sick. The Colonel dismounts from his elephant and makes Gurlah take his place. He is hurried home where the servant is carefully nursed by the Colonel's wife and daughter.

A rebellion breaks out among the Sepoys in the Herut District, and all the inmates of the British Post are massacred. Some of the natives hasten to Colonel Maxim's headquarters and notify their fellows of the victory they attained over the British. They tell Gurlah and he pretends to be in sympathy with them, telling them he will rob the family and join the rebels as soon as possible. Lieutenant Wilson, who has escaped the massacre of the English garrison, comes to warn Colonel Maxim of the uprising. Gurlah Khan, in gratitude for their kindness to him, tells the family to do as he instructs and he will save them He takes their jewels and places them in a small bag and then tells them to escape to the attic. He joins the sepoys, who insist upon entering the house and killing its inmates. They enter and find it empty. They then set fire to it, notwithstanding Gurlah's protest. In order to carry out the plot, the grateful servant flees with the two rascals. While the house is in flames, the elephants go to Colonel Maxim's rescue and lift the family one after the other from the attic. Lieutenant Wilson writes a note to the Commanding General of the English troops at another garrison and attaches it to the ear of one of the elephants, and sends him with it to notify the English soldiers of their danger.

In the meantime, Gurlah Khan returns and tells Colonel Maxim to escape to the Sacred Temple, where they will be safe. He leads them into the house, closing the door, and places his arm through the large staples, thus barring entrance to the clamoring pursuers on the outside. Unable to hold out longer, Gurlah Khan lapses into unconciousness, just as the British, who have received the message by the elephant, enter the door, after repelling the besiegers. Colonel Maxim supports Gurlah from the door and tenderly places him on the floor, Mrs. Maxim and her daughters kneeling at his side. He hands them the bag of jewels which he has saved and with a parting word of gratitude, expires.

IN THE FURNACE FIRE (Oct. 26)—Through a chance meeting, John Penell and Mary Nelson become acquainted. He is very courteous and she invites him to call to see her at her home. He meets Mary's sister, Kate, and falls in love with her. After this, Kate and John meet frequently and one day when Kate calls to see John at the express office, where he is employed as a driver, he introduces her to Frank Johnson, the shipping clerk, who is very much taken with her and later manages to meet her. He tells her that John is a thief and so poisons her mind against him that she throws John over for Johnson. Kate tells Mary about John's dishonesty, but she does not believe it and does not rest until she tells John of the aspersion which Johnson has cast upon him.

He gives up his position and takes job on an ocean liner as a stoker. Johnson marries Kate, but they do not live happily together. Mary feels certain of John's innocence, and she determines to prove it. She employs a detective, who takes a position in

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the express office, with Johnson, and then discovers that Johnson is the thief, and he, to escape detection, has accused John of the thefts.

Mary, after Johnson's arrest, writes John and tells him all about it and says he can come home without fear, as his innocence has been proven. Mary calls on Kate and offers her a home with her, which she refuses. Losing her temper, she roundly denounces Mary and accuses her of spying on her husband for a man who does not care a rap for her. As she says this, John enters. He looks at Kate and tells her that she is mistaken and to prove his statement, he clasps Mary in his arms and takes her from the room.

ESSANAY.

THE TOMBOY ON BAR Z (Oct. 22).—Pretty Letty King is the tomboy on Bar Z ranch. She fills the washing pans full of salt and when the boys come in from the corral at noon to wash, an awful time follows when they get their eyes and noses full of the smarting substance. Then Letty ties a lariat to the table-cloth, attaches the other end to a moving buggy and the boys' dinner is deposited on the floor. One morning, in the town store Letty meets Arthur Springer, an Easterner, and the bond of affection springs up between them. Letty is also loved by Jim Dunn, a cowboy, and it goes hard with him when Letty returns his ring and announces her engagement to Springer. Two months later the stage drives up and Springer prepares to depart to the city with Letty to be married. The assembled cowboys give them a cheery departure, and Dunn watches the stage disappear down the long trail with dull agony written on his brown face. About this time Bob Blake, county sheriff, receives a notice from the Chief of Police of Cheyenne advising him to arrest Arthur Springer, wanted for wife abandonment. Meeting Dunn and the boys on the trail Blake informs them and a wild ride begins after the stage. Overtaking it the boys force Springer to clamber out and confess his guilt while Letty looks on in horror. Springer is led off under arrest and the boys conduct Letty back to the ranch house where she sobs out her misery until a touch on her shoulder causes her to look up into the kindly face of Dunn. Mutely he holds out the old engagement ring and a moment later the repentant tomboy is clasped in his arms.

BRINGING FATHER AROUND (Oct. 23).—Harry Brisk, a healthy young chap, loves pretty Minerva Grumpley. Old Grumpley her father, emphatically declares, however, that Harry cannot marry his daughter until he has a bank account of $10,000. Now Harry has little over $2,000 and begins to plan how he can get the much needed masuma. Rounding a corner he sees a merry-go-round whirling away at full blast on a vacant lot. Also he sees that the two lots next to old Grumpley's home are vacant, and conceives a great scheme to bring the old man around. Hastening to the real estate dealer's office he purchases the lots for his $2,000, then gets the merry-go-round owner to move his concession over on the newly acquired property for free rent. Next morning old Grumpley is discovered raging in his palatial library with the gout and the sounds of pandemonium coming in through the window from the crowds on the merry-go-round. Unable to stand the racket he rushes down and receives no satisfaction from the merry-go-round owner who shows his permit all perfectly straight. In desperation Grumpley goes to the real estate dealer and attempts to buy the lots, but finds the price asked is $10,000. This he refuses to pay and is forced to spend another night of torture with the awful racket. Next morning he changes his mind, buys the lots for the exorbitant price and restores peace and quiet to his home. An hour later Harry enters, shows old Grumpley a bank account of $10,000 and asks for Minerva's hand in marriage. Old Grumpley is amazed, but is entirely knocked out when he finds that Harry owned the lots. However, at this moment the representative of the syndicate calls and purchases the lots for a big price, consequently the delighted old man gives his consent willingly and happiness reigns once more.

THE THRIFTY PARSON (Oct. 24).—Rev. Jimson, pastor of the Little Flock in Cragville, loves Samanthy Spriggins, the village spinster, and the two are engaged to be married. One morning old farmer Tightwad misses some wood from his pile and cannot account for it. That night the cause of the shrinkage is revealed in the person of old uncle Ephraim, an old darky. Next night Tightwad loads one of the pieces of wood with gun powder thinking to catch the thief when the explosion occurs. As ill luck would have it Uncle Ephriam sorts out this very stick as bad wood and throws it in Jimson's back yard. Good parson finds it and, of course puts it in the grate and starts a fire. The powder explodes and the room is wrecked, likewise Jimson. He is found by the terrified neighbors and several days later is barely able to hobble around on crutches because of his injuries. Meanwhile old Tightwad suspects Jimson of having stolen the wood and, being chairman of the church committee, draws up a petition demanding his resignation. Determined to catch the real thief and save his job, the thrifty parson and Samanthy guard old Tightwad's wood-pile that night and succeed in capturing Uncle Ephraim. The old darky confesses to the thieving and is lodged in jail. Some time later the thrifty parson and Samanthy, now man and wife, return home from their wedding ceremony and are beseiged by the neighbors who fill the room with presents. Among these is a big chocolate cake and the kind parson feels certain it would be relished by the poor old darky languishing in jail. So the whole wedding train flocks down to the jail and delight the old fellow's heart with the big cake, then start back up the road toward home while Ephraim eats away contentedly.

SUNSHINE (Oct. 25).—In his library Father O'Brien is reading the morning paper which states that Joe Roberts, a condemned murdered is still silent as to the motive for his crime. The old priest searches the pages of his baptismal record and smiles as he finds that he took Joe and his pretty sister Sunshine into the church when they were little babies. Visiting Joe in his cell Fatner O'Brien finally prevails upon him to tell the story of his crime. Joe recounts his life's story, and we see him as a young lad promising to care always for Sunshine upon the death of their mother. As the years go by he toils bravely for her and she comes to meet him at the close of each day, while his fellow workers watch with envious eyes. Then one evening Sunshine does not come and Joe hastens home in an anguish of fear, only to find a note on the table from Sunshine saying she has gone away to be married and have fine diamonds and clothes. Joe sets out on search for his lost sister. The months go by and still he haunts the dives and saloons but without success. Then one day he is crossing a bridge when he sees a ragged desolate girl about to plunge into the black waters. It is Sunshine. In the quiet of their little sitting room the poor girl reveals the cause of her misery—a photograph of her betrayer. Crazed by the thoughts of revenge Joe watches for the man and one day tracks him to his apartments, and when they lead Joe away to jail he exults over the fact that the dead scoundrel will never steal another girl's smile. Returning home next day Father O'Brien sorrowfully enters these two facts in his record: "Joe Roberts died August 13th, 1912. Sunshine Roberts, entered convent August 13th, 1912."

THE RANCH GIRL'S TRIAL (Oct. 26).—Pepita, proprietress of the town dance hall, is loved by Big Moose, an Indian. Jake Harding, a worthless cowpuncher, also pretends love for Pepita in order to get an occassional drink of free whiskey. Big Moose swears to kill Harding, and is only prevented from carrying out his treat by Pepita. A dance is now scheduled for the town hall and pretty Millie Farnum, of the Three 6 ranch, is invited to go by her sweetheart, Dave Price. That afternoon Harding finds Millie alone, asks her to be his partner for the dance and, when she refuses, attempts to steal a kiss. Breaking from his arms the infuriated girl secures a revolver from the ranch house, but is seen by Dave who questions her and learns the truth. That night, in the crowded dance hall, the old Virgina reel is in full progress when Pepita goes to the barroom for refreshments. A moment later Jake Harding enters and has Pepita in his arms when they are discovered by Big Moose who kills Harding with Millie's revolver which is lying on the bar. Pepita assists Big Moose to escape and places Millie's revolver on the floor beside the body. Determined to save himself Big Moose summons the sheriff, who arrives in time to find Millie standing over the dead body with the gun in her hand. The innocent girl is accused of the crime, is brought to trial and is about to be convicted when Pepita, unable to endure the tortures of her guilty conscience, springs forward and confesses Big Moose' guilt. The old judge is just about to dismiss court when Dave, with Millie in his arms, declares that they wish to be married. The ceremony is performed and all ends happily.

CINES.

THE INVITED GUEST (Oct. 22).—Mr. Stout is highly flattered by an invitation to dine at a friend's house. After arraying himself in his "very best" and procuring a huge bouquet, he arrives, receiving a most cordial welcome from his host and hostess and their two children. The children take it upon themselves to see that not one dull moment shall break into the pleasure of their honored guest and by all manner of pranks make life miserable for him.

After enduring it as long as possible, he starts to make his departure, but finds that the youngsters have smashed his hat and filled the pockets of his coat with water.

Upon reaching home Mr. Stout takes solomn oath to "regret" all family dinners thereafter. And incidentally the children receive a hearty thrashing and a long lecture upon the proper conduct of children when company is being entertained.

ASCOLI PICENO (Southern Italy)—(Oct. 22)— An extremely interesting travelogue subject showing the Aqueduct, the Cemetery, the Bridge of Cecco De Ascoli and a series of views of the famous lime quarries in operation.

ECLIPSE.

A PERSISTENT FLY-SWATTER (Oct. 23).— Charlie, like a good many other bald-headed men, is greatly bothered by the flies. One of the pesky creatures so annoys him that after attempting to capture it in every possible way, he seizes a broom and begins to lay about him, wreaking destruction to nearly everything but Mister Fly.

He even pursues the pest out of the window determined to kill it and after a series of adventures, too many to enumerate, he is successful. There are to be no flies on Charlie.

MAKING BRIAR PIPES (Oct. 23).—The briar is cut from the stumps in Corsica and shipped to St. Claude, France, to be manufactured. The entire process, including weighing, cutting, sorting, turning of the bowl and stem, scraping out the bowl, polishing and packing is shown.

IN THE OSSAU VALLEY (Oct. 23).—A fascinating travelogue film spreading before us many beautiful landscapes and places of interest in this valley of the Pyrenees (France) and several exciting scenes in a bull ring where the fierce animals are being trained for fighting.

MELIES.

WRONGLY ACCUSED (Oct. 31).—When young Baird arrives in the West he meets and falls in love with Mary Jennings, but unfortunately Mary's father, the sheriff, takes a dislike to the young man and orders him to keep away. Baird discovers a good friend, a former sweetheart, in Dr. James' wife and reveals his predicament to her. She plans to help the young couple out by arranging an elopement. The doctor, however, misconstrues his wife's friendliness toward Baird for love and becomes jealous. On one occasion the two are seen quarreling publicly. Returning home the doctor discovers a dope fiend robbing his medicine cabinet. The two men grapple, the fiend pulls his gun and the doctor is shot. Baird is the first to arrive at the house and gives the alarm. Circumstantial evidence is against Baird, for he had been seen quarreling with the doctor only a short time before. He is taken into custody by the sheriff. Jake, the doctor's brother wants vengeance and by a forged letter decoys the sheriff to a distant ranch, in order that he and his cowboys might lynch Baird. But Mary keeps guard at the prison door, and when the mob descends on the place, she threatens to kill herself if they approach her. Her father, after learning Jake's trick, returns in time to preserve the law. The dope fiend forced by his craze for drugs comes back to the doctor's house and this time is caught by

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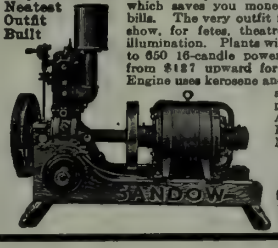

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Jake and the sheriff. He confesses to having killed the doctor. The boys rush to the jail, free Baird, and the sheriff gives his blessings to Mary and her wrongly accused lover.

BIOGRAPH.

THE ONE SHE LOVED (Oct. 21).—Roy Norris, a young author, proposes to pretty little Mary Ford and is accepted. This is the golden dawn of their life, while the first year or more of their married life is the sweet noon time, made all the sweeter by the arrival of their first born. The little trio—father, mother, baby—are bound together by the ties of that most holy love, until unreasonable jealousy possesses the young couple. While at work in his studio, the young author is visited by his wife just as he is complimenting his stenographer on her valuable aid, and from this the wife sees grounds for suspicion. On the other hand, the young husband, seeing his wife talking to a stranger, is a bit suspicious, although the stranger is simply returning a bottle of smelling-salts his wife had borrowed. Later on, the young wife thinks she has further grounds for her suspicion and so when the author returns home he finds the house deserted and a letter addressed to him from his wife. It simply reads: "I have left here forever with the one I love." Both are innocent of any wrong, but a tragedy is narrowly averted.

THE PAINTED LADY (Oct. 24).—The elder daughter has always been her father's favorite because of her strict adherence to his rigid precepts. The younger daughter is rather gay and frivolous, though innocently so, and horrifies her elder sister when the latter catches her in the act of powdering and painting her face. To the mild reprimand of the elder daughter the younger exclaims, "Well, you have to do it if you want to be attractive." The strength of the assertion is proven at the church lawn festival, the younger sister being surrounded by a host of friends while the elder passes the time in almost absolute ostracism. However, a stranger appears at the festival who pretends to be attracted by the elder daughter, she, in turn, being surprised and flattered. This is for a sinister purpose, however, for the stranger is a crook. Under the pretense of affection for the girl he gains her confidence regarding her father's business affairs, and with the knowledge he has acquired, he attempts to rob the house. This attempt works disaster for himself and the girl.

PATHE.

PATHE'S WEEKLY No. 42—1912 (Oct. 14).—Moreni, Roumania—A burning oil well explodes and kills fifteen people, injuring many more.

Lancaster, England—The Duke of Lancaster, who is also King of England, visits this city. It is 51 years since a reigning monarch made a similar visit.

Sydney, Australia—The Director of the Zoological Gardens has succeeded in the almost impossible task of making playfellows of a Kangaroo and a Fox Terrier. These terriers have always been considered implacable enemies to the Kangaroo.

New York, N. Y.—The last game of the season, in the National League, at the Polo Grounds, is poorly attended but supplies some interesting thrills. Score, New York 4; Philadelphia 2.

Berlin, Germany—The Imperial family witnesses the fall manoeuvres.

Quincy, Mass.—The foreign delegates to the International Congress of Chambers of Commerce inspect the Fore River Shipyards.

Omaha, Neb.—The annual Ak-Sar-Ben Floral fete draws crowds from all this section of the country.

Baltimore, Md.—The steamer Nantucket, which recently caught fire and was sunk to prevent total destruction, is successfully raised.

Helena, Mont.—Gov. Edwin L. Norris, with Louis W. Hill leaves the State Capitol to attend the State Fair where he leads the procession of prize live stock.

THE SIMPLE LIFE (Oct. 23).—Gwendoline Nealon, daughter of the well-known millionaire, purchases a gypsy camp with all its paraphernalia and invites her friends to live the simple life for a week as her guests. The simple life is not so quiet after all for the sheriff has received instructions to arrest for horse stealing a band of gypsies which is moving in his direction. He, of course, coming to perform his duty finds Miss Nealon and her friends in full possession of the camp. He does not recognize them in their disguise and refuses to believe that they are disguised. The whole party is lodged in the county jail. Mr. Nealon is summoned from his office and he considers it a good joke. After his daughter's friends are released they journey back to the Nealon mansion where, to their surprise, they find that the real gypsies have been enjoying the simple life and have departed with enough of the expensive house-furnishings to enable them to continue it for a while.

LITTLE RAVEN'S SWEETHEART (Oct. 24).—Little Raven, an Indian boy, is in love with the baby daughter of a white settler. An Indian woman is accidentally killed while passing a saloon in which a fight is in progress and the Redskins swear vengeance and lay an ambuscade for the caravan which conveys the wives of the white men to market. The party is massacred, with the exception of the driver, who escapes to the army post, and the little girl who is taken prisoner by the Indians. At dawn, after laying awake all through the night, Little Raven steals to the wigwam where his little lady is confined and escapes with her. The little couple is pursued by the Savages and they are about to be recaptured by them, when the soldiers intervene and the Indians are routed.

THE LIGHT THAT FAILED (Oct. 26).—Melvin Brooks, first officer of an ocean liner, falls in love with Betty, the daughter of John Sterling, an aged lighthouse keeper, who is opposed to Betty's getting married, reasoning that she should stay with him for the few years of his life remaining.

Melvin's steamer is ready to sail and at their trysting place near the lighthouse he meets Betty to say farewell. The old man from his conning tower sees them embrace and flies into a rage that verges upon insanity. He vows to be revenged upon the man who is trying to take his daughter away. Knowing Melvin's steamer depends upon his light to guide it safely past the reef, he shatters the lens with a blow. Betty tries to save the steamer, but her efforts are unavailing. Hurrying to the station she warns the life savers, who rig up their breeches buoy and save all hands in a scene which is very realistic and extremely exciting. Brooks is the last one to leave the sinking steamer and when he reaches the land he falls exhausted into the arms of Betty.

C. G. P. C.

THE END OF LOUIS XI (Oct. 22).—A nobleman, the victim of a king's power, when on his deathbed, charges his young son with the duty of avenging him. When the boy has grown to manhood he sets about fulfilling his mission and his adventures in completing his task make a powerful drama.

OLD TOLEDO (Oct. 22).—A beautifully colored cinematograph showing various points of interest in this old, old town, including the prison of the Inquisition.

TOM THUMB (Oct. 25).—The fabled adventures of a very small man are herein presented. Although this film is essentially a children's story, the older folks will have an interesting time trying to determine how the remarkable effects are obtained. One scene worthy of special note is Tom Thumb at the age of two years, comfortably seated in a walnut shell.

THE HERMIT CRAB (Oct. 25).—An entertaining and educating study of the life and habits of the least known member of the Crab family.

LUBIN.

JUST MAINE FOLKS (Oct. 21).—Out in the farm-lands near Portland, the Widow Walters lives with her daughter Ethel. As far as affections are concerned, those of the widow are confined to her daughter, until Squire Lang, a fat, old widower, with his son, moves onto the adjoining farm. Harry and Ethel prove mutually attractive. One day Harry leaves his plowing, when he catches sight of Ethel. They rush to the gate to exchange felicities; but the squire wants Harry to return to his plowing, and the widow desires Ethel to resume her housework. With the squire, it is a case of love at first sight. But hardly had his affections reached the budding stage when he discovers that he has a rival, Bart Cullum, a prosperous farmer. The squire sees Bart give signs of affection. Meanwhile Cornelia Bloodgood, a spinster, tries for the hand of Bart. But she uses an ear trumpet, and is homely, so Bart directs his energy towards the widow. There follows a period of rivalry between the squire and Bart to gain the widow's favor. Bart wins a point at an old-fashioned moonlight husking bee given by Uncle Dick, a fiddler. There Bart finds a red ear of corn, and promptly claims a kiss from the widow, then triumphantly selects her for his partner in the dance. The squire, completely outdone, is forced to dance with Cornelia. After the dance Uncle Dick gathers the guests about him and tells stories of ghosts. The widow expresses fear to go home alone? Bart offers to escort her. The squire determines to test his rival's bravery. Uncle Dick hurriedly produces a sheet and the squire hikes for a dismal lane. Reaching there ahead of Bart and the widow he throws the sheet over his shoulders, steps behind a large oak tree, and at the proper moment, steps out. Bart, terror-stricken, breaks all records in a mad flight, while the squire, delighted reached the widow just in time to have her faint in his arms. Next day the squire, quick to take advantage of Bart's display of cowardice, proposes to the widow and is accepted. At the same time Harry proposes to Ethel and as they pass through the gate, they come suddenly upon the old folks. They startle them with a loud whoop, and the squire, much abashed, explains his engagement. Harry then breaks the news bethrothal to Ethel, and a joyful, four-cornered reunion follows.

IN THE SERVICE OF THE STATE (Oct. 22).—Joseph Vance, a prospector, has built a home near the mountain regions of Southern California for the reception of his mother, father and sister, whom he expects. Upon going to the railroad station to meet them, he learns that a wreck has occurred on the line and that his parents and little sister were among the killed. He loses interest in life until one day volunteers are called to form a posse to hunt down a desperado who killed the sheriff of the county. He is sworn in as a deputy and receives his badge. Determining to bring the desperado to town dead or alive, he leaves on his man hunt. Burt Hawkins is hiding in the hills in a deserted log house. Every day his daughter secretly brings him food. It was on one of these trips that an accident befell her while Vance was in the vicinity. He assists her to her cabin and his admiration for the pretty girl is shattered when he learns that she is the daughter of the man he has sworn to capture. He tells her why he came into the hills and Molly is called upon to choose between the lives of the two men. Vance decides to do his duty. He trails Hawkins to his hiding place and Molly follows, rifle in hand to protect her father. A desperate battle takes place. Hawkins tries to kill his opponent, but in the effort the gun is discharged and Hawkins falls with a bullet from his own gun. Molly believing Vance has killed her father, fires at him wounding him in the shoulder, but when she learns that Vance had not fired a shot from his revolver her heart goes out to him. She hurries away to obtain assistance and meets the posse, who went out to help and protect Vance. They find Hawkins beyond human aid and Vance wounded. They assist him to Molly's cabin where Molly tenderly nurses him back to health. Vance has fallen deeply in love with the little angel who daily ministers to his wants.

THE OLD CHESS PLAYERS (Oct. 24).—Two old men, a German cobbler and a Jewish pawnbroker, have been friends since youth. The pawnbroker, a widower, has a boy twenty years of age. The cobbler and his wife have a daughter. Their places of business are near one another and after their day's work, Brand and Stern spend their evenings in their favorite game of chess. Three years elapse when Brand's wife dies. This incident binds the friendship of the two old men stronger and likewise their children become inseparable. A little later, while the two old men are at a game of chess, the boy and girl come in and tell of their engagement, which overjoy the old men. After kisses and congratulations have been passed, the game is resumed. Soon, however, an argument ensues over a move and finishes in a bitter quarrel. The children try to soothe their respective fathers, but fail and after

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more bitter words, the pawnbroker takes his son and rushes home—estranging the two families and breaking the young people's engagement. A short time later the girl, worrying over the loss of her lover, becomes sick. The cobbler is at her bedside and his money is gone. He has parted with many little treasures which have been sent to the pawn shop. Needing a few dimes, he bethinks of the chess set, which for weeks has now been out of commission. His pride will not permit him to take it to Stern himself, hence he solicits the aid of a young friend. The pawnbroker recognizes the chess set and gives the messenger some money, refusing to take the game. He then calls his son, and together they go to the cobbler's home, where reconciliation is affected and all are happy once more.

THE NOODLE INDUSTRY (Oct. 25).—Everybody eats noodles and probably few know how the little flakes are made, for they do not grow. The picture shows the process in a big bread-making plant where all is done by machinery. Very interesting is the enormous mixer which makes the dough; next is the rolling process, slicing and cutting into flakes; drying and packing for the market.

DOWN WITH THE MEN (Oct. 25).—Mabel Mordant is a militant suffragette and when the men wont let the agitators hold their meetings in peace, she gets real mad. Determining to fight the issue, she secures a detective's badge from a correspondence school of detectives. She has a uniform suit made and when Paul Arthur, one of her tormentors, gets gay she pinches him. The police guy her and the justice tries to flirt and gets sore when Mabel refuses to respond. As a last resort she tries a Justice of Peace to listen to the ridiculous complaint. To end the farce, Paul proposes marriage and persuades her that it is a much better game than trying to be a man. Mabel is won over and gives up the fad much to the disgust of her associates.

THE FOREST RANGER (Oct. 26).—Mary, a mountain maid, is courted by Jim Black, a wood contractor, and a forest ranger named Bob Miller. She prefers the ranger as is easily seen by the manner in which she leaves Jim to go for a ride to Lookout Point with Bob, who is on duty. Part of the ranger's duty is to measure up the wood belonging to Black. Black attempts to bribe the ranger, but Bob cannot be bribed. The contractor insinuates that he will take Mary away from him, as she can be easily had by anyone. Bob promptly knocks Black down. Black, desiring to be revenged, sets fire to the forest. Bob sees the fire, and reports same to headquarters. He calls his fire-fighters and goes to battle with the flames. Mary, who has remained behind, looks through the glasses and sees two men in the flames. One falls and cannot get up. She immediately hastens home, gets a horse and rides to the fire in time to learn that Bob has gone into the flames after one of the men who is severely injured and unable to help himself. A Mexican wood-chopper, who has been persecuted by Black, has witnessed Black setting the fire and goes to the supervisor and reports. After Bob and Mary have rescued the injured man the supervisor tells Bob what the Mexican reports. Bob asks for permission to arrest Black and the supervisor grants it. The ranger runs Black down and after a struggle captures him. The general inspector of the Forest Service, who has returned, takes information and after hearing all witnesses, recommends Bob for promotion to the position of supervisor. Mary and Bob are much elated and forgetting themselves go into each others arms much to the amusement of the supervisor and general inspector.

KALEM.

THE COUNTY FAIR (Oct. 21).—Jim Burke, a side-showman, is attracted by the pretty face of Mary, a country girl who has come to visit the fair. He sends her a note proposing a meeting. The inexperienced country girl, flattered by the attention of the showman, joins him and they arrange to elope. Lazelle, the sweetheart of Burke, overhears the conversation and tells John, Mary's suitor, of the proposed elopement. John goes to warn Mary's parents but finds they have gone to the fair. Running down the road, John meets Mary's father and mother on the way back from the fair. He tells them of Mary's proposed elopement and states that a strange buggy has just driven down the road toward the depot.

A wolid ride toward the railroad station takes place and Mary's parents arrive just as the young girl is about to board the train. The error she is about to make is impressed upon Mary and she agrees to return home. Just as the train is pulling out, Burke arrives and seeing his plans have been frustrated, he boards the last car. Realizing her fortunate escape, Mary concludes John is a safer companion than a travelling showman.

THE PERIL OF THE CLIFFS (Oct. 23).—Rhoda arrives at the wayside inn to spend her summer vacation. The next day while out walking Rhoda falls into the lake and is rescued by Dr. Boswell. The doctor and Rhoda become fast friends. A few days later while she and the doctor are out walking, he reaches over a cliff to obtain some wild flowers for her, loses his balance and rolling down the hill, lies unconscious among the rocks. Rhoda calls for help but getting no response she runs back to the inn and tells of the accident.

In the meantime a tramp, who has been sent out by a party of hoboes to secure a pail of water, discovers the doctor. He carries the insensible man to the hut where the tramps are located and all of the doctor's valuables are removed and divided among the hoboes. Rhoda and a rescue party arrive at the cliff and find the doctor has disappeared.

That afternoon one of the tramps comes to the inn and offers to sell Rhoda a locket and chain. She recognizes the locket as a memento she has given the doctor. Informing the tramp she will go to her room and get her purse, she runs into the hotel and tells the story to the guests. Money is given to Rhoda and she is instructed to complete the purchase, which she does. The tramp is followed by the guests of the inn and the entire band of ruffians is captured and the doctor released.

Dr. Boswell, realizing his prompt rescue is due to Rhoda, tells her of his gratitude and asks her hand in marriage.

THE GIRL IN THE CABOOSE (Oct. 25).—A travelling salesman attempts the conquest of Eve, daughter of the railroad construction boss, who is known as The Caboose Girl. She offers him no encouragement and the persistent drummer sends her a note, asking her to meet him. Eve shows the note to some of the trainmen who declare that the drummer should be taught a lesson. The drummer is therefore advised by Eve that she will meet him near the water tank and when he arrives the girl induces him to stand under the spout. Eve steps back as the trainmen turn on the water and the drummer is given a severe ducking.

Next day while walking down the track, the drummer discovers the caboose at the top of a steep grade and he determines to be revenged. He releases the caboose, expecting to alight but it gains headway and dashes down the grade. The trainmen seeing the runaway car, uncouple the engine and dash in pursuit. After a thrilling chase the runaway caboose is overtaken and proper punishment is meted out to the drummer.

NEW YORK PUBLIC SCHOOL DRILLS AND DANCES (Oct. 25).—These unique and entertaining exercises take place in the East Side New York Public Schools. The children who take part are eleven and twelve years of age and the nationalities represented are Italians, Russians and Roumanians. The free-hand drills and the dances of the Boys' Dancing Club are highly interesting to the visitor.

DEATH VALLEY SCOTTY'S MINE (Oct. 26).—Scotty, the hero, reaches Blind Canyon in time to save his old friend Pedro from a bunch of frolicsome cowboys. Scotty has previously advised Pedro that he has blown in his last thousand dollars and instructs him to get the pack train ready for another trip to the mine.

The villainess and her bad bunch appear on the scene. Scotty is grub-staked by Nell, the "chuck house" girl, (the heroine). The villainess and the bad men plot to silence the heroine forever. Nell is kidnapped, taken out on the plain and tied to a stake. A fuse is placed in a barrel of powder and the barrel is set beside Nell. The villains light the fuse and ride away. The heroine works around to the lighted fuse, which she utilizes to burn the rope that binds her arms.

Nell having liberated herself makes a wild ride across the desert to warn Scotty. In the meantime Scotty reaches the mine, secures a bag of gold, and prepares to start back to town. The villainess and her bad men appear and Scotty and Pedro are made prisoners. Nell reaches the mine after the departure of the bad men and quickly realizes the situation. Taking up the trail, she follows to the place where Scotty and Pedro are bound. Nell releases the two miners and all three ride for the sheriff's office. This fearless officer and his brave posse come to the robbers' rendezvous, where the bad men and the villainess are quickly overpowered and placed under arrest.

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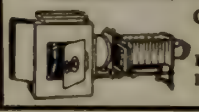
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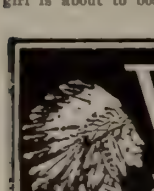
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RELIANCE.

JOHNNY ON THE SPOT (Oct. 23).—Johnny Weston is a young Englishman in love with Lady Rose Tilda. The father forbids Johnny admittance to his house and decides to take his daughter to America. Rose writes and tells Johnny that they are leaving for America. Johnny makes up his mind that he will go, too. By bribing a sailor he becomes a sailor on the boat on which they are traveling, and through the guise of a custom officer he is constantly by the side of his lady love. They visit the Navy Yard and other places of interest, finally returning home. He disguises himself as a baggage man and wins her heart and hand and father's consent.

HOW JACK WON OUT (Oct. 23).—Jack is very much in love with Nettie, the daughter of a banker who does not approve of Jack's attentions to his daughter and orders Jack from the house. The banker goes to his office, finds his stenographer has left and advertises for one. Jack sees the "Ad" and decides to masquerade as a girl and takes the position. The banker falls in love with Jack, thinking him a girl and gives a ball in his honor. There, in a little love scene, Nettie removes the wig from Jack's head. The father sees he has been fooled and Jack tells him that if he will let him marry the girl nobody will ever know what an old fool he has been.

A WIRELESS MIRACLE (Oct. 26).—Old John Deane, with his daughter and her husband and their little daughter, Lucy lives a secluded life on an island where the old man has charge of the lighthouse. One day he hears that a wireless station is to be erected on the island. He does not believe in new inventions and feels a great antagonism toward the young operator Johnstone, and his assistant, Hogan. But the little girl becomes a great friend of the young man. One day she drops grandpa's telescope over the rocks, much to the old man's dismay. She runs to her new friends, and to help her out they give her a copy of their chart of passing vessels. Later on little Lucy becomes quite ill. Johnstone visiting her, discovers she has diphtheria. There is no doctor on the island and all are at a loss as to how the child can be saved. Johnstone knowing that a famous child specialist is on board a passing liner, gets an idea. He has the child carried to his wireless cabin, and from there he gets into communication with the doctor who is in midocean. From the steamship the doctor gives the young wireless man full directions. Finally he bids him to prepare to operate upon the child, and, with his rude tools—under instructions coming from miles away—Johnstone operates successfully. A tube is inserted in her throat, the baby is once more able to breathe and her life is saved.

THANHOUSER.

PETTICOAT CAMP (Oct. 20).—Several young married couples, all intimate friends, decide that it would be fun to have a camp of their own for the summer. One of the party discovered an ideal little island, they lease it, and joyfully proceed there. The men were thoroughly happy. They arose early, ate enormous breakfasts, and then went fishing and hunting. Finally the wives began to ask themselves where they came in.

"It is a picnic for the boys," remarked one woman, addressing the others. "We do the cooking, the washing and the general housework."

Finally they agreed that the best thing for them to do was to institute a lock out. That evening when the husbands returned, there were no wives or supper to greet them, just a note informing them that their "ex-slaves" had taken up a camp for themselves on the next island.

It struck the husbands as a good joke—that is, it did until they sat down to a frightfully prepared supper—then they saw the sorrow of it. One of the husbands had an idea and the others cheered as they adopted it.

Late that evening, while the wives were supposedly sleeping, two "vicious tramps" crept into "petticoat camp." They expected that the women would shriek with terror but they didn't. Later when the "tramps" were picked up far from shore.

"When we screamed," they said, "all those girls got up at once, pulled revolvers and fired at us. They didn't know us, and we had to run for our lives. When we took to the water, they stood on the beach firing at us."

Their plot having failed and starvation staring them in the face the husbands waved the white flag which was graciously received, and terms of capitulation arranged. All the wives wanted was a share of fun, and the transfer of some of the work to the broad shoulders of the husbands.

THROUGH THE FLAMES (Oct. 22).—The farmer's daughter was ambitious but unhappy, because she thoroughly believed that she was destined to shine upon the stage. This opinion of her was strengthened when a "celebrated" actor appeared at the farm. The actor charmed the young woman by telling her that he thought with training she could easily discount Maude Adams and promised to look up a good job for her when he got to the city.

In course of time the girl heard from the actor. He had found the place for her, and all she needed was to appear and claim it, bringing his fee ($50) with her. The girl hastened to the city, paid over the money and hastened to the theater. Not until then did she find that she had been tricked by an adventurer, and there was no chance for her to lead the life she had hoped to lead.

She hunted for work, but failed to find it. At last her money was gone and she was threatened from her hotel room with eviction. Penniless, the girl determined not to return to her old home, and was in a frame of mind where she would gladly have welcomed death. Consequently when the hotel caught fire that evening she said to herself that it was a good solution of her problem and quietly sat down waiting for the end, probably she would have been burned to death, had it not been for a drummer in the next room, who, while about to go down the fire escape happened to look into her room and saw the girl kneeling in prayer, waiting for death. Being a brave man he forced his way in through the window and in spite of the girl's entreaties to be allowed to die he dragged her to the fire escape. The delay almost proved fatal to them, for just as they reached the fire escape it collapsed. Only the reckless daring of the fire department saved them with many others from the fire-trapped building.

Her champion found the man who had swindled her and forced him to return his ill-gotten money. On the midnight train that evening there returned to her country home a girl who had learned wisdom in a bitter school, and on the platform in the city as the train pulled out stood a young drummer who hoped that it would not be long before he could claim the country girl as his bride.

IN A GARDEN (Oct. 25).—This is the story of a gardener whose whole lifetime had been spent in the one place. He loved the flowers, petted them, and gave them the detail of the only romance he had ever witnessed.

"You see, little pansy," he said, "when I came here, many years ago, Miss May was a little girl. There was a nice little boy who lived right over there, and they were great chums. They played together, day after day, and were childhood sweethearts.

"Well, they grew up, and one afternoon I saw them talking earnestly over on the old bench there. She nodded her head, when he kissed her, and taking a ring, put it on her finger.

"For a time they were happy, then they quarrelled. It was a silly dispute, and in my opinion, both were to blame. I hoped they would make up but they didn't. He went to the city, she remained here. Other suitors came, but she would not have them. Her heart was with the man she had loved when they were children.

"You know, little pansy, how Miss May has thrown her garden open to the poor children. Well, to-day I was standing out under the big sign that says all children are welcome, when an auto came up. I looked at the man in it, and recognized the chap Miss May loved. I called a greeting to him, he stopped and we shook hands.

"It had been many years since the boy had played about here, and I had to be careful. If he had known Miss May was here, I doubt if he would have come in. So I talked about the children, and he stepped in to see them. Then, before he realised it, I had led him to the old bench.

"It must have called back recollections, for it was there that as a boy he had wooed his tiny sweetheart; it was there that as a man he had won her promise to be his bride. Better than all, she was sitting there now, all alone and forlorn. I just led him up to the bench, and left him. I knew that my work was successful when I saw the glad light in their eyes. It was only stubborness that had kept them apart all these years. The job was to bring them together and I did it."

LUX.

HIS NURSE (Oct. 18).—In this drama we are introduced to a young lady who is nursing the uncle of the man she loves. The nephew gets into debt and his uncle is so enraged upon discovering this that he disinherits the nephew and transfers his fortune to his devoted nurse. As the young nurse fears that the nephew will not return her affection now that she is wealthy and he is poor, she hides the will and the money would still go to the nephew who, thinking that he is still a rich man, proposes to the young nurse, and thus they both inherit the fortune to their mutual satisfaction.

GAUMONT.

THE TIE ETERNAL (Oct. 10).—Another woman, beautiful, seductive, has tempted the husband and father from the path of constancy. The wife learns of this liaison through an anonymous letter. She traces her husband's visits to the home of the temptress where, as woman against woman, the scene ends with the adventuress ordering the wife fro mthe house. In despair at the violation of the love troths, she takes her child and goes to her mother's home, leaving a note telling of her grief and the cause of her action. A divorce follows and the wife is given the custody of the child, the father being permitted to see the little one, one day every month.

Several years have pased and the father is preparing to visit his estranged baby, marshalling his many tokens of love in the form of toys. As he is arranging them a letter arrives saying that the child is critically ill and that he cannot see her this day. In his frenzy of apprehension he implores his one-time wife to allow him to see the little sufferer. Although feeling the deepness of the wound of his act in the years gone by, and in the toils of a new passion for a suitor whom she is soon to wed, she permits him to come. The other man happens upon the scene as the father stands by the sick-bed, and the little one responds to his caresses. With jealousy and fear he watches the child brighten under the warmth of her father's presence and with a sinking heart the rival sees the little hands reach out and bring together the heads and hearts and lives of those who had parted. The bridegroom-elect, although feeling that his bride-to-be would honor her promise to marry him, steals away leaving a note behind telling of his sacrifice and the renunciation of his own joys in compliance with the principle regarding those of whom 'twas said, "Whom God Hath Joined, Let No Man Put Asunder."

BEETHOVEN (Oct. 15).—Episodes vital in the life of the great symphonist in the heyday of his powers, when master creation after master creation flowed from his pen, a perfect river of inspiration, glory shone upon him. Love as well as art engages his mighty powers. There is another man, younger than he, with more of the gallantries dear to the feminine heart. He surprises the rival and the girl in a love tete-a-tete and the door shuts upon

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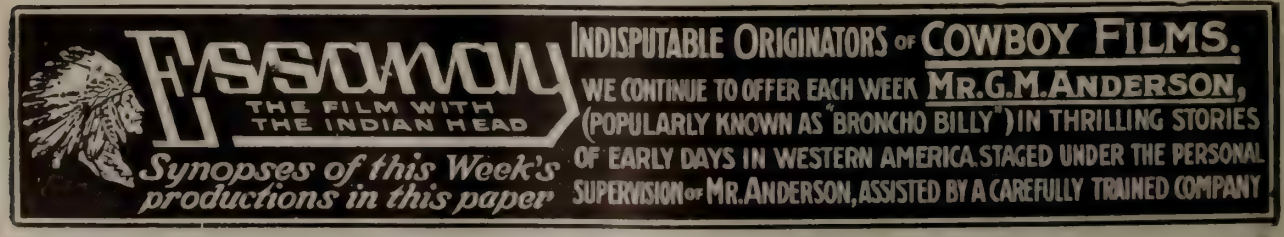
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his happiness. The grief of his unrequited passion preys upon his mind, which in turn affects the strength of his body. Then comes the affliction of deafness. He is fearful lest the world know of this infirmity and he guards the secret jealously. It is at last discovered. In spite of his deafness, his genius will not down and although unable to hear the melodies which surged to his soll, he wrote them down in the great silence, in the thought that the world might happily hear what was denied to his ears. As the Angel of Death hovers near, he sees a vision of the characters and scenes portrayed in his opuses, the "Pastoral" and "Joy." Mortality is accomplished upon a body whose soul and works knew naught but immortality.

THE LEGEND OF CAGLIOSTRO (Oct. 17)—Cagliostro, a youth of great mental promise, receives the Divine Afflatus, as with his sweetheart, he stands before a painting of the Christ, whose closed eyes open to look at him with a light mystic. Thrilled, he flees into the dark with the maid of his choice to fulfill his great destiny. At the roadside inn they pause for refreshment. As there they stand, garbed as monks, a blind gentleman, led by his son, enters. Cagliostro sings a song so appealingly effective that tears long dried in the sightless eyes, gush forth and carry with them the obscuring films. Onward on his career of healing and wonder-working he goes bringing strength to the withered limb and driving disease before him. Marie Antoinette, the Austrian Princess later to be the consort of the fated Louis XVI of France, comes to him to test his powers as a seer and clairvoyant. As she desires to behold her future, and in spite of his warnings that it will appall her, she looks into the vision of her tragic end by the keen blade of the guillotine. Hidden in an alcove is the Cardinal Rohan, who struggles against his desire to then and there declare his love for her.

Cagliostro, grieved by the subsequent death of his beloved mate, attracts such attention that he is brought as a prisoner before the Inquisition of the Church to defend himself against charges of sorcery. He laughs at their intimations of death at their hands and before them conjures the vision of Cagliostro Immortal, whom death cannot touch, whom walls cannot confine. To refresh the sanctuary of his soul, he permits himself to be imprisoned, awaiting the resurrection of the spirit of his loved and lost Lorenza. Through hours of meditation, there he remains until the shade of his departed love passes through his cell and as by magic the walls part to grant him entrance into his world of significant works. The shade had summoned him to his great activities.

GAUMONT'S WEEKLY, NO. 31 (Oct. 9).—Hygiene Congress in Washington. Boy Scouts give demonstration before delegates of first aid to the injured.

Beach Sailing. Novel wind-propelled wheeled boats appear on French Coast.

Roosevelt in Colorado. Third-term candidate talks to immense crowds in the West and South.

A Week in the Northwest. Rainbow Falls at Great Falls, Montana, which furnish electric power for 20 towns.

A High School Horse. This Pennsylvania animal can do most everything but talk.

Redfern Fashions. Famous French dressmaker shows exquisite gowns.

Boston Express wrecked. Passenger train leaves the rails at Westport, Conn. Debris burns and nearly a dozen lives are lost.

From Savages to Soldiers. Natives of West African Coast produce splendid troopers.

Razing a Chimney. Paris factory devises quick method of demolishing useless smokestack.

AMERICAN.

THE PROMISE (Oct. 14).—How often has life's cup been filled with bitterness because of a promise that should never have been asked nor given. In this touching drama, the central figures are an aged fisherman and his daughter. Naturally the thought uppermost in the old man's heart is the future welfare of his daughter, and he unwisely chooses as a husband for her the man he believes will be the best provider, regardless of the heart interests of the two most vitally concerned. The chosen young fisherman promises the old man to marry the daughter and the fishermaiden calmly tells her lover that she is to marry another. Possibly the two young people would have learned to love one another and all would have been well had not the fates willed it otherwise. As it was the beauties of the coast attracted others, and Dan Cupid shot his darts in diverse directions. Complications arose and the fishermaiden soon found her heart too full for utterance.

THE BORDER DETECTIVE (Oct. 16).—Uncle Sam has many representatives in various vocations, paid to guard his interests. This story deals with the intrigue of an official in the customs office. The ingenuity of a secret service man in apprehending the guilty culprit and his confederates is as essential to the story as it is amusing. Love also enters and plays an important part in the unravelling of the perplexing mysteries. Just how the chapters indicated dovetail can be better witnessed than explained in the space available.

THE NEW COWPUNCHER (Oct. 17).—A stranger in a strange land does not always experience the most delightful sensations and in this instance the principal character finds himself the adored one of a charming maiden and the most despicable of men on the plains—a horsethief. Fortunately for him, he is unjustly accused and Dame Fortune comes to his aid in disclosing the real culprit.

THE BEST MAN WINS (Oct. 21).—All the world loves a lover, and in following this story we are almost inclined to wish young Nellan luck in making love to the heiress of the ranch on which he is an employe, wishing that he were not the tool in the hands of an unscrupulous companion who desires to enrich himself.

Possibly the scheme might have worked, but the arrival of an old schoolmate revives a smoldering love in the heart of the heiress and the cowboy loses all interest for her. Our friends do not submit without a struggle nor does the heiress calmly accept the old-time love. The excitement, due to changed conditions and disappointments, furnishes material for one of the most delightful productions.

THE WAY OF THE TRANSGRESSOR (Oct. 23).—George Stanford, a ranchman, has occasion to experience how it feels to "marry in haste and repent at leisure" and is exceedingly anxious to break the ties that bind him to his Indian wife. He is infatuated with a Gypsy girl who is suspected as being the sweetheart of a suave young ranchman in love with the daughter of the owner of the ranch. For a time the plot thickens and every convenient nook seems to adapt itself to a love affair. The sheriff interests himself in behalf of the Indian woman and soon her husband pays the penalty for his crimes.

THE WOOERS OF MOUNTAIN KATE (Oct. 24).—An odd character, this Mountain Kate; living in the hills, rather unkempt but strikingly attractive to three suitors who live in habitations identically the same as the object of their adoration. Kate selects the man of her choice, but one of his rivals soon manages to secure her for himself. A triangular struggle ensues, and after the excitement has subsided, Mountain Kate is again left to lead the lonesome life of a hermit.

MAJESTIC.

CAPTAIN BEN'S YARN (Oct., 20).—Captain Ben Bobstay, a retired mariner, is fishing from the dock of a seaside resort. Mrs. Brownlow sends her two little children Tommy and Molly, down to have him spin a yarn to them. Captain Ben begins and recounts the story of his early love (in the same village) for beautiful Mehitabel Lee. He tells of her father's opposition to his love, and the intention of forcing Mehitabel to marry a rich man. The old salt then spins the tale of his running off to sea, his adventures with the Hottentots, after a ship wreck, where he is about to wed the princess who saved him when the vision of Mehitabel Lee comes to him and makes him remain true to his love. Then he escapes by a daring ruse. He is captured by pirates, and they are about to slay him when the chief's daughter offers to marry him, and make him a partner with her father. Again Mehitabel's image appears, and he stays steadfast. He flings himself into the sea, where he swims for hours, and is rescued by a British Admiral who has a beautiful daughter. This damsel falls a victim to the salt's fatal gift of beauty, and her father is persuaded to offer her to Ben. Mehitabel's image intrudes once more, and Ben refuses. At last he lands safe and sound back in the quaint village, and he goes to Mehitabel's house to find that she has indeed married the rich man, and he is taunted by her cruel father.

As he is finishing his romance, the mother of the two children walks down the dock, and observes the portrait of Mehitabel which is in old Captain Ben's watch. She shows him a duplicate of the picture in an old fashioned miniature in her locket, about her neck. The old captain is dumbfounded but she laughs and insists that he come up with her to the veranda of their summer cottage. He follows her, and as he gets on the veranda a big limousine whizzes up, out pops the young husband, helping a quaint little old lady from it, with band boxes and he leads her up the steps. "It is Grandma," cry the children, and the daughter kisses the little old lady rapturously. Then she leads her to old Captain Ben. It is Mehitabel Lee. The old man rubs his eyes, and the two wipe their eyes. Captain Ben gallantly leads her to a seat on the veranda, and the daughter whispering takes the children inside, and beckons her husband to follow. The old one-time sweethearts are left alone to tell each other the tales of their past. "Where have you been?" asks grandmother Mehitabel.

LOVE AND WAR (Oct. 22).—Robert Carlisle and Nell Stark are southern sweethearts and he asks her father for her hand, which he gives. On this occasion Nell presents him with six linen handkerchiefs in which she has embroidered the letter "R," reminding him that it is his birthday.

The civil war is declared and when Robert announces his intention to join the Northern forces, he is ordered off the Stark premises and Nell, prompted by her southern heroism tells him to go never to see her again. He leaves and in her tears she remembers his ring and tearing it from her finger, throws it in the direction taken by him. Her anger cools, however, and regretting her hasty act, searches in vain for the ring. Nell's brother Will arrives home from Richmond and before joining the confederate forces, Nell gives him a photo of herself.

Will is assigned as a spy and is about to enter the Federal lines when he is discovered, pursued and wounded. He eludes his pursuers by crawling in a thicket, but crawling onward he comes upon Robert, who has been assigned to picket duty. Weak from the loss of blood Will resigns his fate to the Union soldier, who is about to give the alarm, when he spies the picture projecting from Will's coat. He extracts it and is shocked to find Nell's photo. At once thinking he is her sweetheart he is tempted to kill him, but fortunately drops the photo which alights back side up and his gaze rests on the words written thereon "From Sister." The truth now dawns upon him and binding up the wounded man's arm with his handkerchief, carries him within a short distance from the Stark home and succeeds in returning to his post without being detected.

Will crawls home and Nell on removing the bandages recognizes the handkerchief and on inquiring, her brother tells her the story. She at once decides to enter the army as a nurse in hopes of being of some assistance to Robert in this capacity and later on after a battle finds Robert badly wounded. She prevails on the Confederate soldiers to take Robert to the hospital and she nurses him back to health. The war is ended and Robert comes to the Stark home where he is given a warm reception and the lovers renewing their troth under the old tree find the discarded ring in the grass, which is replaced on her finger.

SOLAX.

THE HIGH COST OF LIVING (Oct. 23).—Old Joel Smith is charged with murder in the first degree. At the trial he pleads in opposition to his own lawyers. He explains that he is now too old to be of any assistance to his widowed daughter and his grand-children who are dependent on him for support. He says he prefers death to a life of poverty and wretchedness. In telling the judge and jury his pathetic story (which is shown on the screen)—old Joel betrays a love for his grand children and his fellow laborers that is poignant

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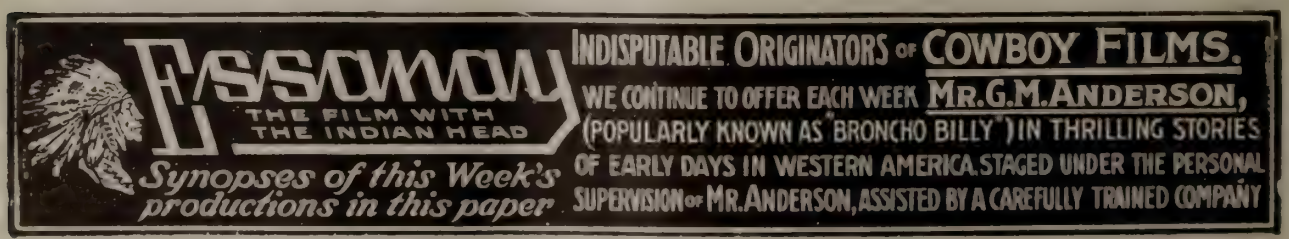
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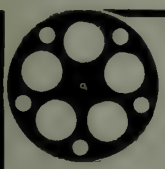

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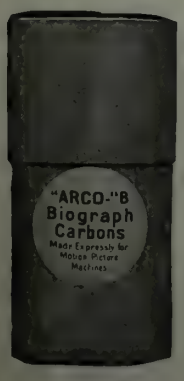

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with pathos. He tells how he had been sent by the men to tell the boss that they were dissatisfied. Although Joel was a favorite with the boss, his representations while listened to with respect were productive of nothing. His employer simply said, that if he raised salaries to meet the present "high cost of living" he would be compelled to close up shop.

When they receive the answer from the boss, the men vote to strike—much against Joel's advice, and although he liked his boss, Joel is with the majority and walks out with his fellows. A long period of lean days ensue. Joel's grandchildren and widowed daughter are starving. He is too proud to beg. He goes to the headquarters of the strikers and finds them all drinking and carousing. This is too much for Joel. He announces his intention of going back to work. One of the ironworkers call him a coward. All of the old man's pent-up anger comes to the surface, and before he knows it, he has killed the insulter. The jury weeps at the old man's pathetic story—they cannot find heart to convict him.

THE IDOL WORSHIPPER (Oct. 25).—Maud Merriwell is a charming girl, but fond of romantic novels. She disgusts her father with her sentimentality, especially when the old gentleman has his ankle broken and is forced to remain home in a wheeled chair. One afternoon as he is sitting by his library window, Maud and Tom Harland, think the old gentleman is asleep, and Tom proposes to Maud for the hundreth time. She refuses him, again declaring that "No man but a hero can win my hand."

Tom is disgusted, and walks away, but gets a signal from the old gentleman to come inside. He does so, and the father proposes a plan to make a hero out of him. This is to fill about six coal buckets with leaves and set fire to them—right there in the library. Then Tom can rush in and save his life. Tom agrees, thinking it will be a good joke to play on Maud. The old gentleman follows out the plan.

Meanwhile, Tom walks outside, sees Maud entertaining a crowd of girls, and so goes into the garden to smoke his pipe and await the signal. The smoke is now rushing out of the window; the girls see it and scream with fright. Maud and the rest of them are transfixed to the spot with horror. Maud strikes a romantic attitude and cries out: "I swear that I will marry the man who saves my father's life!"

She naturally expects Tom to be on the job, but it happens that the Chinese laundryman is coming up the walk with a bundle of wash on his back. The girls see him, but Maud has fainted. Tom rushes up, and sees his sweetheart fainting. This frightens him more than the smoke, which he knows is a fake fire. So he stays with her chafing her wrists and kissing her. The girls force the Chinaman into the window of the smoking room.

The next scene shows the Chinaman trying to rescue old Mr. Merriwell who resolutely resists all attempts to rescue him. He is in his wheeled chair and he has a great combat with the Chinaman. At last the Chinaman pulls him out on the porch. Maud has revived and the girls tease her about her vow. Tom hears it and tells his father, and they secretly determine to teach her a lesson. Tom goes to the Chinaman, gives him five dollars and offers him five more, if he will obey orders. Then Maud's father tells her that to save the family's name and honor she must marry the Chinaman. The girls have been tipped off, and they all back him up. Tom pretends to be a heroic martyr. Maud is frantic, but the girls hurry upstairs and make her pack her suit case. Tom sends for a minister, in his automobile, and the man arrives shortly, very mystified.

Tom and Mr. Merriwell dress the Chinaman in an old frock coat, with silk hat, etc., Tom sits down at the piano in the library to play the wedding march in rag time, while the girls bring Maud in, weeping and sobbing. The poor chink is led in (by the chauffeur) frightened to death.

At the last instant Mr. Merriwell rolls in on his wheeled chair leading the minister. This, too much for Maud throws herself on Tom's bosom. That young man slips the Chink his final five, and the laundryman dives out of the window, to escape from the white devils. The minister bewildered at the fuss, has sense enough to marry the two.

UNIVERSAL

CRYSTAL.

BELLA'S BEAUS (Oct. 20).—Beautiful Bella has two beaus, John whom she likes and Percy whom she tolerates. John is bashful and Bella plays Percy to wake John into a declaration. But Percy becomes a nuisance. He also scares John away. Percy takes Bella for a walk in the park. Then Bella, dressed in her prettiest, jumps into the lake and takes Percy with her. Despite this treatment, Percy sticks. So Bella hires "Kid" Long, a tough nut, to scare Percy. John overhears the girl's plot. Then John pays "Kid" a big prize to let him pose as a hero. "Kid" throws a big scare into Percy who runs away. John gets in a fake "knock-out" on the "Kid" and thereby wins Bella who believes him to be a hero.

THE ONLY WOMAN IN TOWN (Oct. 20).—Hiram Scroggs sells his restaurant in Silver City, Colo., to the Widow Chase. Bill and Jack are rivals for the widow's hand. Jack buys a beautiful lace shawl for the widow and leaves Sam hold it while he goes in for a drink. Bill meets Sam who tells him of the shawl and Jack's intentions. Jack induces Sam to give him the shawl and to fill the box with straw. Jack then gives the shawl to the widow. Bill then calls on the widow and gives her the box filled with the straw. The widow, indignant, throws Jack out and Bill who is enjoying Jack's discomfiture, proposes and is accepted by the widow. They are married and Bill prepares to take life easy, but the widow compels him to do his share of the work in the restaurant making him waiter as well as porter, much to the amusement of Bill's friends, who had always known him as a hard customer.

ECLAIR.

THE HOMECOMING (Oct. 22).—A prologue sets forth how Langdon, junior member of a brokerage firm, shifts the blame of a criminal offense on to the shoulders of the senior partner, Tilford. Tilford is found guilty and sentenced to a ten year term. The treachery of the junior partner fills Tilford with a deep-rooted hatred. He refuses to see his wife when she comes to ask his permission to the marriage of Langdon to their daughter. He tears up his mail unread. Thus he never knows that the man who was responsible for his disgrace and his deprived liberty finally married his own daughter and that a child was born to them.

The sentence expires and he is released, being given the customary suit of clothes and sum of money. With the money he buys a revolver; then writes Langdon a letter warning that he is coming to kill him. Langdon is fear stricken when he reads it. Just then his wife and daughter chance to enter the office and Mrs. Langdon, noting his pallor and nervousness, persuades him to step out to see a doctor. They go leaving the child to play with her dolly. Tilford enters. The child appeals to him and he talks to her. The doll falls and breaks. Her sorrow over its breakage so touches Tilford that he promises to go get her a new one. He leaves and then comes the return of Langdon and his wife.

The child wants to wait for her new doll, but her mother insists on her leaving. They exit leaving Langdon alone. Tilford now returns with the doll, which by the way, the child has seen him return with. Tilford sees Langdon and his hatred and revenge is revived instantly. He makes little waste of denunciatory words before he aims the revolver at Langdon's heart and about to pull. Now the child rushes in asking for her new dolly and followed by her mother, Tilford's own daughter. So is a murder averted and revenge throttled by paternal love.

MAKING UNCLE JEALOUS (Oct. 24).—For twenty years Hiram Tyler has courted Salina Huntingdon but has lacked the courage to propose. Will Huntingdon, Salina's nephew, returns from college for his vacation, bringing with him his chum Geo. Lamon. Will is in love with Hiram's niece Judith Huges, and George falls in love with her sister Muriel. They are very anxious to bring about a match between Aunt Salina and Uncle Hiram and Will makes up his mind that the only way to do this is to make Hiram jealous. In his trunk he has two costumes which he and George wore at a college masquerade, so dressing in these they persuade Aunt Salina to go for a walk with them, having arranged with Judith to have Hiram at the crossroads at a certain time. To do this Judith, who is busy with a dressmaker complains of a headache and asks Uncle Hiram to drive Miss Osgood to the dressmaker's home. They arrive at the crossroads just in time to see Aunt Salina in the embrace of the supposed Mexican. Hiram's jealousy is aroused, likewise Salina's when she discovers Miss Osgood riding with Hiram. To add fuel to the flames Will describes Aunt Salina's friend to Judith in the presence of Hiram.

The next day in order to get Hiram where he can see Salina with another man Judith puts Clara into a canoe and pushes it out into the river and then rushes wildly and tells him of Clara's predicament. Hiram rushes out dives into the river, rescues Clara and as he is starting for home and dry clothing, sees Salina and a minister friend ride by in an auto. The next day Hiram gets his courage in both hands and proposes to Salina much to her joy and the joy of the young people.

GONTRAN'S LOVE STRATAGEM (Oct. 27).—Gontron woos Susie, the chemist's daughter, who loves him. The chemist discovers a certain lotion which infallibly grows hair on the baldest head and advertises for bald-headed men who will allow an experiment. As a reward, he offers his daughter Susie's hand after using the lotion. Gontran' who has plenty of hair, does not lost hope but schemes.

A crowd of men come to answer the advertisement but none are eligible, except Mr. Cooke. But another head appears, smoother than ivory. A quarrel ensues between the two rivals. So the chemist hands each a few bottles of the lotion and says that the first to come to him within a week and has the most hair shall have his daughter. Mr. Cooke is in despair. He uses all of the lotion but his head is still bald. Well, he will trick the druggist by using a wig. The time arrives and the rivals look upon each other with distrust. The chemist and Susie are surprised to see that both possess a rich and thick mass of hair. The chemist is about to reward Mr. Cooke, but Susie is not to be tricked and she pulls off Mr. Cooke's wig. The latter takes hold of Gontran by the hair but it does not come off. Gontran has tricked the chemist by wearing a bald scalp, which he has removed and now has his natural head of hair. The chemist puts Mr. Cooke out and gladly gives Susie to happy Gontram.

BRUSIA—Asiatic Turkey (Oct. 27).—This film shows the beauties of Murad, a town dating from 1420; a calm cemetery; some curious streets and the old bridge. After a travel through this picturesque town we are shown the way oxen are shod. These oxen are used for transportation and finally they are exported.

REX.

THE WEDDING MARCH (Oct. 17).—Alfred Solman, a poor composer, has his musical compositions rejected and he makes up his mind, to try a new field of endeavor in London. Leaving his wife and daughter, he meets in London a brother violinist, Oscar Blanche, who shares his humble garret with him. Oscar steals the old composer's works and passes them off as his own and receives the money for same. The loss of the manuscripts sends the old composer insane and he is carried away to a lunatic asylum. In the meantime his wife and daughter become wealthy through the sale of one of his operas and failing to hear of the husband and father, they lease the old home and enter society. Oscar meets the composer's daughter and falls in love with her and the wedding is about to take place. Oscar's "Wedding March" is to be played at the ceremony. The old composer is released from the asylum and wanders into the church, where he becomes organist. A wedding is about to take place and to his amazement he finds "The Wedding March" his own composition, which was stolen by Oscar, on the organ. Over the organ balcony he sees the thief about to be married to his daughter. Alfred stops the wedding and the little family are once more re-united.

LEAVES IN THE STORM (Oct. 20).—The husband is a grouch and continually nagging his wife. A friend who is visiting them, through admiration and sympathy allows himself to become infatuated with her. He tells her of his love for her, but she, true to her husband, commands him to leave the house. Shortly afterwards, the husband becomes so unbearable that she decides to leave him and cast her lot with the other. She leaves her little child with her husband. The other, though he is always kind, proves unfaithful. The child dies. Her maternal love leads her back home. Her husband takes her to the child's grave and leaves her there mourning for her little girl. Presently along comes the grave digger and he almost stumbles over the inanimate form of the poor broken-hearted mother who has expired on the grave of her little one.

IMP.

THE OLD SWEETHEART (Oct. 14).—Jack, a hardworking young man of good impulses, is loved by Mary. Their future happiness seems assured. Suddenly she is made very unhappy by her discovery of Jack's intemperance. She reasons with him and he promises to reform and tries hard to keep his promise, but bad company leads him astray and the engagement is broken.

Jack wanders away and becomes a tramp, while Mary learns to love Jim a rising young contractor and they marry. Time passes and Jim is awarded a large contract out of town and goes away bringing Mary with him.

Jack, the dissipated and rejected lover while resting with some of his tramp companions in a shanty, overhears the husband, whom he has never seen, tell an assistant that he is going to the bank for a large payroll. This arouses the greed of Jack and the tramps and they arrange to waylay Jim and get the payroll. Jim gets the money and leaves the bank for the works. Jack places the tramps in ambush and scouts off to give the signal for Jim's approach. While he is making a detour of the hole he comes upon Jim's cabin and decides to rob it. While so engaged he is interrupted by Jim's wife. He is about to silence her when he recognizes her as his former sweetheart and learns she is the wife of the contractor his gang are waiting to rob.

He decides to save him and by a clever scheme he frightens away the thugs, and wins the gratitude of the husband who gives him a good position.

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AN EVENTFUL BARGAIN DAY (Oct. 19).—Josephine, a young wife, plans to go to a bargain sale and, as her baby's nurse is away and her husband at work, she decides to take the baby with her. She leaves the baby asleep in his perambulator and hurries in the store. Smithers, a bachelor, passing the store hears the baby crying and seeing no one in sight picks up the child to comfort it and absentmindedly strolls away still with the baby in his arms. Kate a spinster happens along with her dog and seeing a sign "No Dogs Allowed" and wanting to enter the bargain sale, places her dog in the carriage belonging to Josephine. Josephine comes out of the store, places her bundles in the carriage and wheels the dog home where to her consternation she discovers her baby is gone and the dog in its place. She phones to her husband who rushes from his office to the house and his wife and himself hike to the nearest station house, wheeling the dog, where they report their loss. In the meantime the spinster enters from the store and finds the carriage gone and with it her dog, which causes her to rush madly off in search of it. A stranger whom she questions directs her to the police station to which she immediately goes, meeting Josephine and her husband with the dog, which they refuse to give up until their baby is restored to them. While all this is happening, old Smithers has returned to the store; finding the perambulator gone he enters and inquires of all the women buyers if the baby is theirs. They leave in a huff and old Smithers not knowing what to do takes the baby to his home. Becoming alarmed he decides to take it to a police station, but is stopped on the street by a policeman who has been sent out in search for the baby and taken by him to the same station that holds Josephine, her husband, Kate and the dog. Explanations follow. Josephine clasps her baby to her breast as does Kate her dog. Old Smithers apologizes and the "Bargain Day" ends happily for all.

GEM.

WHAT THE BELL TOLLED (Oct. 15).—During his mother's severe illness Bobbie Brown reads in a fairy legend, that rust taken from a church-bell after midnight will restor a sick person to health. At midnight he goes to the church and while taking rust from the bell, rings it accidentally. The town is aroused and the villagers swarm to the church. The minister finds Bobbie who explains. They return to Bobbie's home and find the mother has passed the crisis in her fever and is out of danger.

NESTOR.

PATSY'S MISTAKE (Oct. 16).—The prologue shows Cyrus returning from his club with some of the members, and the next morning, he finds the following note on the table: "Cyrus: I have endured your intemperance for the last time. I am taking the twins and going where you will never see me again. Matilda." Little Alma, his favorite twin, entered as her father was reading the note, her mother having returned to get the other twin's hat, and so Cyrus hurried her to the train with him and they were soon on their way out West. Matilda searched diligently for Alma, but hearing nothing from either Cyrus or the child, decided that they were both dead. Many years later, Cyrus and Alma, now "full grown" are seen in the West, while Elma, the other twin (also full grown) now married, starts West on a visit with her husband and mother. Chance brings them to the same town and trouble begins. Alma's friends mistake Elma for her sister, while Patsy, Elma's husband, after quarrelling with his wife on this account, follows Alma home, and enters her abode to beg forgiveness. Her screams bring Cyrus to the scene, who throws Patsy out and turns him over to an officer. The next morning the twins and their father and mother arrive at court and a general reunion takes place.

HER FRIEND, THE DOCTOR (Oct. 18).—Jane Carston was to return to-morrow from Ohio, where she had been for the past three years in school, and the ranch was all agog with expectancy and cleanliness. Bob Evans, head cowboy, was most eager and most anxious of the lot. To-morrow finally became to-day and Pa had gone to the station in his best linen duster and the buckboard to meet Jane. Finally, in a cloud of dust, Bob discerns them on the brow of the hill. Arriving at the house Jane greets mother with a rousing smack. She was effusive and kind to all the boys, until Bob. Then—was it possible Jane could be shy? Anyway her greeting was different from the rest.

Things progress nicely until Bob is asked to mail a letter for Jane to Dr. J. C. Bronner, to whom Jane refers as "her darling old school friend Jack." Jealousy on Bob's part makes him very miserable, but is intensely amusing to Jane. Jane decides to clean up that "nasty messy old Bunk house." She discovers a caricature of Dr. Jay Bronner on Bob's bunk and it incites her to further increase his jealousy. Jane flirts with Dick, another cowboy, and he promptly falls in love with her.

The crowning blow comes to these boys when Jane tells them that Jack, her doctor, is coming out on a visit and shows them a letter from him in which it is inferred that Jane and the doctor would take a little tour of the world.

Desperation makes these rivals join forces against this common foe, and they determine by "black hand" means to make him leave the country. The day the doctor is to arrive, all the boys are to go to the round-up and branding, and Bob and Dick both promptly refuse to go to town for the doctor, but all the boys leave the ranch.

Jane goes herself and meets a charming young girl—Dr. Jacque Bronner. The girls are convulsed over the anger of the cowboys, but Jane secretly admits to Jacque her love for Bob. Returning from the branding, they are told the doctor has a headache and Jane was serving tea to the doctor in "his" room. This is too much for the boys.

That night they enter the doctor's room, masked, with the purpose of "blue-checking" him out of the country. In the surprise which follows their discovery of the doctor's sex, they miscalculate her determination, and Dick receives a painful but not severe flesh wound from the doctors silver derringer. Doc keeps them covered and yells lustily for help. Discovery and confusion not unmixed with mirth, follows. During convalescence under the Doc's attention, Dick heals his arm and breaks his heart. Bob sees silence may be golden, but learns that a speech in time saves many heartaches. Dick's heart and arm are healed simultaneously.

BISON.

STAR EYES' STRATEGY (Oct. 15).—Star Eyes, a Sioux maiden, is in love with and loved by Eagle Feather, a Cheyenne Brave. They have clandestine meetings. Crow Face, a Sioux warrior, brings presents to the Sioux Chief and asks for Star Eyes as his squaw. The Chief consents but Star Eyes fights the proposal. She is delivered over to a squaw, who is instructed to guard her closely.

At dusk Eagle Feather awaits her at their meeting place, and when she doesn't come he tetheres his horse and creeps into the Sioux camp. Star Eyes peeps out of the tepee and sees the guarding squaw is asleep. She also sees Eagle Feather and motions him back. Star Eyes chokes the squaw into insensibility and joins Eagle Feather. They run to the horse, mount and ride away. Crow Face sees her going in the dusk and follows, detects Eagle Feather, returns and rouses the camp and the couple are pursued to the Cheyenne camp. The Sioux are not in sufficient numbers to attack the Cheyennes, so they retreat.

The Sioux declare war and surprise the Cheyennes when they are going through the wedding dance to celebrate the joining together of Eagle Feather and Star Eyes. Eagle Feather persuaded Star Eyes to escape. She does this and is joined by the fleeing Cheyennes, but Eagle Feather and others are captured and taken to the Sioux camp, where Eagle Feather is bound and insulted by his Sioux rival, Crow Face, and ordered to be burned at the stake.

Star Eyes and Cheyennes steal up to the Sioux camp in the dark in an effort to rescue Eagle Feather, and the other captives. Star Eyes sees the preparations for the burning of Eagle Feather. She chooses an open space between two clumps of trees and has a hole hastily dug there. It is finished just as the Sioux Chief is about to order the fuel heaped around Eagle Feather to be lit.

Star Eyes sends a message to Crow Face, the Sioux Brave, stating she will submit to him if Eagle Feather is spared. She then orders the Cheyennes to conceal themselves in the trees. Crow Face peers through the darkness and distinguishes the form of Star Eyes with her arms outstretched. He goes to her, and lured by her smile and open arms he falls into the trap, the grave prepared for him. The Cheyennes sweep out to avenge their wrongs, and taking the Sioux unawares, put them to rout. Star Eyes is in time to stamp out the fire just ignited and to rescue Eagle Feather.

EARLY DAYS IN THE WEST (Oct. 19).—The period is 1876—trains of settlers are moving Westward. It is the time of pioneers and prairie schooners. Dan is leading one wagon train and his party fall in with another led by a stalwart Indian, Mahomena. They proceed together. Amongst the latter party is a young girl, Eunice and she and Dan are immediately attracted to each other, a proceeding viewed with disfavor by Mahomena. Eunice is independent and fearless and Dan sees her go off alone on her horse. He sees the Indian follow, and being suspicious he follows.

Mahomena overtakes Eunice and tells her that she must be his squaw, and when she cuts him across the face with her whip, he binds her and is leading her horse off, when Dan steals up, cuts the leading lines and drives the Indian into camp at gun point. Mahomena is bound and thrown near a camp fire. He manages to release himself by holding the thongs over burning embers. He escapes and his absence is discovered; but though they follow him, he is not caught. He joins the Sioux. The immigrant trains arrive at a military post and depart. Soon after a scout brings news to the Fort that the Indians are on the war path. Mahomena watches the immigrant from points of vantage and keeps the Sioux acquainted with their movements. Dan, on scout duty, discovers signs of Indians, and finding one of Mahomen's feathers, warns the immigrants to move with caution.

The wagon trains are attacked and the situation is critical when Dan rides through the Indian lines. He is followed, but climbs a tree until the Indians pass, when he resumes his ride to the Fort, secures help and rides back with the troop in time to save Eunice from Mahomena and the pioneers from the Indians.

VICTOR.

THE CROSS ROADS (Oct. 18).—A baby is discovered in a basket hanging to a tree at the cross roads. Mary Spaulding, a washerwoman, passes the spot. She takes the infant to her home.

Fourteen years later, Annabel has grown into a bright winsom creature. Mary has sent her to public school and she has therefore not grown up in ignorance. The love between Mary and Annabel is true, both of them seeking only the welfare and happiness of the other. One day Annabel delivers a basket of clothes at the home of a wealthy but childless couple named Austin, who have always admired and petted Annabel on the occasion of her visits. They desire to adopt her. They meet with the most strenuous resistence on the part of Mary and Annabel, who refuse to be separated. Finally Mr. Austin succeeds in obtaining Mary's consent.

Two years go by and Annabel has become a society girl. She has two admirers, Harry Owen and Bert Matthews, both of whom love her devotedly but between whom she is unable to decide. Bert one day invited the entire party to go on an automobile tour. They suddenly meet old Mary, now helpless and feeble, a miserable human derelict. Mary falls helplessly in front of the machine and Bert jumps out and scolds her for her awkwardness. Annabel not recognizing Mary at first comes to her rescue only to discover her long lost foster mother. Bert is filled with repulsion and draws aside, but Harry rushes forward and greets Mary most cordially. Annabel now knows whom she loves the better. Room is made for Mary in the automobile, but this deprives Annabel of her seat and she and Harry decide to go on foot to the next stop, and the journey they begin together promises to continue through life.

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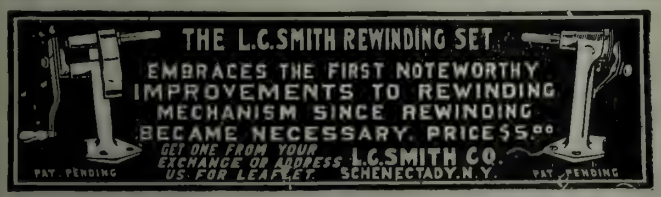
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MILANO.

THE BLIND MAN'S DOG (Oct. 19).—Victor Berti is a young blind man, who lives with his sister Rosa in the Italian city of Milan. They are happy and contented with their lot, even though they are quite poor and have been orphans for many years, for haven't they a friend in Don, their faithful dog, who can guide Victor through the gay cafes and boulevards, while he plays on his violin. But there is one care which clouds their complete happiness and that is the infatuation of Ricco, the Apache chief, for the pretty Rosa. One day while Victor and Don are off on their rounds, Rosa receives a visit from the bandit Ricco, who boldly presses his suit. She repulses his advances and hearing the approach of the returning brother, he slinks out with threats of vengeance. Rosa bravely hides her trouble from her blind brother, but he instinctively notes her agitation and resolves never to leave her alone again.

The outlaw is not to be so easily put off, however, and calling together some members of his band, he plans to seize the girl and carry her off by force. A few days later the men waylay the couple, seize and gag Rosa and spirit her off. Poor Victor, helpless to follow the villains and deserted even by Don, gropes his way homeward and there gives way to his grief. But there was reason in Don's desertion, for with almost human sagacity, he silently shadows the band of Apaches until they disappear into an abandoned house. Soon they return, having secreted Rosa within. Don circles the den and in the rear finds a way to climb to the shed roof and gains access into the room in which Rosa is confined. She manages to scribble a few lines on an old envelope, places the message in Don's mouth and bids the faithful dog carry it to the master. He gives the paper to Victor, whose friend reads the message of distress. With the aid of help, Victor's friend soon liberates Rosa.

CHAMPION.

THE GIRL IN THE GINGHAM GOWN (Oct. 14).—Jack Bartling and his mother are people of wealth and take up summer quarters at their home in the country. One day while looking over their vast estate, Jack meets Mary, the daughter of a farmer whose land adjoins the Bartlings. One day the young people are brought to a realization of their love for each other, when Mary attends to Jack, who has fallen from his horse. Dave, one of Mary's country admirers, had witnessed her kindly attitude towards Jack and scolds her for receiving the attentions of a rich man's son. Mary refuses to listen to Dave and leave him.

Some days later a house party is given at the Bartling home. Among the guests invited is Muriel Van Osten, who, it is rumored, is about to become engaged to Jack, although he has shown very little attention to her. Muriel learns of the love affair between Jack and Mary and shows her the newspaper announcement of her rumored engagement to Jack. Mary decides to have nothing to do with him thereafter, and when he pays her a visit he is treated coldly. Jack, who is greatly annoyed at Mary's indifferent attitude, takes her in his arms and tries to reason with her. Dave, seeing Jack forcibly take Mary to him, and thinking that he is insulting her, intervenes, and a quarrel is averted by Mary who explains and leaves the two men. Jack, not wishing to have any trouble with Dave, leaves, but Dave, whose anger is not so easily appeased, follows. The two men met on a boat landing and a fight ensues. Jack is hit on the head by Dave and he falls unconscious into the river. Dave runs home and tells Mary that he thinks he has killed Jack, who, in the meantime had been rescued by a passing boat. Mary goes immediately to Jack's home and tells his mother of his death, where she comes face to face with the supposed dead man. A short while after, they meet Dave, who is forgiven by Jack and Mary. The young people's parents consent to their marriage and the wedding day is set.

MISCELLANEOUS

"UNIVERSAL FEATURES."

LA TOSCA (Oct. —)—The scene is laid in Rome in the year 1800. Angelotti aided by his sister has escaped from prison. Scarpia, the chief of police, who is in charge of the search for him, is madly infatuated with La Tosca, a celebrated songstress. But it is an infatuation not reciprocated by her, for she is as desperately in love with Mario Cavardossi, an artist of note.

Mario aids Angelotti in his attempt to escape. Scarpia is pursuing them. Angelotti hides in the well. Scarpia arrives and in his search of the residence discovers both La Tosca and Mario, placing him under arrest and holding La Tosca to witness the scene of his diabolical plot. Before her, Scarpia tortures Mario to compel him to tell of Angelotti's hiding place but he refuses to speak, though he writhes in pain. La Tosca is forced to look upon his agony as the torture screws are tightened and tightened, until at last she cries out the hiding place of Angelotti. In further revenge Scarpia arrests Mario and orders him to be shot at next sunrise, hopping to bring La Tosca to his brutal desires her love for Mario.

She beseeches him not to fulfill his order. He tells her his bestial insulting price of liberty for her lover. She prays and then consents to do as he asks. She asks first for transports for her lover and herself that they may safely leave the country. Scarpia leads her to believe he has ordered a mock execution of Mario so that she may reach him as he pretends to fall, then as the soldiers leave they are to escape with the transport he is now writing out for her. But secretly he had sent orders to kill Mario as ordered, for then his own foul designs will have been accomplished. La Tosca thinks of her word as he is seated writing; her virtue absolutely rebels. She will not do it. She will kill him first. He rises and attempts to take her in his arms. She runs from him and he pursues her about the room. He catches her; meekly she seems to permit his beast-like embrace. Her arms are round him; now swiftly she drives her hand in his back. It contains a dagger; she has killed him.

Taking the transport from his dead and tight-clutched fingers she steals away to the tower where Mario is to be shot. He is brought forth and she whispers to him to pretend to fall; that the execution is a mock one and they will leave the country for a land of happiness. The order is given; the soldiers fire. Her lover falls and the soldiers leave. La Tosca rushes to the spot expecting to meet a smile. He does not reply as she speaks. She turns him and looks in his face. He is dead. With a wild cry to the heavens, where into the spirit Mario has but passed, she flings herself over the citadel wall to the stony courtyard below. Such is the end.

KINEMACOLOR

AN AMERICAN INVASION.—It was not a foreign army which invaded this Kingdom of Sustania but a beautiful American Girl, with her mother, her maid and a supply of American flags. Into this musty law bound kingdom she brought the breath of youth and freedom. The heir to the throne has grown tired of the musty castle and is leading the simple life in a cottage in the woods. His constant companion is a small book, no more nor less than the Declaration of Independence of America.

Into this wild wood wanders the American girl, is followed by the villain, by name General Wornser. A stone in her slipper causes this fair American girl much pain, and she removes the offender, only to see the general at her side. Frightened, she runs away, bumping into the Prince. It is a case of love at first sight and together they read that Declaration of Independence, the Prince accepting a beautiful flag of the land of the free. The villain sees this and hastens to the pompous King with his news. Furious, the ruler of Sustania signs orders for the arrest of the Prince and the expulsion of the Americans from his Kingdom.

The Prince escapes, is stowed away in a trunk and put into the stateroom de luxe of the Americans, and there, while the General fumes at his inability to find his royal charge, the ships' chaplain marries the fair invader to the heir to a throne, and the ship bears away these young lovers, while the old king has to seek another heir for his Kingdom.

ATLAS.

SECRET SERVICE STEVE (3 reels).—John Steven Clifford, known to his friends as Jack, and to the criminals who fear him as "Secret Service Steve," while visiting his college chum Edward Kerrigan, a Lieutenant in the 16th U. S. Cavalry stationed at Fort Erie on the Canadian Border, falls in love with Kerrigan's sister Nance, who returns his affection, but is continually annoyed by Franklyn Fitzhugh.

While canoeing with Fitzhugh one day, Nance is thrown into the water by the upsetting of the canoe, and narrowly escapes drowning, being left to her fate by the cowardice of Fitzhugh who deserts her and saves himself by clinging to the upturned canoe. Jack, being in the neighborhood and hearing her screams, rescues her and is rewarded by her promise to become his wife.

Upon his return to the army post he is handed a letter from his superior in Washington stating that "recent disclosures lead to the belief that much of the smuggling of opium and diamonds over the Canadian frontier is carried on in the vicinity where he is spending his vacation." A series of incidents leads him to become suspicious of Fitzhugh, and he decides to follow him to his Canadian home. There while in hiding he learns all that he has suspicioned is true.

While hidden near their meeting place he learns to his horror that members of the band, acting under direction of Fitzhugh, their leader, have kidnapped his sweetheart Nance, and have carried her to one of their secret hiding places. In an ingenous manner he manufactures a disguise and manages to have himself engaged as a cook for the very camp where his sweetheart is held a captive. He contrives to effect their escape, but unfortunately is overtaken and made a captive, and condemned to be bound and thrown into the waters of the river.

In the meantime Edward has become uneasy at the unaccounted absence of Nance and Jack and asks permission to take a small escort and search for the missing ones. Permission being granted, he searches the neighborhood, and while scanning the surrounding country with his field glasses, he witnesses the attempt of the smugglers to do away with their enemy and abduct Nance in a fast motor boat. The small detachment succeed in rescuing Jack and from him learn that Nance is a captive in Fitzhugh's hands.

Riding very quickly along the riverside they try to overtake the motor boat, but their horses prove unequal to the task and they are about to give up in despair when they see a locomotive on a side track near the river. Paying no attention to the protests of the engineer they board the locomotive and start upon a chase after the motor boat. As the engine rapidly overtakes the boat, and as the soldiers are preparing to fire upon the smugglers, Fitzhugh holds the inert body of Nance, between his pursuers and the boat and has the engineer run the boat to the opposite shore.

Jack and his party bring the engine to a stop and hasten to the riverside where they find a leaky old skiff with which they manage to reach the other side and continue to chase the fugitives. Fitzhugh leaves the main party and with Nance in his arms starts for the hills unseen by any but Jack who follows. On the edge of a great cliff they engage in a combat, but, unfortunately Jack is overcome and Fitzhugh is about to brain him with a huge bowlder when one of the pursuing soldiers who is standing at the bottom of the cliff and has witnessed the fight, fires and kills Fitzhugh who topples over the cliff to the waters below.

Jack is complimented and congratulated for his daring and success, and though rewarded by promotion in the government service found his greatest reward when shortly after he led his sweetheart, Nance, to the altar.

MUTUAL FILM CORPORATION.

KEYSTONE

THE AMBITIOUS BUTLER (Oct. 21).—Old man Harding has a palatial residence, keeping a number of servants, including a French butler and chef. He is called away one day, expecting to be gone for several weeks, and the ambitious butler unfolds a plan to the chef by which he hopes to marry a wealthy girl. A widow and her daughter have just taken a house nearby, and the butler sends the chef with a note inviting them to dinner, signed with the name of a fictitious count. The women accept the invitation, and the butler arrays himself in the frock coat of his master and prepares to receive them. He secures the co-operation of the other servants, whom he has promised to reward handsomely if he wins the rich girl's hand. Everything goes well until the bogus count begins to think he is really a great man, and his arrogance towards the chef arouses that worthy's ire, and he decides to spoil the butler's plan. He gets one of the servants to attire himself in another suit of their master, and he comes upon the scene. Much comedy results and a duel is fought with table knives. Into the midst of this melee Harding comes home, and the crest-fallen servants are discharged.

THE FLIRTING HUSBAND (Oct. 21).—Mrs. Smith is married to a man who is such an inveterate flirt that he not only causes continual annoyance to his wife, but is in danger of being beaten by the husbands and sweethearts of the women he annoys. After Smith has made himself obnoxious to a couple of his wife's friends, whom he has not met before, they decide to lay a trap for him and teach him a lesson. They flirt with him deliberately, and go to the park with him. Here one manages to make her escape, and runs back to Mrs. Smith. The other makes a fool out of him, and finally gets him to play "Blind Man's Buff" and ties a handkerchief over his eyes. As he is groping about for his fair companion, Mrs. Smith slips into his arms. He tears the handkerchief from his eyes and faces the music.

"101"-BISON.

THE COLONEL'S WARD (Oct. 25)—(2 Reels).—The Indians are on the warpath, and their depredations have reached such a length that the government has massed its troops and after much difficulty surrounded them. The Indians are defeated. In one of the tepees Col. Ward finds a little girl about ten years old, grief-stricken over the loss of her parents. He brings her back to the fort, and he and his wife adopt her.

The Indians lay down their arms, and at a peace conference a treaty is solemnly signed by which the Indians agree not to venture beyond certain boundaries, which the government agrees to protect from

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[illegible] attraction and settlement. Mary, the adopted [illegible] to an Indian hunting outfit.

On nothing the Indians go on and meet the approaches of a long caravan, and, making ready for a long [illegible] the emigrants prepare to set [illegible]. Their conversation proves that among the Indians. A [illegible] is appointed to spy at the fort to [illegible] against the caravan of [illegible] meeting [illegible] Grand, dead, and the [illegible] of the Indians [illegible] and [illegible] them [illegible]. He promising to [illegible] the matter up with the Washington [illegible]. The Indians cannot open the emigrants before removed, and to [illegible] the Colonel [illegible] a deaf ear. Mary has just come from college. The Indians [illegible] in the [illegible] and [illegible] of [illegible] the [illegible] of the [illegible] and [illegible]. There are the people, [illegible] and [illegible] before to their unprotected [illegible] of their struggle and their [illegible] and [illegible] the [illegible] for them. Mary, [illegible] pleads [illegible] of the Indians to the Colonel, but [illegible] is helpless in the premises and can only promise to do his best. It is the first time Mary has ever heard anything which was not granted her by her doting foster parent, and she feels it keenly.

The Indians appeal to the government agent and as the latter is excited by orders them from me of [illegible]. The refuse to move. Angered, he draws his revolver and in the scuffle that ensues the weapon is discharged and in its [illegible] the fleet mortally wounded. The Indian powers and soldiers rush in and arrest the chief. A court martial is held and the Indian is sentenced to be shot. Mary has overheard the trial and determines to save the chief. She secures permission to visit him in his cell and unfolds to him her plan, which is to remove the bullets from the guns and replace them with blank cartridges. When the soldiers fire he is to fall and feign death, and when his body is turned over to his tribe, to continue the deception until he is safely away.

That day at midnight, Mary makes her way to the Indians and extracts the bullets, replacing them with blank cartridges. In her excitement she drops one of the guns. It awakens the Colonel, who starts to investigate. Mary hatches a moment, and hearing nothing goes on with her work. The Colonel sees the dark form moving in the room and lives. Hastily lighting a candle he plays up the dead body and sees who it is. Mrs. Ward is frantic with grief, and the Colonel feels [illegible] remorse. A change at the [illegible] and [illegible] the situation, and he [illegible] the [illegible] and [illegible] to rescue. Mary's death [illegible] after the [illegible]. The next morning the fort is surrounded by [illegible] of Indians. The Chief, [illegible] that Mary [illegible] her plan, [illegible] leaves the [illegible] the [illegible]. With a [illegible] [illegible] the [illegible] drops like a log. The Indians [illegible] at what they consider the [illegible]. He is placed on a stretcher and given to the [illegible]. When they think they reached a safe [illegible] from [illegible] they draw back the [illegible] and [illegible] their chief and then, for the first time, learn that he is dead.

Among the Exhibitors

Cincinnati, Ohio.—A contract has been awarded for the [illegible] of M. Marcus & Co., to be [illegible].

Omaha, Neb.—A contract has been let for a new [illegible].

Chicago, Ill.—Lunderoth & Co., architects, have [illegible] for a theater for Mrs. M. M. [illegible] to cost $[illegible].

Chicago, Ill.—A contract has been let for a new theatre for Wm. Rose. Location—Morse Avenue, near [illegible] street.

Jeffersonville, Ind.—Advance Film Mfg. Co., Incorporated, capital $5,000, incorporators Michael [illegible], Ernest Carpenter.

Farmington, Iowa.—H. F. Isom opened a motion picture theater here.

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Fonda, Iowa.—Fogel & Frost will open a motion picture theater here.

Manson, Iowa.—A. C. Johnson sold his moving picture [illegible] to Swanson & Iver.

Perry, Iowa.—Mansbaugh & Fairchild have opened the Rex Theater here.

Story City, Iowa.—Ivar Egeness bought the Dreamland Theater of [illegible].

Yorktown, Iowa.—Lonze Mace will open a moving picture theater here.

Janesville, Wis.—Ford, Bode & Sherer were awarded the contract for the new Apollo Theater.

Des Moines, Iowa.—A contract has been let for the erection of a new theater in this city to be located at the N. E. corner of Fifth and Walnut streets.

COPY OF
STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,
[illegible] Section 369, Act of August 24, 1912, of MOVING PICTURE WORLD published [illegible] at New York City, required by Act of August 24, 1912.

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Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities.
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JOHN WYLIE.
(Business manager).

Sworn to and subscribed before me this first day of October, 1912.

WILLIAM P. JEFFERY.
(Seal) Notary Public,
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MISCELLANEOUS.

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Oct. 19—Early Days in the West (2 reels) (Drama) .....

BRONCHO.

Oct. 2—For the Honor of the 7th (Military Dr.)
Oct. 9—An Indian Legend (Dr.).....
Oct. 16—The Sheriff's Adopted Child—(Drama)
Oct. 23—The Story of the Savage Modoc Mine (Drama) .....

CHAMPION.

Sept. 9—The Trysting Tree (Drama).....
Sept. 16—The Dummy Director (Drama).....
Sept. 23—Rose of the Islands (Drama).....
Sept. 30—Her Whole Duty (Dr.) .....
Oct. 7—To Err Is Human—(Drama).....
Oct. 14—The Girl In the Gingham Gown (Dr.)

COMET.

Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy)....

CRYSTAL

Oct. 6—The Girl in the Next Room (Com.)...
Oct. 6—The Man From the North Pole (Com.)
Oct. 13—Her Dressmaker's Bills—(Comedy)....
Oct. 13—McGuirk the Sleuth—(Comedy).....
Oct. 20—Bella's Beaus (Comedy).....
Oct. 20—The Only Woman In Town (Comedy)

ECLAIR.

Oct. 15—The Heedoo Letter—(Comedy).....
Oct. 15—One on Jones—(Comedy).....
Oct. 17—Caprices of Fortune — (2 reels) (Drama) .....
Oct. 20—The Old Professor—(Drama).....
Oct. 20—The Sulphur Industry in Sicily (Edu.)
Oct. 22—The Homecoming (Drama).....
Oct. 24—Making Uncle Jealous (Comedy).....
Oct. 27—Gontran's Love Stratagem (Comedy)..
Oct. 27—Brusia—Asiatic Turkey (Edu.).....

GAUMONT.

Oct. 16—Gaumont's Weekly No. 82—(Topical)
Oct. 17—The Legend of Cagliostro (Drama)....
Oct. 19—The Panama Canal—(Topical).....
Oct. 19—The Naval Review at New York (Top.)
Oct. 22—A Country Scandal (Com.-Dr.).....
Oct. 23—Gaumont's Weekly, No. 23 (Topical)
Oct. 24—Love and Calino Marries a Suffragette (Comedy) .....

GEM.

Sept. 10—A Turn of Fate (Drama).....
Sept. 17—Down By the Sounding Sea (Drama)
Sept. 24—The Legend of Montmartre (Dr.).....
Oct. 1—The Convict's Return (Dr.).....
Oct. 8—Orphans—(Drama).....
Oct. 15—What the Bell Told (Drama).....

GREAT NORTHERN.

Sept. 28—A Child of Genius (Comedy).....
Sept. 28—A Sly Servant (Comedy).....
Oct. 5—I Am Going Out for a Shave (Com.)..
Oct. 5—The Tramp's Revenge (Com.).....
Oct. 7—The Black Chancellor—(3 reels) (Drama) .....

IMP.

Oct. 7—The Wreckers—(Drama) .....
Oct. 10—The Bridal Room—(Drama).....
Oct. 12—A Bronx Cocktail—(Comedy).....
Oct. 12—A Bad Tangle—(Comedy).....
Oct. 14—The Old Sweetheart (Drama).....
Oct. 17—The Fugitives (Drama).....
Oct. 19—The Postman .....
Oct. 19—Eventful Bargain Day (Comedy).....

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His First Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KEYSTONE.

Sept. 23—The Water Nymph (Comedy).....
Sept. 30—Riley and Schultze (Comedy).....
Sept. 30—The New Neighbor (Comedy).....
Oct. 7—The Beating He Needed (Com.).....
Oct. 7—Pedro's Dilemma (Com.) .....
Oct. 14—Stolen Glory—(Comedy).....
Oct. 21—The Ambitious Butler (Comedy).....
Oct. 21—The Flirting Husband (Comedy).....

LUX.

Sept. 13—Tommy's Playmate (Drama)..... 960
Sept. 20—The Little Beggar Boy (Drama)..... 963
Sept. 27—Only a Private (Drama)..... 970
Oct. 4—The Medallion (Drama)..... 969
Oct. 11—Evading Justice (Dr.) .....
Oct. 18—His Nurse—(Drama) 918
Oct. 25—Stick It John (Comedy)..... 445
Oct. 25—All Through a Five-Pound Note (Com.) 524

MAJESTIC.

Sept. 29—Belligerent Benjamin (Comedy).....
Sept. 29—A Garrison Joke (Comedy).....
Oct. 1—The Call of the Blood (Drama).....
Oct. 6—The Little Music Teacher (Com.).....
Oct. 8—The Winner and the Spoils (Dr.).....
Oct. 13—The Simple Life—(Comedy-Drama)....
Oct. 15—All For Jim—(Drama).....
Oct. 20—Captain Ben's Yarn (Drama).....
Oct. 22—Love and War (Drama).....

MILANO.

Sept. 21—The Two Overcoats (Comedy).....
Sept. 21—Bonifacio In Society (Comedy).....
Sept. 28—The Mysterious Auto (Comedy).....
Sept. 28—Honesty Punished (Com.-Dr.).....
Oct. 5—An Alpine Tragedy (Dr.).....
Oct. 12—The Gypsy Spy—(2 reels) (Drama)....
Oct. 19—The Blind Man's Dog (Drama).....

NESTOR.

Sept. 25—The Criminologist (Drama).....
Sept. 27—Percy, the Bandit (Comedy).....
Sept. 30—The Old Prospector (Dr.).....
Oct. 2—The Boomerang (Com.) .....
Oct. 4—Hearts and Skirts (Com.) .....
Oct. 7—Employer's Liability—(Drama).....
Oct. 9—His Only Son—(Drama).....
Oct. 11—Love and a Lemon—(Comedy).....
Oct. 14—I Owe You $10.00 (Comedy).....
Oct. 16—Patsy's Mistake (Comedy).....
Oct. 18—Her Friend, the Doctor (Comedy)....

POWERS.

Oct. 2—Early's Awakening (Dr.) .....
Oct. 4—Two Women (Dr.) .....
Oct. 9—Good Snuff—(Comedy) .....
Oct. 11—On the Danger Line—(Drama).....
Oct. 16—The Golden Rod (Comedy).....
Oct. 16—Does It Pay? (Comedy).....
Oct. 18—The Sealed Envelope (Drama).....

RELIANCE.

Sept. 28—The Cuckoo Clock (Comedy-Drama)...
Oct. 2—Brothers Under the Skin (Drama)....
Oct. 5—Time Avenges (Drama) .....
Oct. 9—Guy Mannering (2 reels) (Dr.).....
Oct. 12—The Peddler's Find (Dr.).....
Oct. 16—The Bug and the Count—(Comedy)..
Oct. 16—On Account of a Handkerchief—(Com.-Dr.) .....
Oct. 19—The Organ Grinder's Ward—(Drama)..
Oct. 23—Johnny on the Spot (Comedy).....
Oct. 23—How Jack Won Out (Comedy).....
Oct. 26—The Wireless Miracle (Drama).....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy). .....

REX.

Sept. 26—The Old Organist (Drama).....
Sept. 29—The Hidden Bonds (Drama).....
Oct. 3—Bob's Deception (Dr.) .....
Oct. 6—The Winnings of Silas Pegg (Com.)..
Oct. 10—If Dreams Come True—(Drama).....
Oct. 13—When Twenty is in Love—(Com.-Dr.)
Oct. 17—The Wedding March (Drama).....
Oct. 20—Leaves In the Storm (Drama).....

SOLAX.

Oct. 4—The Retreat from Eden (Drama).....
Oct. 9—Canned Harmony (Com.) .....
Oct. 11—A Fool and His Money (Com.).....
Oct. 16—The Gold Brick—(Comedy).....
Oct. 18—The Maverick—(Drama) .....
Oct. 23—The High Cost of Living (Drama)....
Oct. 25—The Idol Worshiper (Comedy).....

THANHOUSER.

Oct. 6—A Six Cylinder Elopement (Com.-Dr)..
Oct. 8—Miss Robinson Crusoe (Dr.).....
Oct. 11—(No Release this date).....
Oct. 13—Dotty the Dancer—(Com.-Dr.).....
Oct. 15—When Mercy Tempers Justice—(Drama)
Oct. 18—For the Mikado—(Drama).....
Oct. 20—Petticoat Camp (Comedy).....
Oct. 22—Through the Flames (Drama).....
Oct. 25—In a Garden (Drama).....

VICTOR.

Sept. 8—After All (Drama) .....
Sept. 13—All For Love (Drama).....
Sept. 20—Flo's Discipline (Comedy).....
Sept. 27—The Advent of Jane (Drama).....
Oct. 4—Tangled Relatives (Dr.) .....
Oct. 11—Betty's Nightmare—(Comedy) .....
Oct. 18—The Cross-Roads (Drama).....

MISCELLANEOUS.

KINEMACOLOR.

Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic) .....

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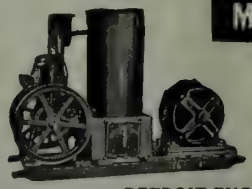

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Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.
Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Sept. 30—So Near, Yet So Far (Drama).....
Oct. 3—A Feud In the Kentucky Hills (Drama)
Oct. 7—The Line at Hogan's (Com.).....
Oct. 7—A Ten-Karat Hero (Com.).....
Oct. 10—The Chief's Blanket (Dr.).....
Oct. 14—In the Aisles of the Wild (Drama)...1000
Oct. 17—A Limited Divorce (Comedy).....
Oct. 17—Like the Cat, They Came Back (Com.)
Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Drama).....

CINES.

(G. Kleine.)

Sept. 21—Betrayed For Love (Hist.-Drama)...1000
Sept. 24—A Cavalier's Romance (Drama)..... 667
Sept. 24—Castrovillari—Southern Italy (Scenic) 325
Sept. 28—Quaint Sights In Sardinia (Scenic)... 205
Sept. 28—Reuben and the Boys (Comedy)..... 975
Oct. 1—How a Brave Man Died (Drama)..... 540
Oct. 1—The Island of Malta (Scenic)..... 460
Oct. 5—Trifle Not With Love (Drama)..... 700
Oct. 5—Laino, Southern Italy (Scenic)..... 300
Oct. 8—A Glimpse of Sicily (Sc.)..... 250
Oct. 8—Artistic Glass Work (Industrial)..... 300
Oct. 8—The Wonder Powders (Com.) 450
Oct. 12—Trailing the Counterfeiters (Dr.)....1000
Oct. 15—The Adventure of the Scarecrow (Dr.).1000
Oct. 19—Among the Mountains of Calabria (Scenic) 350
Oct. 19—An Abbreviated Honeymoon (Com.).. 650
Oct. 22—Ascoli Piceno, South Italy (Scenic).. 280
Oct. 22—The Invited Guest (Comedy)..... 740
Oct. 26—A Turn of Fortune (Drama).....1005

EDISON.

Sept. 30—Calumet "K" (Drama).....1000
Oct. 1—The Girl from the Country (Drama)...1000
Oct. 2—Olympic Games—Pittsburgh Y. M. C. A. (Athletic) 200
Oct. 2—The Green-eyed Monster (Comedy)... 700
Oct. 4—"Cashmere" the Chief Health Resort of India (Educational & Scenic)...1000
Oct. 5—The Usurer's Grip (Drama).....1000
Oct. 7—A Curable Disease (Dr.).....1000
Oct. 8—Under False Colors (Dr.).....1000
Oct. 9—Uncle Mun and the Minister (Com.)..1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1000
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)....1000
Oct. 15—Glimpses of Bermuda (Scenic)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650
Oct. 16—Removing Sunken Vessels (Top.-Sc.) 350
Oct. 16—Like Knights of Old (Comedy)..... 650
Oct. 18—The Foundling (Drama).....1000
Oct. 19—A Soldier's Duty (Drama).....1000
Oct. 21—Kitty at Boarding School (Comedy).. 600
Oct. 21—Mother Goose In a Sixteenth Century Theater (Comedy) 350
Oct. 22—At the Masquerade Ball (Drama).....1000
Oct. 23—At Home in the Water (Sports)..... 400
Oct. 23—The Boy Rangers (Comedy)..... 600
Oct. 25—The Affair at Raynor's (Fourth Story of the Series of "What Happened to Mary") (Drama) 1000
Oct. 26—Young Mrs. Eaton (Drama).....1000

ESSANAY.

Sept. 21—Alkali Ike's Pants (Comedy).....1000
Sept. 24—Across the Broad Pacific (Scenic).....
Sept. 25—The Adventure of the Button (Com.-Dr.) 1000
Sept. 26—A Little Louder, Please (Comedy)....1000
Sept. 27—The Voice of Conscience (Drama)....1000
Sept. 28—An Indian Sunbeam (Drama).....1000
Oct. 1—Ghosts (Drama).....1000
Oct. 2—Well Matched (Comedy).....1000
Oct. 3—The Redemption of Slivers (Drama)..1000
Oct. 4—Terrible Teddy (Comedy).....1000
Oct. 5—Love On Tough Luck Ranch (Comedy)1000
Oct. 8—Alkali Ike Stung (Com.).....1000
Oct. 9—The Rebellion of Mandy (Com.).....1000
Oct. 10—The End of the Feud (Drama).....1000
Oct. 11—Not On the Circus Program (Drama).1000
Oct. 12—The Shotgun Ranchman (Drama).....1000
Oct. 15—A Mistaken Calling (Comedy).....1000
Oct. 16—The Grassville Girls (Comedy).....1000
Oct. 17—The Snare (Drama).....1000
Oct. 18—The Warning Hand (Drama).....1000
Oct. 19—The Outlaw's Sacrifice (Drama).....1000
Oct. 22—The Tomboy of "Bar Z" (Drama)...1000
Oct. 23—Bringing Father Around (Comedy)...1000
Oct. 24—The Thrifty Parson (Comedy).....1000
Oct. 25—Sunshine (Drama) 1000
Oct. 26—The Ranch Girl's Trial (Drama).....1000

KALEM.

Sept. 27—The Heart of John Grimm (Drama)..1000
Sept. 28—The Apache Renegade (Drama).....1000
Sept. 30—The Poacher's Pardon (Drama).....1000
Oct. 2—A Hospital Hoax (Comedy).....
Oct. 2—Ancient Temples of Egypt (Scenic)..
Oct. 4—The Village Vixen (Drama).....1000
Oct. 5—The Confederate Ironclad (Drama)....1000
Oct. 7—When Youth Meets Youth (Dr.).....1000
Oct. 9—The Belle of the Beach (Dr.).....
Oct. 9—Election Day in California (Com.)...
Oct. 11—His Mother's Picture (Dr.).....1000
Oct. 12—The Redskin Raiders (Dr.).....1000
Oct. 14—The Combination of the Safe (Dr.).1000
Oct. 16—Paying the Board Bill (Comedy)....
Oct. 16—Central Park, New York (Scenic)....
Oct. 18—The Plot That Failed (Drama).....1000
Oct. 19—The Rival Engineers (Drama).....1000
Oct. 21—The County Fair (Drama).....1000
Oct. 23—The Peril of the Cliffs (Drama).....1000
Oct. 25—The Girl in the Caboose (Drama).....
Oct. 25—New York Public School Drills and Dances (Educational).....
Oct. 26—Death Valley Scotty's Mine (Drama).1000

LUBIN.

Sept. 28—The Doctor's Debt (Drama).....1000
Sept. 30—A Girl's Bravery (Drama).....1000
Oct. 1—The Amateur Ice-Man (Com.-Dr.)....1000
Oct. 3—The Physician of Sliver Gulch (Drama).1000
Oct. 4—Spoony Sam (Comedy).....
Oct. 4—Collection Day (Comedy).....
Oct. 5—His Life (Drama).....1000
Oct. 7—The Last Rose of Summer (Dr.).....1000
Oct. 8—The Moonshiner's Daughter (Dr.).....1000
Oct. 10—The Players (Dr.).....1000
Oct. 11—Mr. Fixit (Com.).....
Oct. 11—The German Singers (Com.).....
Oct. 12—The Cringer (Dr.) 1000
Oct. 14—The Uprising (Drama).....1000
Oct. 15—Gentleman Joe (Drama).....1000
Oct. 17—Red Saunder's Sacrifice (Drama)....1000
Oct. 18—Rube's Mistake (Comedy).....
Oct. 18—Meeting Mamie's Mother (Comedy)..
Oct. 19—Caught Bluffing (Comedy).....
Oct. 19—The Sporting Editor (Com.-Dr.).....
Oct. 21—Just Maine Folk (Drama).....1000
Oct. 22—In the Service of the State (Drama)..1000
Oct. 24—The Old Chess Players (Com.-Dr.)....1000
Oct. 25—The Noodle Industry (Industrial).....
Oct. 25—Down With the Men (Comedy).....
Oct. 26—The Forest Ranger (Drama).....1000

MELIES.

Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000
Oct. 3—A Western Coquette (Drama).....
Oct. 3—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000
Oct. 17—The Judgment of the Sea (Drama)..1000
Oct. 24—A Son's Example (Drama).....1000
Oct. 31—Wrongly Accused (Drama).....1000

ECLIPSE.

(G. Kleine.)

Sept. 25—The Sacrifice (Drama).....1000
Oct. 2—A Foe to Race Suicide (Comedy)..... 500
Oct. 2—A Trip Through Belgium (Scenic).... 500
Oct. 9—Through Derbyshire Dales (Sc.)..... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Drama).....1000
Oct. 23—In the Ossan Valley, Pyrenees, France (Scenic) 370
Oct. 23—Making Briar Pipes (Industrial)..... 330
Oct. 23—A Persistent Fly Swatter (Comedy).. 300

PATHE.

Sept. 18—The Bandit's Spur (Drama).....
Sept. 19—The Desperado (Drama).....
Sept. 21—Silver Moon's Rescue (Drama).....
Sept. 23—Pathe's Weekly, No. 39, 1912 (Top.)
Sept. 25—Pals (Drama) .....
Sept. 28—Glacier National Park (Scenic).....
Sept. 26—The Andrew (Acrobatic).....
Sept. 28—The Filibuster's Ship (Drama).....
Sept. 30—Pathe's Weekly, No. 40, 1912 (Top.)
Sept. 30—The Man Hunt (Special Release) (Dr.)
Oct. 2—At the Burglar's Command (Comedy)
Oct. 3—Theodore Roosevelt (Topical).....
Oct. 3—Experiments With Liquid Air (Science)
Oct. 5—A Redman's Loyalty (Drama).....
Oct. 7—Pathe's Weekly No. 41 (Topical)...
Oct. 9—Passing Gypsies (Com.-Dr.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly No. 42 (Topical)....
Oct. 16—The Lass of Glouster (Drama).....
Oct. 17—The Striped Bathing Suit (Comedy)..
Oct. 17—Submarine Fauna (Edu.).....
Oct. 19—Misleading Evidence (Drama).....
Oct. 21—Pathe's Weekly, No. 43, 1912 (Top.)
Oct. 23—The Simple Life (Comedy).....
Oct. 24—Little Raven's Sweetheart (Drama)...
Oct. 26—The Light that Failed (Drama).....

C. G. P. C.

Sept. 20—Max's Tragedy (Comedy).....
Sept. 20—The Edmunds Klamm Ravine (Sc.)..
Sept. 24—The Princess and the Merchant (Juv.)
Sept. 27—The Musketeer's Conscience (Drama)
Oct. 1—A Well Washed House (Comedy)....
Oct. 1—Evolution and Life of a Silk Worm (Educational) .....
Oct. 4—A Ship Boy's Grit (Drama).....
Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons—Versailles—France (Sc.)
Oct. 11—His Country Before All (Dr.).....
Oct. 15—Max Fights a Duel (Comedy).....
Oct. 15—The Valley of Chevreuse and the Vaux de Cernay (Scenic).....
Oct. 18—The Rubber Industry in Malaysia (Ind.)
Oct. 18—The Convertible Auto (Comedy).....
Oct. 22—The End of Louis XI (Hist.-Dr.).....
Oct. 22—Old Toledo (Scenic).....
Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab (Scenic).....

SELIG.

Sept. 23—A Detective's Strategy (Drama).....1000
Sept. 24—The Cattle Rustlers (Drama).....1000
Sept. 25—Partners (Drama).....1000
Sept. 26—The Pity of It (Drama).....1000
Sept. 27—The Borrowed Umbrella (Comedy)....
Sept. 27—Harvesting Alfalfa in New Mexico (Industrial) .....
Sept. 30—Bread Upon the Waters (Drama)....1000
Oct. 1—Why Jim Reformed (Drama).....1000
Oct. 2—The Pirate's Daughter (Drama).....1000
Oct. 3—The Great Drought (Drama).....1000
Oct. 4—An Assisted Elopement (Comedy).....1000
Oct. 7—How the Cause Was Won (Dr.).....1000
Oct. 8—A Motorcycle Adventure (Dr.).....1000
Oct. 9—When Edith Played Judge and Jury (Dr.) 1000
Oct. 10—Euchred (Dr.) 1000
Oct. 11—An International Romance (Dr.).....1000
Oct. 14—Monte Cristo (3 reels) (Dr.) (Spe.)..3000
Oct. 14—My Wife's Bonnet (Comedy).....1000
Oct. 15—The Opium Smugglers (Drama).....1000
Oct. 16—The Shuttle of Fate (Drama).....1000
Oct. 17—Where Love Is, There God Is Also (Dr.) 1000
Oct. 18—Subterfuge (Comedy).....
Oct. 18—The Geisha Girls of Japan (Edu.)...
Oct. 21—A Sad Devil (Comedy).....1000
Oct. 22—So-Jun-Wah and the Tribal Law (Dr.)1000
Oct. 23—Tempted By Necessity (Drama).....1000
Oct. 24—The Awakening (Drama).....1000
Oct. 25—Getting Atmosphere (Comedy).....
Oct. 25—The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan (Edu.) .....

VITAGRAPH.

Sept. 27—The Counts (Comedy)..... 600
Sept. 27—Weary Starts Things in Pumpkinville (Comedy) 400
Sepr. 28—The Irony of Fate (Drama).....1000
Sept. 30—Her Choice (Com.-Dr.).....1000
Oct. 1—The Adventure of the Smelling Salts (Drama) 1000
Oct. 2—Bachelor Buttons (Comedy).....
Oct. 2—Diana's Legacy (Comedy).....
Oct. 3—She Cried (Comedy-Drama).....1000
Oct. 4—Her Spoiled Boy (Drama).....1000
Oct. 5—The Red Barrier (Drama).....1000
Oct. 7—Nothing to Wear (Comedy) 1000
Oct. 7—As You Like It (Special)—3 reel Drama) 3000
Oct. 8—The Godmother (Com.).....1000
Oct. 9—When Persistency and Obstinacy Meet (Dr.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Her Father's Hat (Com.)..... 700
Oct. 11—Mammoth Life-Savers (Com.)..... 300
Oct. 12—When California Was Young (Dr.)....1000
Oct. 14—Every Inch a Man (Drama).....1000
Oct. 15—Mrs. Lirriper's Lodgers (Drama).....1000
Oct. 16—An Elephant On Their Hands (Com.).1000
Oct. 17—Father's Hot Toddy (Comedy).....
Oct. 17—Evening Parade and Gun Practice at Fort Hamilton (Military).....
Oct. 18—Bunny at Sea (Comedy).....1000
Oct. 19—Four Days a Widow (Comedy).....1000
Oct. 18—A Mistake in Spelling (Com.-Dr.).....1000
Oct. 19—Bunny at Sea (Comedy) 1000
Oct. 21—Four Days a Widow (Com.-Dr.).....1000
Oct. 22—The Spirit of the Range (Dr.).....1000
Oct. 23—Scenes of Irish Life at Dublin (Edu.)
Oct. 23—An Expensive Shine (Comedy).....
Oct. 24—The Toymaker (Drama).....1000
Oct. 25—Faithful Unto Death (Drama).....1000
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Photo-Play Ticket Chopper

A Necessity Wherever Tickets Are Sold

Finish: Cabinet is of finest, golden quartered oak, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or if desired all metal parts heavily nickel plated. Glass is best polished French plate, quarter inch thick.

Size: 45x12x12 inches
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PRICE:

Chopper $50.00
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$2.60 for four.
$7.25 per doz.

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Single Copies easily removed

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Essential Advertising for Moving Picture Theaters

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Something that every Theater can use. Get on our mailing list. Circulars and sample Heralds

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PROFIT BY OUR EXPERIENCE

We personally recommend and guarantee the following features:

"Nanon," or the Fate of Two Brothers, 3 Reels. "Excellent."

Heroine of Derna (Turkish-Italian War), 2 Reels. "Sensational."

The Two Destinies, 3 Reels. "Great."

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Charlie Colmes and the Knaves of Spades, 3 Reels. "Every inch exciting."

Red Falcon, Hand Colored, 2 Reels. "Fair."

Tale of Two Cities, 3 Reels. "Wonderful spectacle."

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Plenty of other splendid features. Ample supply of Original Posters sent in advance for advertising your coming attraction.

Wire your bookings at once.
Don't Wait.

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538 S. Dearborn St. Chicago, Ill.

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Owners of the following feature films:
1911 Cheyenne Cowboy and Indian Frontier Celebration.
Fall Round-Up on the Y-6 Ranch.
State Rights for These Films for Sale.
Bookings Can Be Made by Writing Us.

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FEATURE FILMS FOR SALE

Name.	Length.	Make.	Price.	Advertising Matter.
Poor Jenny	2800	Asta Nielsen	$200.00	3 sheets and banner
Romeo and Juliet	3200	Pathe	180.00	12 sheets—3 sheets and banner
Addressee Deceased	2200	Biograph	100.00	6 sheets and banners
In a Siren's Power	2000	Deu. Bios.	120.00	6 sheets—1 sheet and banner
After Darkness—Light	3000	Itala	250.00	6 sheets—3 sheets and banner
Acrobat's Daughter (4 Dare Devils No. 2)	3300	Deu. Bios.	200.00	6 sheets—3 sheets and banner
Ship of Lions	1500	Ambrosio	125.00	3 sheets—1 sheet and banner
The Barefoot Dancer	2200	Monopol	125.00	4 sheets—1 sheet and banner
The Weed	2200	Ambrosio	130.00	6 sheets—4 sheets and banner
Blackmail	2300	Cines	150.00	3 sheets—1 sheet and banner
Written in Blood	3000	Gaumont	90.00	3 sheets—1 sheet and banner
Attacked by a Lion	1400	Gaumont	90.00	3 sheets—1 sheet and banner
Their Lives for Gold	1500	Gaumont	90.00	3 sheets—1 sheet and banner
The Outcast	3000	Asta Nielsen	150.00	3 sheets—1 sheet and banner
Wreck of the Aurora	2500	Deu. Bios.	100.00	4 sheets—1 sheet and banner
For One Hundred Dollars	2500	Messter	150.00	6 sheets—1 sheet and banner
Between Two Hearts	2700	Muller	150.00	3 sheets—1 sheet and banner
Disillusioned	2000	Cines	75.00	3 sheets—1 sheet and banner
Zigomar vs. Nick Carter	3600	Eclair	200.00	6 sheets—3 sheets and banner
Love's Combat	3600	Monopol	200.00	3 sheets—1 sheet and banner
The Trap	2000	Kunstfilm	150.00	6 sheets and banner
The Bells of Notre Dame	1700	Gaumont	75.00	3 sheets and banner
Dark Ways	3000	Germania	250.00	6 sheets—3 sheets and banner
Inventor's Secret (Power of Destruction)	2125	Eclair	100.00	6 sheets and banner
Who Was Guilty?	1800	Pasquali	75.00	3 sheets—1 sheet and banner
St. Rose and Hidden Treasure	1460	Clarendon	75.00	3 sheets—1 sheet and banner
Great Mine Disaster	2200	Eclair	90.00	6 sheets—1 sheet and banners
Flower of Mormon City	2300	Western	150.00	3 sheets—1 sheet and banners
Battle of the Red Men	2000	Bison	100.00	3 sheets—1 sheet and banners
The Deserter	2000	Bison	100.00	3 sheets—1 sheet and banners
Indian Massacre	2000	Bison	75.00	3 sheets—1 sheet and banners
Blazing the Trail	2000	Bison	100.00	3 sheets—1 sheet and banners
War on the Plains	2000	Bison	75.00	3 sheets—1 sheet and banners
Lieut.'s Last Fight	2000	Bison	125.00	3 sheets—1 sheet and banners
A Merry Night	1600	Germania	75.00	1 sheet and banners
Golden Wedding	1500	Ambrosio	75.00	3 sheets—1 sheet and banner

Telegraphic orders must be confirmed by next mail. Terms Ten Per Cent cash, rest C. O. D., privilege of examination.
Write for list of "star" films for rent. Asta Nielsen films our specialty.

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Price, with carrying case, $35.00.

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because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valve to corrode, choke up and otherwise get out of order. Is patented.

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FINAL NOTICE

ON OCTOBER FIRST, 1912, the price of all Deagan Musical Electric Bell outfits advanced 33⅓ per cent. This advance has become necessary owing to the fact that we have added a great many improvements to our Musical Electric Bell outfits, which have greatly increased the cost of manufacturing, and we can conscientiously state that our new improved Musical Electric Bell outfits are greater value at the advanced price than our old style Electric Bells are at the old prices which we asked for same.

Inasmuch as we have a number of prospective customers who contemplate purchasing these Bells, and who have been figuring with us, we will accept orders for the new style outfits until October 10th at the old list prices, namely, $75.00 for our famous No. 310 outfit, consisting of twenty-five Bells mounted on quarter-sawed Oak backs, with resonators, complete with new style keyboard, platinum point contact mechanisms, soft and loud attachments, and many other improvements which have been incorporated in these Bells.

Should you be interested in a set of these Bells, order now, as we will not accept orders at the old prices after October 10th. Any of our various outfits will be shipped C. O. D. with privilege of examination and trial, on receipt of $5.00 to guarantee express charges.

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Moving Picture Exhibitor, *Attention*

We have for sale for a short time only the following articles at very inviting prices. The goods are perfect, guaranteed to be absolutely same as represented. Any part of these goods herein mentioned will be shipped upon receipt of money order to prepay express charges with the privilege of examination and the balance C. O. D.

One **SIMPLEX** machine complete, brand new, $215.00.
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One **EDISON TYPE B**, Underwriters' Model, complete, slightly shop-worn, never used, $150.00.
One **EDISON TYPE B**, mechanism only, with take-up attachment, slightly shop-worn, new, $90.00.
One **EDISON TYPE B**, Underwriters' Model, used only 8 weeks, good as new, complete, ready for use, $120.00.
One **EDISON EXHIBITION MODEL**, 2nd hand, guaranteed in perfect condition, complete, $80.00.
One **POWERS NO. 5**, 2nd hand, with New York approved lamp house, complete with all equipments, perfect, $78.00.
POWERS NO. 5, complete equipment, with regular lamp house, 2nd hand, in working order, with lenses, a bargain, $70.00.
One **POWERS NO. 5**, complete, slightly used, good as new, $110.00.
One **POWERS NO. 5**, mechanism only, almost new, $60.00.
One 2nd hand 6" **SPOT LIGHT**, in good working order, $22.00.
EXIT LIGHT BOXES, with ground ruby glass, Underwriters' Approved, in lots of six or more, $1.50 each.
SIX-REEL CABINET BOXES for booths, $5.00 each.
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Let us know your wants. 14 years in the business should guarantee confidence.

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You can order through any Film Exchange or Dealer in Motion Picture Supplies.

Gundlach Projection Lenses will be furnished to order with the following machines subject to a little higher price than ordinary lenses: **Powers Cameragraph, The Motiograph, The Simplex, The American Standard, The Edison.** Our Lenses are used by the Kinemacolor Co. and a large number of the finest theatres in the United States and Canada.

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(6) Pictures in lighted houses, safe and moral. You have tried the rest—Now buy the best.

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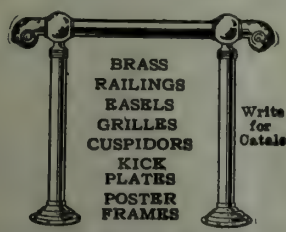

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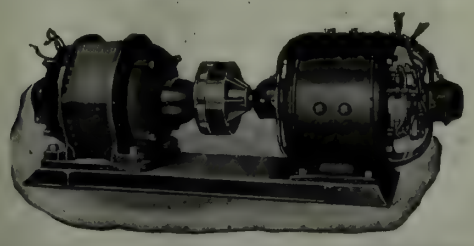

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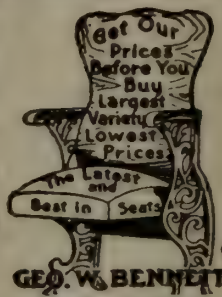

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It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

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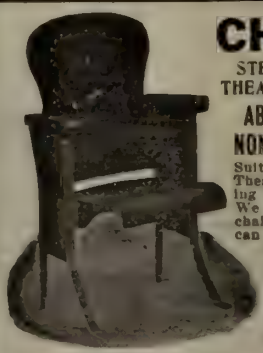

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If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

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"YOUR SON STOLE A DEPOSIT"

A SON'S EXAMPLE

Miller, cashier of the bank, misappropriates funds to gamble. Ray, his son, also in the bank, discovers the shortage, and though in love with Edith, daughter of the president, nobly puts the blame on himself and disappears. But Edith knowing Miller to be a gambler, wrings from him a confession of the truth, and goes in search of Ray. Fate has played Ray lucky in the West and the happy couple return, square up the debt, and receive the blessings of all.

G. MELIES, 204 EAST 38th St., NEW YORK CITY

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3 OF A KIND WHICH MAKE POWER'S 6A FAMOUS

They accomplish the greatest virtue of all:—clear, steady, flickerless pictures. "POWER" has developed projection to absolute perfection and thrown into the discard forever, the mechanical drawbacks of the past.

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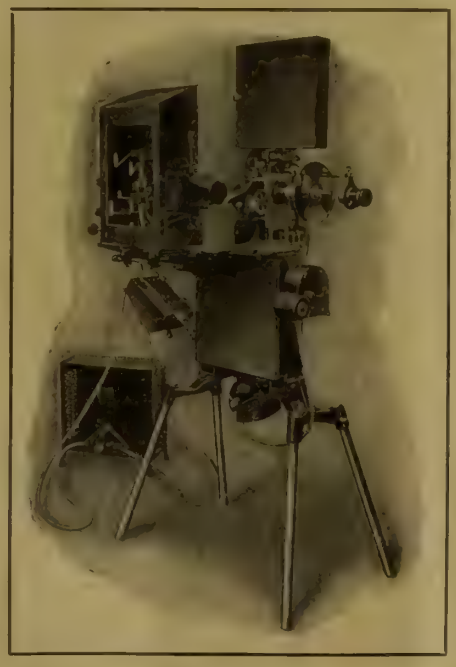

A word about lenses. We have given this subject years of study, and are convinced that our machines are equipped with the very best the market affords; they are subjected to the most rigid test before leaving factory. All users of our machines should insist on these lenses which bear our name.

A world-wide public knows and trusts POWER'S CAMERAGRAPH. The result is big business; which is keeping the largest factory of its kind in the world working day and night.

The trade and big users have "got us right." Let us put YOU right, with a POWER'S 6A.

Catalogue G gives full details.

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l. 14. No. 4 October 26, 1912 Price. 10c

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Non-Commissioned Officer" (Edison).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

Thanhouser 3 a week

SUNDAY, OCTOBER 27

TAKING CARE OF BABY *AND* MARY'S GOAT

Positively the best comedy split-reel of the month. From the moment Baby proceeds to take care of herself to where, in the second story, Mary's Goat gets the storekeeper's, you scream ! scream ! scream !

Tuesday, October 29

Put Yourself in His Place IN TWO REELS

A human interest film in the "EAST LYNNE" class. Adapted from the book by CHARLES READE.
Booking "solid" at every Film Supply Exchange.

FRIDAY, NOVEMBER 1

THE LITTLE GIRL NEXT DOOR

Showing the world-famous "Thanhouser Twins" at their best in a story from every-day life.
Learn with John Foster of Wall Street, that forgiveness has its sweets.

HAVE You Booked ——— ?

Sunday, October 20

The Woman in White IN TWO REELS

Wilkie Collins' weirdest novel as an all-star Thanhouser Mystery Masterpiece. See the "Woman," Hartright, Lady Glyde, Sir Percival Glyde and the other world-famous characters as presented by the world-famous "Thanhouser Stock."

WILL You Book ——— ?

THE STAR OF BETHLEHEM

The Most Impressive Biblical Subject Ever Issued. DATE SHORTLY.

Thanhouser Film Corporation THE FILM SUPPLY COMPANY American and Canadian Agents *New Rochelle, N. Y.*

SCENE FROM "PUT YOURSELF IN HIS PLACE."

ESSANAY FIVE-A-WEEK

"SUNSHINE"

ESSANAY'S POWERFUL FEATURE DRAMA—A MASTERPIECE OF PHOTOPLAY CRAFT!

RELEASED THIS WEEK!

Greater Than "OUT OF THE NIGHT"

Released Tuesday, Oct. 22nd.

"The Tomboy On Bar Z"

Portrays ranch life in the Far West and presents a lovable little tomboy in the feature role. A vigorous, powerful drama constructed for long remembrance and staged by the world's acknowledged master of film craft, G. M. Anderson.

Released Wednesday, Oct. 23rd.

"Bringing Father Around"

An original comedy replete with novelties. A young man increases his bank account by keeping both eyes open, and wins the girl of his heart in the bargain. John Steppling, Lily Branscombe and Joseph Allen in big laughing roles.

Released Thursday, Oct. 24th.

"The Thrifty Parson"

A wholesome rural comedy containing innumerable roaringly funny situations. The trials and tribulations of a country parson in clearing himself of a 'heinous crime.' Eleanor Blanchard, Howard Missimer and Charles Hitchcock have the leading roles.

Released Friday, Oct. 25th.

"Sunshine"

Greater than Essanay's famous production, "OUT OF THE NIGHT," this powerful feature drama is a masterpiece of film achievement and sets a standard unequaled for the month. Gripping in plot, enthralling in portrayal. Ruth Stonehouse, Harry Mainhall and Harry Cashman in feature studies.

Released Saturday, Oct. 26th.

"The Ranch Girl's Trial"

A Western dramatic gem, brimful of border country excitement, with Mr. G. M. Anderson. Teems with thrills, and presents a story of cowboy life unusual in its gripping tensity. A distinct feature for the best of bills!

WATCH FOR THE RELEASE-DATE!

"THE FALL OF MONTEZUMA"

ARE YOU INCREASING YOUR BOX OFFICE RECEIPTS WITH THOSE BEAUTIFULLY LITHOGRAPHED 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES?
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size 8 x 10, price $3.00 per dozen, can be secured from the Players' Photo Co., 177 N. State St., Chicago, Ill.

ARE YOU GETTING THAT GREAT ESSANAY FIVE-A-WEEK PROGRAM?

THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION

ESSANAY FILM MANUFACTURING CO.

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THE VENGEAN

The PERFECTION of the

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3 REELS

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Is Really a Feature
Has the Crowd-Bringing Title
Substantiates Gaumont Standards of Excellence as to Photography, Story and Acting,
Provides an Investment Safe as Putting Money in the Bank.

I
T

Do You Want a Reputation

The theme is that of a spirit of an Egyptian Princess, dead 2,000 years, outraged by the stealing of a ring from a mummy's finger. A revenge insatiable, leaving a wake of woe extending over a century. An atmosphere weird and interest compelling. A background of Oriental occultism wreaking the wrath of a wraith through human passions.

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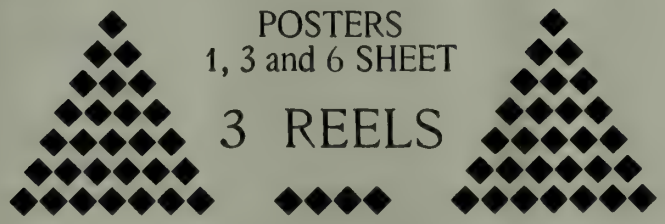

I
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Is Worth Advertising

Has Audience-Pleasing Merit

Will "make" money for us, the Exchange and for the Exhibitor.

Will bring "come back" business to those so discerning as to handle it.

or Ability in Picking Winners?

Portraying a diabolism demoniac operating through a mortality manifold. Death and disaster that overtake the inheritors of the curse. The grim reaper's baleful beckon to young and old, innocent and guilty, through agencies of plague, the strangler's strength, poison, bullet and the wrecking of aeroplane and automobile. The malevolent eye of a damning deity which upon its career of cruelty closes never.

NTS WILL BE VIGOROUSLY PROSECUTED

COMPANY

NEW YORK

Gaumont

Bulletin! Bulletin!

A Smashing Victory For the Universal!

New York Motion Picture Co. Pays the Universal Company Thousands of Dollars Damages, Returns All Bonds and Stocks, and Surrenders Bison and 101 Bison Trademark Forever!

ing for the outcome of the 101-Bison fight and to every one else interested in the moving picture business, we now announce a complete and sweeping victory for the Universal Film Manufacturing Co.

Finding that the courts were not to be fooled by false claims and that the Universal Company was prepared to prove every assertion it ever made with regard to ownership of the "Bison" and "101-Bison" films, the New York Motion Picture Co. has signed an agreement with the following results:

FIRST—The New York Motion Picture Co. (C. O. Baumann) pays to the Universal Company thousands of dollars in cash (a sum in five figures) representing damages

the Bison plant and Bison name by the New York Motion Picture Co., Mr. Baumann and his associates.

SECOND—Mr. Baumann and his associates return to the Universal Film Manufacturing Co. all stocks and bonds in the Universal Co., amounting to almost half a million dollars.

THIRD—Mr. Baumann and his associates forever surrender to the Universal Film Manufacturing Co. the "Bison" and "101-Bison" trademarks.

In other words, the "Bison" and "101-Bison" films belong absolutely to the Universal program and can never be secured anywhere else. This proves once for all that we were exactly right in our con-

them ever since the Universal company was formed.

This announcement will also brand as falsifiers all exchanges who may hereafter seek the patronage of exhibitors under the pretense that they can furnish them with Bisons or 101 Bisons. This applies to all exchanges not handling the bona fide Universal program.

This ought to convince you where your best interests lie, Mr. Exhibitor. It ought to open your eyes to the fact that you have overlooked a golden opportunity if you have not demanded that Universal program. It is not too late to mend. Simply quit doing business with any exchange that seeks to fool you. All you have to do is to

"Demand that Universal Program"

Universal Film Manufacturing Co.,

1 Union Square, New York, N. Y.

As Solid

The Improvement of Quality in Universal F
Determination, Hard Work, Brains and a L

IMP

"THE PICKANINNIES AND THE WATERMELON." Monday, October 21st.

It opens with a devout camp meeting, and it ends with a watermelon feast. But the melons weren't secured in strict accordance with the doctrine of honesty as preached at the camp meeting. Gee, but it's funny.

"KING THE DETECTIVE AND THE SMUGGLERS." Thursday, October 24th.

Of all the hair-raising adventures in which King Baggot has figured, the ones in this picture are the most exciting. From the moment King sets out to catch the smugglers until he is rescued from drowning, the picture teems with thrills. Produced in the usual efficient King Baggot style.

"JOE THE PIRATE" and "EARLY IN THE MORNING." Saturday, October 26th.

The kids get a wild woolly West book, and they proceed to carry out the dare-devil adventures of the bad men. Most ludicrous kid's picture in a good while. Along with it a merry Johnny Cumpson comedy.

101 BISON

"HUNTED DOWN." Tuesday, October 22nd.

When Dayton left for the plains of the West he hadn't expected that Burton, the famous detective, would be assigned to trap him. The novel method adopted by the police official to bag his man is both novel and exciting. Pretty scenery; splendid interpretation.

"A DAUGHTER OF THE RED SKINS." Two Reels. Saturday, October 26th.

Though the college had done much to make Nichia an American lady, the blood of the Indian coursed through her veins, and when the crucial test came she went back to her people; only to sacrifice her life for her white lover in the end. Big cast, sensational situations, splendid production.

Peeps Into The Future

Part of our regular program

"JOHN STERLING, ALDERMAN" (Imp) —Two-Reels. A King Baggot Masterpiece. Released October 31st.

"TRAPPER BILL, KING OF SCOUTS" ("101"-Bison) — Two-Reels. A Western Sizzler for Excitement. Released Nov. 2nd.

"THE SHIP OF LIONS" (Ambrosio)— One-Reel. The Greatest Animal Picture Ever Made. Released Nov. 6th.

NESTOR

"BETTY'S BANDIT." Monday, October 21st.

Jack was a tenderfoot, but he had courage, and that's what counted when he encountered the Mexican bandit. The jeweled dagger mystified Betty and she really believed that Jack was a bandit. Of course it all ended happily. Plenty of Western atmosphere.

"THE BORDER PARSON." Wednesday, October 23rd.

The good samaritan would have been driven out of town if it hadn't been that May's father arrived in time to make proper explanations. The type of Western picture that both edifies and entertains.

"THE LADY BARBER OF ROARING GULCH." Friday, October 25th.

When Violet hung out her shingle the male contingency of Roaring Gulch made a cyclonic trip to Violet's barber shop. Belated marriages were consummated, husbands and wives swore eternal love, all because of Violet's flirting proclivities. Screamingly funny.

CRYSTAL

"A PAIR OF FOOLS" and "THE BLONDE LADY." Sunday, October 27th.

The two cow-punchers were determined to win Pearl, but the city drummer was the favored one. See the comical antics of the Western boys to oust the city fellow, and their crest-fallen countenances when the city fellow won out. Admirably acted. On the same reel is a comedy replete with good, hearty laughs. Both of them finely staged and effectively interpreted.

CHAMPION

"THY WILL BE DONE." Monday, October 21st.

Though her guardian loved her, he didn't deny her right to choose her life-partner, and so she married the other man. Time proved the other fellow to be a scamp and a brute and when he had brought his career to an untimely end she readily grasped for the protection and love of her guardian. Effectively staged and acted.

MI

"KELLY GO
"A THREE-CORNER
Saturd

Of all the funny adventures of a man who went to war this See how Kelly got to the seat of war and what he brought b Worry chaser.

DON'T FORGET TO BOOK THA

Demand That

As A Rock

UNIVERSAL FILMS TRADE MARK

ms is a Remarkable Proof of What Keen vish Expenditure of Money Can Accomplish!

POWERS

"THE SKELETON."
Wednesday, October 23rd.

Matty and Early use the doctor's skeleton to carry out one of their many funny pranks. The incidents leading to the final downfall of both the skeleton and the kids, cause no end of laughter.

On the Same Reel
"THE NEW MESSINA."

Showing the wonderful strides that have been made in rebuilding and the general restoration of the country that was devastated by the earthquake.

"JUST A WOMAN."
Friday, October 25th.

Until Detective White came into her life Mamie was steeped in crime. She never had a chance and she never knew what a better life meant until White almost got her with the goods. That she cared for him was proven by sacrificing herself when his life was in danger. An intensely dramatic subject.

GEM

"THE WOMAN IN WHITE." Two Reels.
Tuesday, October 22nd.

At last you've got the opportunity of getting this wonderful money-getting two-reel attraction. An exceptionally vivid interpretation of Wilkie Collins' greatest novel. Thousands have read it; thousands will want to see it. Book it early.

VICTOR

"THE ANGEL OF THE STUDIO."
Friday, October 25th.

Here's a picture in which Florence Lawrence has an opportunity to bring to light every single emotional and humor-getting qualification she is capable of, and she certainly makes the most of it. A pretty story, still prettier actress and prettiest of all staging.

ANO

TO WAR" and
WEDDING JOURNEY."
October 26th.

he funniest. Kelly had to be a veteran and he had to have trophies. unniest comedy you ever looked at. On the same reel another good

ANIMATED WEEKLY EVERY WEEK

ECLAIR

"THE HOMECOMING."
Tuesday, October 22nd.

If the little child hadn't dropped the doll and broken it just when the wronged partner entered the office he might have taken the life he threatened to. Paternal love won over the hatred of years' brooding, and it all ended happily. A pretty drama. Well staged and directed.

"MAKING UNCLE JEALOUS."
Thursday, October 24th.

He was so dog-gorn bashful and she was so shy that it took a good deal of scheming to get the old folks together. But Hiram finally got up sufficient courage to propose, and Salina forgot her bashfulness long enough to accept. A great many exceptionally funny situations.

"GONTRAN'S LOVE STRATAGEM."
Sunday, October 27th.

Susie's father was willing to sacrifice her in the interest of science. Gontran and Susie determined otherwise. The method that Gontran used to fool "papa" is most amusing.

On the Same Reel, "BRUSIA" (Asiatic Turkey).

This part of the world will soon become the centre of military activities in the war now being waged in the Balkans. Especially interesting and most clearly photographed.

REX

"A KENTUCKY FEUD."
Thursday, October 24th.

The rivalry would have gone on forever between the two clans if it hadn't been for Preachin' Dan and little Honey Bee McCall. Staged amid rural splendors; capably produced.

"THROUGH A HIGHER POWER."
Sunday, October 27th.

Antonio loved his Mexican sweetheart, but the American adventuress fascinated him. He married the American girl, but her treachery sent him to his doom. Good photography, excellent acting.

Peeps Into The Future

Part of our regular program

"LEAH THE FORSAKEN" (Imp)—Three Reels. De Luxe. A Pulsating, living Drama. Released Nov. 7th.

"SILENT JIM" (Eclair)—Two-Reels. Simply Wonderful. Released Nov. 5th.

"THE DEBT" (Rex)—Two-Reels. Perfectly sublime. Released Nov. 21st.

Universal Program

THE STARBUCKS

A g and, sublime, masterful presentation; on a par with the best the legitimate stage has ever offered.

The author, Mr. Opie Read, as JASPER STARBUCK, is supported by a remarkably efficient cast.

Capacity Business is a Foregone Conclusion

Do not fail to book and advertise it heavily. One and three sheet posters furnished by your exchange at regular prices. Four page heralds will be supplied at a nominal cost.

GET YOUR ORDERS IN EARLY **RELEASE DATE SATURDAY, NOVEMBER 9, 1912**

FLYING A RELEASE CALENDAR	
Monday, October 28, 1912. **ONE, TWO, THREE,** or, THE STORY OF A WAGER	Monday, November 4, 1912. **MAIDEN AND MEN**
Wednesday, October 30, 1912. **CHIQUITA, THE DANCER**	Thursday, November 7, 1912. **GOD'S UNFORTUNATE**
Thursday, October 31, 1912. **THE WANDERER**	Saturday, November 9, 1912. **THE STARBUCKS**

WATCH FOR THE NEXT BIG SENSATION

AMERICAN FILM MANUFACTURING COMPANY
ASHLAND BLOCK, CHICAGO, ILLINOIS

A TWO REEL "MYSTERY—SENSATION"

FLESH and BLOOD

OR THE GREAT JEWEL MYSTERY. Staged by Madame Blaché, the producer of "FRA DIAVOLO."

RELEASED FRIDAY, NOVEMBER 15th

A powerful detective story, dealing with the exploits of a Secret Service man, who trails a crime to the very door of his own home. He finds that his son had stolen valuable jewels, and had concealed them in an old violin. The detective in a sensational and realistic pursuit across housetops, shoots his son, who drops from a height of four stories.

ALL STAR CAST

including the Solax perfect photography, perfect staging, and well-known and unequalled advertising matter, which includes one-sheets, three sheets, heralds, slides and other miscellaneous material. Write for samples.

OTHER REGULAR FEATURES

Making an American Citizen

RELEASED WEDNESDAY, OCTOBER 30th

An educational drama, dealing with a Russian peasant who comes to this country and tries to live in the same way he had lived when in Russia. He soon learns that he must work and not depend on his wife. He is taught a few lessons in a forcible way, and then he is willing to assume the same burdens as any other good American.

At the Phone

RELEASED FRIDAY, NOVEMBER 1st

Full of suspense and compelling force is this story of a man who hears over the phone of a plot to rob his home and kill his children, while his wife is on the operating table.

Solax Company

FORT LEE, NEW JERSEY

NEW CONTRACT MADE WITH MILLER BROS.

Baumann and Kessel get Wild West Show and will continue releasing Feature Subjects under the name of "Kay-Bee" Films using Miller Bros. entire equipment and aggregation of 300 cowboys and cowgirls, 200 Indians, 600 horses, steers, bison, etc., which they have used in the past year in making and producing the World's Famous Features under the name of "101" Bison Films, which name has been given to the Universal Co., and which we will discontinue after the release of Friday, October 25, and begin with the new trade-mark, under the new name of "Kay-Bee" Films for the New York Motion Picture Co., and Broncho Films for the Broncho Motion Picture Co., exclusively, and for no other concern, produced under the direction of Thos. H. Ince, the greatest Motion Picture Director in the World. Remember, the last release of "101" Bison Films by us is on Friday, October 25.

"THE COLONEL'S WARD"

In Two Reels. A Stupendous Pioneer and Military Production.
Blood Stirring Battles. Superb Dramatic Rendition.
Thrilling Situations.
Hordes of Indians. Troops of Soldiers.

A HUNDRED SCENES, INCLUDING

A Military Execution. The Tragic Death of the Indian Girl. The Plot to Save the Doomed Chief.
The Indian Uprising. An Impressive Court-Martial.

SCENARIOS WANTED

$50.00 We are in the market for scenarios. The minimum price paid will be $50.00. We want stirring Frontier, Pioneer, Military stories in one and two reels. If your scenario is not worth at least $50.00, don't send it in. Mail to T. H. Ince, director, 1719 Allesandro St., Los Angeles, Cal.

WHO WINS ?

BISON - UNIVERSAL LITIGATION ENDED

Baumann and Kessel Retain All Properties, Including California Studios, Actors and Equipment---Universal Gets Trade-Mark We Have Decided to Discontinue.

New York Motion Picture Co. now presents Spectacular, Historical and Dramatic Military, Frontier and Pioneer Subjects in Two Reel Features. Released every Friday under the name of

"Kay-Bee" Films

"Kay-Bee" stands for Kessel and Baumann, and Kessel and Baumann stands for Quality.

NEW YORK MOTION PICTURE COMPANY has settled its litigation with Universal Film Manufacturing Company, the terms of which are a matter of great satisfaction to New York Motion Picture Company.

Owing to the fact that the Universal Company persisted in selling films under the name of "Bison" and threatened to sell films under the name "101 Bison" which were not made by the New York Motion Picture Company, confusion resulted, and the New York Motion Picture Company had decided to discontinue the use of that name, and to make films of the well-known Kessel and Baumann quality under the name "Kay-Bee" films, in order that the public might again know that our trademark was a guarantee of super quality, and free from imitation.

At this psychological moment the Universal Company made the startling offer to cease all litigation and further complications if we would give to that company our right to use the name of "Bison" and "101-Bison," and would also pay to them a sum of money in liquidation of a cash indebtedness that they claimed.

The New York Motion Picture Company never doubted for a moment that it would obtain a complete victory over the Universal Company in all litigation commenced by that company, as, in fact, it has so far done.

The Universal Company in all litigation claimed title to all of the valuable properties of the New York Motion Picture Company, and sought to obtain them, and also to restrain Messrs. Kessel and Baumann and their associates from employing their abilities in the motion picture field in competition with the Universal Company.

The settlement, therefore, reduces itself to this: That the New York Motion Picture Company GIVES THE UNIVERSAL COMPANY SOMETHING THAT IT DID NOT WANT—the "Bison" trade name.

In addition to this, the cash paid by the New York Motion Picture Company to the Universal Company is less than the cost of litigation would be.

The New York Motion Picture Company RECEIVES IN RETURN the termination of all litigation and annoyances of the Universal Company, ALL OF ITS VAST PROPERTIES IN CALIFORNIA AND IN NEW YORK CITY, and the undisputed right TO EMPLOY THE TALENTS OF MESSRS. A. KESSEL, JR., CHAS. O. BAUMANN, FRED J. BALSHOFER, THOS. H. INCE, Director; CHAS. KESSEL and "DOC" C. A. WILLAT, and their complete staff of artists, in turning out the best pictures in the world, UNDER THE NAME OF "KAY-BEE" FILMS.

The New York Motion Picture Company presents to the Universal Company ten feet of title, and continues to release nine hundred and ninety feet of Kessel and Baumann combination quality.

WHO WINS?

LUBIN FILMS

Released Tuesday, Oct. 22, 1912. Length, about 1061 ft.

In the Service of the State

Joseph Vance, who has lost his mother, father and sister by a railroad wreck, swears himself in as a deputy marshal and is sent to capture an outlaw who is in hiding in the mountains. He locates his man but falls in love with the daughter. He struggles between love for the girl and his duty toward the state. Vance finally determines to capture the outlaw. In a struggle Hawkins is killed by a shot from his own gun. Molly, the girl, fires at Vance and wounds him, after which she nurses him back to life and love.

Released Thursday, Oct., 24, 1912. Length, 1066 ft.

The Old Chess Players

Brand, a cobbler, and Julius Stern, a pawn broker, are dear friends, and every evening enjoy a game of chess. Stern's boy is courting Dora Brand and all goes well until one evening the two old men fall out over a move on the board and quarrel, and the sweethearts are separated. Dora falls sick and the cobbler becomes very poor. One day he sends a f iend out to pawn the chess set. Stern recognizes the set and immediately goes with his son to the old cobbler's relief.

Released Monday, Oct. 28th, 1912.

Released Friday, Oct. 25th, 1912. Length 590 feet.

DOWN WITH THE MEN

Mabel Mordant is a suffragette, and when the men won't let the agitators hold their meetings in peace, she gets real mad. She secures a detective's badge and uniform and arrests Paul Arthur, one of the tormentors. She takes him before the police Sergeant and the men guy the life out of her and try to flirt. Finally Paul proposes marriage, and tells her it is a better game and Mabel thinks the same.

Released Friday, Oct. 25th, 1912 Length 450 feet.

THE NOODLE INDUSTRY

An interesting industrial picture, showing the process of making noodles. The scenes are taken in one of the largest baking plants in the world, and located in Philadelphia. The clean atmosphere of the factory is a very agreeable information, and will please the millions who enjoy the American Macaroni.

Released Saturday, Oct. 26, 1912. Length about 1,000 ft.

The Forest Ranger

A very dramatic story picturing a forest fire with the horrors of men surrounded. Mary, a mountain maid, has two lovers. The rivals meet and quarrel. Jim Black is knocked out by the favored suitor and in revenge fires the woods. He is, however, duly captured and turned over to the law, while Bob Miller and Mary are turned over to the parson.

Length about 1,000 feet.

AN IRISH GIRL'S LOVE

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" 22—"At the Masquerade Ball," by M. B. Havey. 1,000 feet. Dramatic.
" 23—"At Home in the Water," a swimming demonstration, by G. H. Corsan, celebrated instructor. 400 feet. Descriptive.
" 23—"The Boy Rangers." 600 feet. Comedy.
" 25—"The Affair at Raynor's," being the fourth story of "What Happened to Mary," produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.
" 26—"Young Mrs. Eaton," by R. P. Janette. 1,000 feet. Dramatic.
" 28—"The Land Beyond the Sunset," by Dorothy G. Shore. 1,000 feet. Dramatic.
" 29—"Burmah, Rangoon, India." 350 feet. Descriptive.
" 29—"Bringing Home the Pup," by Tod Carson. 650 feet. Comedy.
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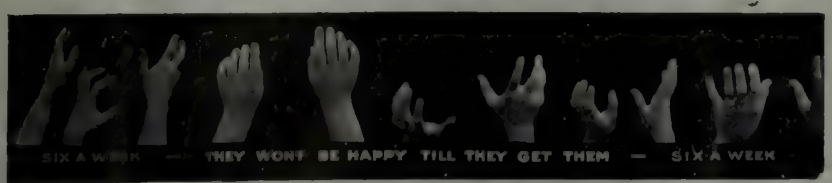

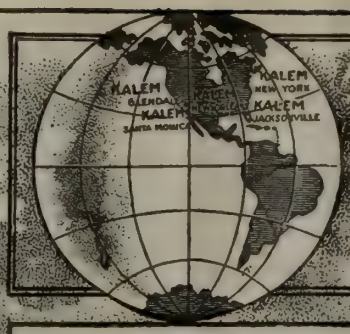

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Facts and Comments

A GREAT friend, helper and spokesman for the exhibitor is the screen in his theater. Advertising experts in all lines are well aware of the power of the screen, and are willing to pay for a little space on it. The screen is likewise a weapon both of offense and defense. Just now we are passing through all kinds of political campaigns from President down to pound-keeper and constable. The three principal candidates for President are all friends of the motion picture, but there are scattered all through the country candidates for smaller offices, whose stand on moving pictures will be important to the exhibitors in their respective sections. Some of these candidates are friends of the motion pictures, others are indifferent and others, again, are its enemies. Here, then, the screen should get into action. Help the friends of the picture all you can by advising your patrons in a nice, diplomatic way to vote for them. It is not necessary to get tangled up in politics in order to help these friends. Simply proclaim on your slides the fact that Candidate Jones or Smith has always been a friend of the motion picture and is in favor of proper Sunday entertainments. Let that fact speak for itself with the voters in your theater. If a man has been really obnoxious in his opposition to exhibitors of motion pictures then refuse to announce his candidacy to your patrons and work in some slides cartooning enemies of the motion picture generally without mentioning any names. The screen, like the page of a newspaper, is more effective in denouncing than in praising. Few candidates have been lauded into office, but many have been kept out of it by adverse criticism.

* * *

THE evils of overdone effects are deplored wherever moving pictures are seen and enjoyed. An esteemed contemporary relates that in a fine pathetic play recently a parrot walked across the floor. The "effect-man" behind the screen made a noise like the heavy tread of a truck-horse, and the effect of the scene was of course completely spoiled. "It is true," says the writer, "that the showman who wishes to be up-to-date awakened to the fact that, generally speaking, his effects are not true, and nine times out of ten give dissatisfaction and jar upon the theme of a good plot, distracting the audiences' attention and making one feel that you want to shout, no matter how rudely, 'Shut up, while I look at the pictures.' I think as matters are at present in this line, if votes were taken by the audiences to abolish the effects-man and his appliances, the proposition would be carried unanimously." The "effects," as "worked" by an overzealous trap-drummer, often vulgarize and degrade the picture. Here in New York, where vulgarity and lack of manners seem to be a distinct local characteristic, the trap-drummer and the "effect-man" are at their worst. They develop a perfect talent for spoiling pictures. Where the piano-player alone furnishes the accompaniment to the pictures, he or she, too, try to imitate "effects." The piano is tortured to produce the worst discords possible, and this always wakens the sympathetic echo from a few vacant-minded humans, greatly to the disgust and annoyance of the sane part of the audience. There are theaters in small towns not far from New York where the management would not tolerate such a nuisance for a minute. Music is used to give atmosphere and to help the picture, not to ridicule and debase it. The worst offenders are some of the big show-houses on Broadway.

* * *

IN Hamburg, Germany, a voluntary association of teachers looks at all the film releases shown in that city. The object is not censorship, but the selection of reels of educational value. The teachers communicate their selections to the police and the press. Not only the motion picture journals but the daily press as well prints the lists of commendable films sent out by the teachers' committee. We have before us the last list published, and it appears that out of a total of four and fifty reels specially commended by the teachers as being suitable for children only four are of purely European origin. The rest come either from American manufacturers or from producers who maintain a studio or market in America and who are consequently much influenced by American taste and sentiment. We think this fact is quite significant. It bears out what THE MOVING PICTURE WORLD has often pointed out—the better morale of the American-made picture. Some of our esteemed European contemporaries took us to task when we ventured to draw attention to this fact some little time ago, but in view of the decisions of teachers who are certainly not prejudiced in favor of American films, it does appear as if we knew what we were talking about. In the list of recommended films Pathe leads, closely followed by Vitagraph and Edison, while the remainder of the "honor" films is distributed among Lubin, Cines, Selig, Rex, Solax, Eclair, Gaumont, Itala and Biograph.

*

An analysis of the films as to subjects shows that the teachers' committee believes in clean comedy as an essential part of a special children's program. Out of the fifty-four reels specially recommended, twenty are purely comic pictures, twenty-five are either scenic, industrial or topical and the rest are pathetic or mildly dramatic, with two or three fairy tales to complete the variety. We believe that the work of these teachers is of benefit to every exhibitor in the city of Hamburg and to the industry generally. Would it not be well to have such a committee of teachers in every American city? The interest of the teachers would stimulate the interest not only of children, but of the parents, too, and the latters' attitude toward the motion picture would surely become favorable. If lists of these recommended films were hung up in the classrooms and printed by the press it would be bound to increase both the quantity and quality of the audiences in the electric theaters. What a splendid chance for building up Saturday matinees and adding to the prestige of the theater generally. There could scarcely be a much more effective and inexpensive way of advertising both the motion picture and the electric theater. In the meantime exhibitors might take a hint from the composition of children's programs by studying the kind and the proportion of the pictures selected by this teacher's committee.

Whom and How Many?

By W. Stephen Bush

ANY consideration of the motion picture as an educative force must deal with this very important question: "Whom and how many does the motion picture educate?" It teaches the very people whom the stage cannot reach, to whom the library remains a sealed temple and whom the church cannot interest. I have never sought any statistics on the subject, but such personal knowledge as comes unbidden to every dweller in a large city convinces me that a large percentage of pupils never graduate from the public schools and that the percentage of pupils who pass from the common schools into higher educational institutions is exceedingly small. A regular academic training is still the privilege of the few. The struggle for the winning of the daily bread is too intense. Commonly at the age of twelve to fourteen years the regular and methodical training of the mind has to be given up and boys and girls must enter the pitiless school of the world with Bitter Experience as its chief teacher.

"But knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll.
Chill penury repressed their noble rage
And froze the genial current of their soul."

There are night schools, to be sure, and popular courses of lectures and all kinds of settlement work. All these things, however, impose a greater or lesser burden on the brains, and through the brain, of course, upon the whole body. A boy or girl, a man or woman, who has gone through a severe grind of eight or more hours of work, feels little inclination to attend night schools or lecture courses. Even the visit to the library or the reading of a book entails mental work which, coming at the end of a laborious day, would depress rather than stimulate.

The vast armies of boys and girls, of men and women, trooping home after the day's toil is done crave relief and relaxation. They are tired and cannot bear any further strain on mind or body. To such we know the motion picture is school and church and theater and library all in one. The moment they enter the electric theater "knowledge's ample page, rich with the spoils of time," is again unfolded before them, now speaking to them in pictures that move along the screen. The picture imposes no burden and bestows its delights and benefits freely and without conditions. Not alone scenes from distant lands and glimpses of the past broaden and enrich the millions of minds, but any picture which addresses itself to the normal human heart and the average full-grown human intelligence carries a pleasing and instructive message to our vast audiences. Shut up in mill or factory or office during the day, with little or no chance to give the mind its play and pleasure, the great masses of the people look to the motion picture theater for recreation. Note the word "Recreation." It means a rebuilding of the forces of the mind and body. If, in this process of rebuilding, new images and ideas flow into the mind, we may truly speak of a triumph of the motion picture as an educator of the people.

To sum up, the motion picture teaches the great masses of the people, who are most in need of harmless diversion and entertainment. The picture is a topic of interest and discussion in millions of homes. It arouses curiosity about a thousand things, and makes people think. It is in the motion picture theatre that many who had begun to lose interest in the finer things of life pluck up courage to go to the library or ask questions of an educated friend or neighbor. The pictures not only teach but they arouse a desire for knowledge and develop an appreciation of what is beautiful and good. It is a common experience of librarians, within the personal knowledge of the writer, that whenever a great historic or classic feature film is shown, new and strange faces are seen in the libraries and inquiries are made for books on the subject of the film.

The most important educational function of the motion picture is its strengthening of the imagination. Therein lies the foundation not only of all mental but of all moral progress as well. It is safe to say that one picture out of three has the effect of strengthening the imagination. Now, the healthier and stronger your imagination the greater will be your understanding of life and your sympathy with mankind. Ignorance, stupidity, prejudice, narrow-mindedness, are almost invariably the result of a feeble or deadened imagination. When Macbeth does not know whether the figure looming up before him at the banquet is a real man or merely an apparition, he seeks to assure himself by looking at Banquo's eyes. Then he feels sure that he sees but a phantom: "for there is no speculation in those eyes." Speculation here is but a fine poetic variant of the word "imagination." The motion picture keeps alive this "speculation." The process is exactly the same in every human mind. If we are able to imagine well, if this precious faculty is kept on edge, we naturally strengthen our powers to realize. In his "History of European Morals," W. E. H. Lecky says that the power of realization forms "the chief tie between our moral and intellectual natures."

Let us see how this philosophy would work out in a practical, concrete case. Take two communities equal in every respect except that the one has a good electric theater and the other has not. The members of the one community have seen cinematographic productions for years, while to the other the motion picture is wholly unknown. Now a great social problem or some project for the common good is put before the members of each community. Who can doubt that the community whose intelligence and sympathy have been quickened and highly developed through steady attendance at the exhibition of good motion pictures will be better prepared to deal with problem or project than the community which has entirely missed these wholesome aids and influences?

Thus when we speak of the "educational influence" of the motion picture we want it understood that this influence reaches every man, woman and child who sees the pictures. It is not an obscure or occult influence, but it acts directly and with lasting effect. So great and profound is our faith and confidence in this educational influence that we would very much like to take all the enemies of the motion picture through a selected course of films. Then we think only those unhappy specimens who struggle willfully against the light would remain to scold and scoff.

KALEM COMPANY AGAIN IN JACKSONVILLE.

Mr. Kenean Buell and his company of Kalem players reached Jacksonville, Florida, on the 3rd, and are again located at the Dense Mansion, their former home. The members arriving with Mr. Buell are: Margaret Coutount, Mrs. Coutount, Anna Nielsen, Miriam Cooper, Hal Clements, Guy Coombs, Henry Hallam, Strome Boyd, Jr., Jesse Falano, Sam Stillwell, Lynn Dowling, and Mr. and Mrs. Earl Bradbury.

"Sunshine" (Essanay)

Reviewed by James S. McQuade.

ADMIRERS of Essanay pictures are assured of a strong, heart-stirring drama in "Sunshine," a regular release that will be given its first public presentation on October 25th. It has been produced by one of the Eastern companies, under the direction of T. W. Wharton, and the scenes have been excellently staged and finely photographed.

THE PRINCIPALS OF THE CAST:

Joe Roberts .....Harry Mainhall
"Sunshine," sister of Joe ....Miss Ruth Stonehouse
Father O'Brien .....Harry Cashman

This film requires a succession of dissolving pictures, which run concurrently with those of the main story for several hundred feet, the dissolving scenes showing the characters and the environment on as large a scale as they appear in the scenes of the main story. There is absolutely no confusion, although the two sets of scenes are running side by side, one to the right and the other to the left of the curtain. I understand that the Bell-Howell camera has been used for these dissolving views.

Harry Mainhall, who just won prominence with the Essanay forces in the role of Jack Tenney, in "The Voice of Conscience," makes another hit in the part of Joe Roberts. The scene in which Joe makes confession to the good priest, of his reason for committing homicide, is a most convincing illustration of the power of the photoplay to reveal clearly a complex story to the spectator. Mr. Mainhall's face serves as a mirror to convey his varying emotions and, in connection with his gestures, almost enables one to follow the confession without the aid of the dissolving views.

Father O'Brien, as enacted by Harry Cashman, is a fine characterization. It possesses venerable dignity, saintly charity and affecting sympathy. The sketch of "Sunshine," the erring sister, is well outlined by Miss Stonehouse.

THE STORY.

Joe Roberts and his tiny sister, Carrie, are cared for by a devoted mother, who was widowed early in her happy married life. Joe centered his affection on Carrie before she was able to leave her mother's knee. Her first smile of recognition affected him so pleasantly that he told his mother it was like sunshine, so "Sunshine," thereafter, was her name.

"Sunshine" had not reached her teens when she and Joe were left orphans. Before her death, the mother called Joe to her bedside and requested him to care for his sister. Joe promised, though there was little need for that, as his life was bound up in her welfare.

In his own words, as given in the subtitles, he proved how stanchly he kept his vow: "As the years passed, gee, how I worked for her. She uster come to meet me every day, and how all the boys envied me! One day she didn't come to meet me, and I went home alone, but couldn't find her."

On that eventful day, after searching every nook in their humble home, thinking she might be playing a joke to tease him, he discovered a note on the table, in her handwriting, which read: "Brother dear, I am going to be married, and have diamonds and wear fine clothes."

As we watch Joe, after reading that note, we feel that the blood freezes in his veins for a time. During these awful minutes, we understand that he fears the worst, and that his innocent, unsuspecting sister has fallen victim to the wiles of some heartless lecherous scoundrel. "Something seemed to snap inside, after I found the note," Joe said in confession to his good friend, the priest.

Then weary, despairing months were spent in searching for her, without avail. He lost his reason during these dark days, but still he continued the search, believing that his love would be rewarded in the end. His friends and neighbors called him "Crazy Joe," when they referred to him.

One evening, while crossing a bridge in the city, he spied a woman, feeble and poorly clad, trying to climb the parapet, so that she might throw herself into the river. Rushing up, he arrived just in time to prevent the suicidal act. To his horror, and yet delight, he discovered in the forlorn creature his own sister, "Sunshine." "I took her home, but she didn't smile no more," he tells the priest in his pathetic narrative.

Weary of soul and weak in body, "Sunshine" longingly

Scene from "Sunshine," by the Essanay Company.

waits for death. Joe's deep anguish and unfaltering devotion make her feeble life still more intolerable. All his coaxing and tender questioning fail to make her reveal the name of her betrayer. But chance brings the secret, so persistently kept hidden from him. He finds the photograph of a young man at her feet, one day, when she had fallen into a faint, from weakness. When she regains consciousness, he shows her the photograph, and knows from the fear in her eyes—fear for his own life and future—that he holds the key to the discovery of the man who had wrought her ruin.

And now the fierce search for her betrayer is begun. One day he discovers him. With the smile on his face of a man who has found his heart's desire, Joe follows the stranger to his home. Stealthily he follows him through the door, and when he emerges, after a time, the smile has given place to a look of placid content and satisfaction. A police officer and another man chance to stand near the entrance. Joe approaches them, and, displaying a bloodstained knife, tells them what he has done. They look on him unbelievingly, but the man in plain clothes enters the building and soon returns, confirming the truth of Joe's statement.

The confession finishes here, but the end of Joe is known, when it is revealed that this confession was made the day before his execution for murder. Poor Joe, and still poorer "Sunshine"!

"The Ship With the Lions" (Ambrosio)

By G. F. Blaisdell.

IT seems to be an accepted fact among film men that lions are the rage—and the more the lions, and the more in turn they rage, the better they are liked. Among the many lion pictures which the public has recently been privileged to see, probably none has had more thrilling situations than are contained in this latest production of the Ambrosio. Adding to the effectiveness of the film is the superb photography. Good photography these days is a common thing. Poor photography is the unusual thing. So when we see pictures that strike us forcibly, pictures that strike us in such unquestioned manner as to make us sit up in our chairs, we know we have something out of the ordinary. In "The Ship with the Lions" there are many good scenes—and great discretion has been used in the tinting of them. There is one picture that particularly stands out. This is when the man at the masthead sights San Blas Bay. It is a night scene. The sailor, with flag in hand, is shown

Scene from "The Ship with the Lions" (Ambrosio).

in the masthead signaling the shore. It is close camera work, and the man and the mast are most effectively silhouetted against the sky. Also it is a thrilling scene where Jeanette, in love with the captain of the ship, and determined to cast in her lot with him, goes to the cage of lions and throws up the bars, releasing the six lions into the hold.

The story opens with Johnson, the "impresario," engaging Jeanette as lion tamer. The lions are to be shipped on the Audacious, a three-masted brig. Captain Stormfield is in command. The lions are restrained in great cages, which are lowered into the hold of the ship. The captain receives instructions that at San Blas Bay he will receive on board four barrels of golddust, but the crew is to be told that the barrels contain lead. In the hold the lions are inclined to be somewhat playful. One of them reaches out a great paw and fastens a claw into the skirt of Jeanette. She is pulled away just in time, but not before the king of beasts has torn the garment.

After the golddust is shipped at St. Blas Bay and safely stored, Johnson notices a few grains of metal which to him do not look like lead. He thinks they very much resemble gold. His manner plainly indicates that he will investigate the matter further.

As Jeanette is feeding the lions in the hold, the Captain speaks to her. He is very much interested in the lion tamer, and in every way possible tries to win her attention. He gives her a flower. The act is observed by Johnson, who at the first opportunity remonstrates with Jeanette. The lion tamer is a clever woman. She laughs at the impresario, and the lion man is in love with Jeanette more than ever.

There is an interesting picture enacted on the deck of the ship. It is bright moonlight. Jeanette is lying by the side of the vessel propped up on cushions. The captain is bending over her and very evidently making love to her. The two leave the romantic spot and retire to a cabin. The captain pours out two glasses of wine, which they drink. Johnson peers through the window and sees the lovers. A reverse scene shows the face of Jeanette through the bars against the window. Johnson retires in rage and goes to the hold. He takes a gimlet and bores into one of the casks. As the yellow metal flows into his hand he is confirmed in his previous opinion that it is nothing other than gold.

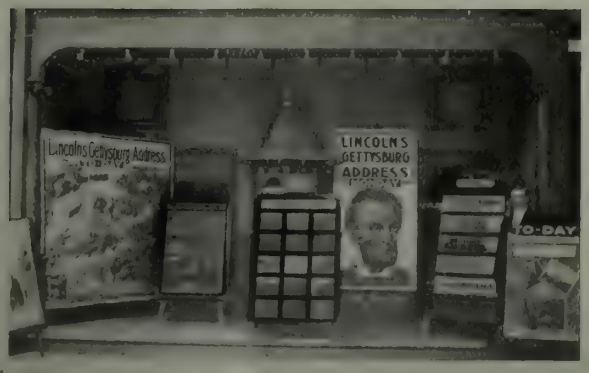
Johnson goes on deck. The crew is grouped about the forward part of the ship, at rest after the work of the day. They are drinking their grog. The impresario goes among them. "Mates," he says, "on board this ship is a lot of gold. Let us get rid of the captain, and each of you can roll in gold." The men pay close attention to what Johnson has to tell them, and evidently fall in with his plans. The captain leaves the cabin. He scents trouble and goes straight to the men on deck. There is a short colloquy, but the captain is satisfied that the crew is bent on serious mischief.

Captain Stormfield retires, and taking Jeanette with him goes below, fastening down the hatches behind him. He opens one of the portholes and draws alongside one of the ship's small boats. Then he throws his lighted lantern in among a mass of inflammable stuff. Jeanette opens the lion cage. The beasts come tumbling out. The captain and the lion tamer retreat to the porthole and lower themselves into the small boat.

On deck the crew discover the smoke, and immediately open the hatch in order to get into the hold to extinguish the blaze. As the cover is removed the lions bound to the deck. The crew in terror jump into the rigging. The lions roam about the deck. The captain and Jeanette in their boat watch from a distance the burning vessel. The sea is calm, and the rays of the moon are reflecting in the water. The closing scene is of the crew, but a few moments before bent on the destruction of the captain, suffocating in the rigging.

CONCRETE PICTURE THEATER AT OSWEGO, N. Y.

N. A. Tifft, of Oswego, N. Y., is building in that city a concrete picture theater with a seating capacity of 400. It will have the requisite number of exits and the appointments will be in order. Power's No. 6 machine will be installed and the indirect lighting system is to be used.



HARRY REIFF'S LYRIC THEATER.

A Big Little Spot at Mt. Washington, Pittsburgh, Pa. Mr. Reiff on the Right.

"From the Manger to the Cross" (Kalem)

By W. Stephen Bush.

THE titles of this production to be classed as the greatest achievement in cinematography are many, but chief among them is the realism of it all. It is not a Passion *Play;* it is the very story of the Passion and of many incidents recorded by the evangelists. It is indeed a cinematographic gospel. Because of this sublime work it will be easier than it was before to "go forth and teach all nations."

There are only two standards of comparison which I can find: The Passion Play of Oberammergau and the Pathes' Life of Christ. The Passion Play in the Bavarian mountains lasts an entire summer's day, it has behind it the pious endeavors of more than seven generations and it has had the benefit of expert biblical study in even the minutest points. Its dramatic machinery is complete in every detail. The work of its actors is world-famous for its sincerity and its compelling power. In spite of this, if I had to choose between the loss of these films and the abolition of the Passion Play I would with little hesitation decide in favor of the films.

The Oberammergau Play is in the main nothing more than a dramatic recital, while the films reverently avoid any distinctly dramatic display; the Oberammergau exhibition seeks to portray events which happened in places thousands of miles away from Bavaria and which occurred in an environment, which no skill or art of man could re-create, while the films bring before our eyes not only the events and characters of the sacred records, but show them to us in the very places where they occurred. The reels show us the real Lake of Tiberias and the very type of nets in which Peter and the other fishermen of Galilee pursued their ancient calling; they show us the very road on which Joseph, Mary and the boy Jesus returned out of Egypt into their own beloved Nazareth; they show us some glimpses at least of the glorious temple of Solomon, as reconstructed by archeologists; they make the tragedy of the crucifixion stand out in plain but rigidly historic relief, using as far as this is humanly possible, the very ground on which it was enacted; they follow in the journey to Golgotha, the Way of Sorrows (Via Dolorosa), trodden by Christian pilgrims even to this day in honor of a very old and authentic tradition; they show us as it existed nineteen centuries ago the barren and desolate regions about the Dead Sea, where The Voice in the Wilderness was heard; we see the real Bethany, parts of the ancient road that led north out of Jerusalem in the direction of Galilee and along which Mary and Joseph had been travelling, when they became alarmed about the absence of their child; we are led to the very spot where the shepherds tended their flocks and where the first glad tidings were heard.

It would far exceed the limits of this article to enumerate more instances. I can only pause to commend the fine reverent spirit of the master hand which directed this production. In this respect the producers have consciously or unconsciously followed the Oberammergau school. A chaste decorum characterizes every scene. Treading on ground which was full of pitfalls they have not made one single misstep. The treatment of the "Childhood of Jesus" is typical of this rare judgment and perfect discrimination. The records of the childhood of Christ, as they are now accepted by the Christian churches, are very meagre. There are, however, a number of apocryphal or pseudo-gospel, which attempt to elaborate the plain and concise details of the authentic writers. In the miracle plays of the past some of the crude and improbable stories of Christ's childhood were often portrayed. The films show four exquisite scenes, one taken from the recorded events and the others either taken from old traditions or constructed out of the probabilities of the known events. The scenes in and about the home at Nazareth are beautifully conceived and full of a sweet and pathetic naturalness. In taking into the films an ancient Christian belief, that Joseph, Mary and the Divine Child were during part of their sojourn in Egypt near Babylon, the producers have added a charming and instructive scene, which will be new and most interesting to many audiences.

In selecting the actors and the costumes the producers have followed the best Christian traditions, as they have in the course of the centuries become embodied in a thousand paintings and statues. To conclude the comparison with the Pathe production it must be said that while there is more of a dramatic sequence in the Pathe pictures, the Kalem reels have the infinite advantage of giving us the real scenes and the real people of the east.

The exhibition in Wanamaker's Auditorium was attended by many clergymen. This expression was frequently heard at the end of the performance: "We hope they won't put this in the picture houses." With all due respect to these ladies and gentlemen we hope it will be put in every motion picture theater in this and every other country of the world. What story is fitter for human eyes to see than the story of Jesus of Nazareth? To whom did He address Himself more often than to the plain people? To whom did He preach on the shores of Gennesaret? Very much to the same people, who gather nightly by the millions in the motion picture theaters. His religion was for all the people at all times. Where is the missionary spirit of our Christian ministers and priests and churches? These men are indeed hard to please. When the motion picture gave stories of life, not failing to show the seamy side, these good people denounced it for being sensational and corrupting and what not. Now when the noble art of cinematography has produced its greatest triumph and has put itself to the loftiest possible use, there are ministers and pious ladies who raise their hands in horror at the thought of such "glorious pictures being shown in common picture houses." To some it seemed "shocking" that these pictures should be exhibited for money. Is this any more shocking than the payment of money to ministers for their services? An extreme willingness to take money for good and pious purposes has always struck me as a characteristic of most churches. If there are any benevolent and wealthy persons who cannot bear the thought of seeing people pay for witnessing these reels I suppose there is nothing to hinder them to rent a set and exhibit it free of charge. If their religious convictions take shape in that manner they are entitled to respect, otherwise their ideas are purely ornamental.

When five years ago the Pathes brought out their Passion Play conditions in the industry were chaotic and the personnel of the exhibitors was by no means imposing. In spite of this the Passion Play was treated with the utmost reverence everywhere and I cannot recollect any instance where the religious sensibilities of the audiences were outraged or offended. Conditions have vastly improved since that time and the personnel of the American exhibitor to-day compares favorably with that of men in any walk of either commercial or professional life. It may be assumed for a certainty that exhibitors will rise to the occasion and give these wonderful reels a worthy and appropriate setting. A musical program has been compiled which has some merit. It is, however, by no means the last word in musical accompaniment. A little Gregorian chant and music interspersed with classic music of a religious tinge would seem to be at least as fully effective as the singing of a number of hymns. The works of Gounod, Haendel and Bach will be found full of good popular suitable music. The pictures tell their own story and a lecture is scarcely needed. All the quotations from Holy Writ that are used in connection with the titles on the screen have been selected with great judgment and sufficiently elucidate every single scene.

The character of the subject will evoke reverence in every human mind. The work of the producers will increase this reverence.

EXHIBITION AT WANAMAKER'S AUDITORIUM.

By special arrangement with Mr. John Wanamaker, a private exhibition of the Kalem production, "From the Manger to the Cross," was given in the Auditorium of the Wanamaker Stores, New York, on Monday afternoon, October 14th. The exhibition was arranged especially for the clergy of New York and vicinity, and the big hall was fairly filled with ministers and their friends. The members of the Kalem players who took part in the making of the picture and who returned from their long tour abroad the preceding Saturday, were also present to see the effect of their labors for the first time.

There had been considerable preparation by the Kalem Company, in order to give the production a proper presentation before so distinguished an audience. The Schubert Quartette was engaged and, with Mr. Alexander Russell, organist at the Auditorium, held several rehearsals of vocal and instrumental selections of appropriate character. The Schubert Quartette is composed of these accomplished vocalists: George Warren Reardon, barytone; Forrest Robert Lamont, tenor; Mildred Graham Reardon, soprano; Marie Bosse Morrisey, contralto.

A brief word of introduction and explanation was spoken by the Rev. W. H. Jackson, and the presentation of the picture commenced accompanied by an organ selection, continuing without interruption. Suitable vocal and instrumental music was rendered as the various parts and scenes were unfolded, producing a most profound effect upon the audience. Before the second part had been shown there was scarcely a dry eye to be found in the assemblage. Intense interest was manifest throughout the entire production and many were the expressions of praise at the close of the exhibition.

The Kalem Company are to be congratulated upon so successful a presentation of so remarkable a production.

"The Non-Commissioned Officer" (Edison).

Reviewed by Louis Reeves Harrison.

REMARKABLE progress has characterized the Edison releases this year—this fact is a matter of general comment among those who view hundreds of pictures from a critical standpoint—and in fascinating evidence are the scenes of beauty and grand ensembles of photodramas like "The Non-Commissioned Officer." The interiors are all charming and in some of them the harmonious arrangement and grouping of characters displays a knowledge of composition so fine that it appears to be intuitive. *The agreeable presentation of a subject* is much slighted by producers, and is so important to the success of moving pictures that it is editorially urged in this issue.

"Picture sense" is badly needed in most photodramas. What is placed on the screen before our eyes night after night is often so lacking in balance and placing of the various parts that it jars the audience instead of producing the agreeable effect we all enjoy in nature or art. Sensation explains sentiment. The more beautiful an object, or the more harmonious the arrangement of detail in a picture, the more enjoyment is felt by those watching it.

Scene from "The Non-Commissioned Officer" (Edison).

The ball-room scene is masterly, and, throughout the drama, the eye feasts on a succession of delights that address themselves to the soul through the eye. I cannot too highly praise such careful and delicately adjusted work, because it marks the dawn of an art that exceeds the drama in its limitless variety of charm.

The story of this release is one of manly chivalry. The men opposed in the clash it presents both exhibit high courage, dignity of soul and the generosity which forms a part of great hearts. The characterization is that of men we love to meet and call friends, those who are incapable of doing what is low and mean. Oakley, an English guardsman, and Lieutenant de Berg of the French army are real men.

CAST OF CHARACTERS.

Oakley ..... Walter Edwin
Black, his friend ..... Charles Ogle
Colonel de Bellechasse ..... Robert Brower
The Colonel's Daughter ..... Gertrude McCoy
Lieutenant de Berg ..... Augustus Phillips
Members of the Regiment, Guests at the Military Ball, etc.

The photodrama opens in the cardroom of a London club. Oakley is engaged in a game and finds that one of the players is creating. He leaves the table indignantly, not deigning to give his reasons, but is followed by the cheat, in a deep scene, up a staircase, and a swift struggle ensues, with a tragic result. Oakley is advised by his friend Black to leave England at once. We next see him serving as a non-commissioned officer in the French army. He is in company with his Colonel when the latter is attacked by a gang of ruffians and pitches in with such vigor that he scatters them, saving his superior officer's life.

The Colonel is a fine old fellow with a pretty daughter and few French prejudices. Oakley is rewarded by being made the private secretary of Colonel Bellechasse with a result to be expected—he falls in love with the daughter. Notwithstanding the fact that he is compelled to keep his antecedents and "past" a secret, he makes swift progress as a lover and is on his way to better things when Lieutenant de Berg appears and discovers the relation. De Berg is openly a gentleman, outranking Oakley in service and socially, but he is democratic enough to fight in the open, man to man.

In the rivalry that follows, de Berg waives all questions of rank and challenges Oakley to a duel, the survivor to continue his suit without interruption. Oakley accepts—the types are fine looking fellows—and chances upon his old friend Black at a gay cafe. Black consents to act as his second, and a duel with pistols follows.

Every possible precaution has been taken to preserve secrecy because Oakley's act would be construed as a crime under the French military code. In spite of this, two soldiers chance upon the scene of the duel and see Lieutenant de Berg fall badly wounded at the hands of a non-commissioned officer. Oakley is arrested and cast into prison.

A court martial follows, a scene less brilliant than those of the ball-room and the cafe, but as admirably composed. The balance in these scenes is so perfect that it would make a much inferior release worth seeing. The court martial is conducted by the Colonel, but neither he nor the other officers can extract information from the chivalrous contestants.

A recommendation is made by the court of officers that Oakley be sentenced to five years of imprisonment for his breach of discipline in fighting a duel with a superior officer. Oakley's situation is a perilous one until a powerful combination of elements is made to preserve him from lasting disgrace. His friend Black comes upon an English attorney who is searching for Oakley with a notification that he is heir to a very large estate. Pressure is brought to bear upon the gallant old Colonel by his daughter in behalf of the man she loves, and Lieutenant de Berg contributes heavily to the result by a written statement to the effect that he alone was responsible for the duel. He testifies in writing, over his own signature, that the affair was brought about at his own instigation, though he is aware that this confession will lose him the girl he loves.

Scene from "The Non-Commissioned Officer" (Edison).

Very largely on account of the nobility of Lieutenant de Berg Oakley is released from imprisonment and given a free field of action by his maghanimous rival, de Berg causing himself to be transferred to another post.

The simple story ends happily after the old Colonel's prejudices have been overcome. The *telling* of the story is what counts heavily from beginning to end. The military costumes are not only brilliant but are accurate down to the most minute details; the fortress shown is a fortress, and the exteriors of military life are as near perfect as any I have ever seen in this character of picture. All the pains and care shown in selecting types and scenes contribute to make this photodrama a distinct advance over many others of its kind from an artistic point of view. It is very encouraging to see such splendid work done, as it promises much for an art that is becoming one of the most popular on earth.

A PHILADELPHIA WEEKLY.

The Avesta Film Company makes an announcement of interest to Philadelphia and Eastern Pennsylvania exhibitors. Beginning October 23, it will release every Wednesday the Philadelphia Weekly, which is designed to show on the screen all events of topical interest to Eastern Pennsylvanians. J. E. Moyer, well known to Pennsylvania exhibitors, is giving the bookings his personal attention.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

A THIRD of the fall season has passed and a scanning of the photoplay field finds everybody happy. Weather conditions have been very favorable to the picture houses in spite of occasional heavy rainfalls. The tinge of chilliness has worked to their interests and the majority of the box-office reports have been very gratifying. Some of the rainy nights have also worked likewise, I learned from personal observation, especially where the promenading was quite heavy and the change of weather sudden. Many nickels and dimes went over the little board in front of the box-office window from the hands of those who sought entertainment while waiting for the rain to stop, rather than seek shelter in vestibules, hallways, cafés or restaurants. This shows one big advantage the photoplay houses have over the regular theaters. Unless the attraction is a strong one and the advance sale is big, the latter houses have little or no chance against wet weather. I was in the neighborhood of Fox's photoplay house on Upper Broadway one evening when rain suddenly fell and the rush for shelter soon put standing room at a premium. In former days there was a crowding under awnings, or into vestibules until a surface car would come along, or a rush down convenient subway steps, or up the steps of elevated roads; but now the picture houses afford a shelter that is far more comfortable with an entertainment thrown in; and all at practically the same cost as a car-ride in former days.

* * *

Here is a suggestion that every well-equipped picture house should follow: Why not have a parcel and umbrella rental place in each house, especially in shopping districts. and in speaking of such districts those embracing the department stores are not alone thought. In the residential districts the conveniences suggested would attract many patrons and make visits more comfortable for other patrons unfortunate enough to get seats alongside of bundle carriers. This recalls a complaint I heard recently about managers allowing wet umbrellas and raincoats to be carried into the seats.

* * *

In many places these suggestions may be frowned upon because they will involve a checking and deposit system, but it must be remembered that the photoplay house of to-day is the temple of family amusement, and every convenience that will add to the comfort of the patrons and create in them a desire to repeat their visits must be provided. The managers who inaugurated the baby-carriage checking system set the pace and it is surprising that so many of them did not go further and provide conveniences for those who have no baby carriages to push.

* * *

A manager to whom the suggestions were made said, "I am wondering where this thing will end. I suppose the next call will be for a lunch counter. All the available space we have now is taken up by the requirements of the building, fire, health and, the Lord knows how many other departments, and it takes room for storing umbrellas, coats and packages." This is quite true, but it does not diminish the value of the suggestions from a business point of view. There is a good revenue to be had from people who would cheerfully pay the price of admission to have the use of a package room, or secure the temporary use of an umbrella, not speaking of the advantage gained by the management in drawing to the place the attention of people who might otherwise not have visited it. The lunch counter idea is perhaps a little far-fetched, but on cold, wintry nights it might be just as convenient to have the ushers distribute, at a nominal price, cups of hot coffee or tea as ice water is served in the good old summertime.

* * *

The cheaper stock company campaign to draw from the photoplay houses is in full blast, but the latter have not as yet sent out any C.Q.D. appeals. Most of the stock houses are running photoplays between the acts, although they do not advertise them.

* * *

The higher-priced theaters along the White Way are hanging out signals of distress, but studiously avoid admitting that the several picture houses along their line have hurt them. They attach the blame to the building through keen rivalry of an unnecessary number of theaters. A well-known theatrical critic says that the prospects for the future have caused many managers sleepless nights and already there are symptoms that the box-office receipts are not sufficient to make the theaters profitable. Meanwhile no complaint is heard from the old line houses that have gone over to the pictures, nor do the critics make mention of the drift of affairs that are taking the Frohmans, Shuberts and others into the photoplay field; all of which would seem to indicate that the mute drama and comedy productions fit in as a factor somewhere.

* * *

I have been following up the photoplay production of "Queen Elizabeth" (Sarah Bernhardt in the title role) in this city and vicinity and the results justify the conclusion that it is a matter of a short time when productions on a similar scale will be in the Broadway houses for runs. The pictures have done big business on the Loew circuit. Standing room the rule, and not the exception.

* * *

As I understand it, the Frohman idea on entering the picture field is to have entire reproductions in motion pictures made of their successful plays and produce the pictures throughout the country. To many minds such an undertaking would be a mistake, on the supposition that the reproduction would kill the original. An old-time manager takes a different view. He thinks photo productions will be an incentive to the public to see the play itself and hear the lines. "People will go to see a dramatization of a book they have read, or vice versa. The photoplay will be a self-paying advertisement created without the cost attending the engagement of a specal posing company, or the maintenance of studios. Of course, there is a big problem involved, and a costly one—the artificial illumination of a theater to get the pictures."

"Would not plays in their entirety become failures through monotony?"

"Of course. Eliminations will be made. What I mean by entire production is completely covering all action and not eliminating parts for the sake of restricting the reproduction to a given number of reels. The proposition is the same that has been adopted by many of the present photoplay producers. I well remember when I closed my vaudeville bill with a one-reel production of stories and plays that are now being produced as two and three-reel subjects. The old productions were curtailed for economical reasons and not because the subjects did not afford material for greater length. The demand for lengthy photoplays is increasing in this country as it has already increased in foreign countries and when such productions become more common than they are now the complexion of the film manufacturing field will change completely. It will be a case of the 'survival of the fittest' both as to the manufacturer and exhibitor, and also to the exhibitor. Those who have the big money to invest will be in the lead. Big productions take a lot of money, and there is a lot of it waiting for the arrangement of plans for the handling of big things."

* * *

He Found It.

A manufacturer furnishes the following as an exact copy of a letter he received from an Italian motion picture house manager in a New Jersey town:

"Dear Fren:

"i get the picher machine witch i by from you alrite but why you doan send me no handel. Wats the use the machine wen she doan have no handel? i loose to me my custmers sure ting you doan treet me rite. is my money not so good to you as the otha fella? i wate 10 days and my custmer he holler and the wind he no work the machine. you doan send me the handel pretty queek i sen her back and i order otha fella. Goodby. your fren

"DOMINICK SYLVESTURA.

"Since I rite I find the —— handel in the box. excuse me."

INTERNATIONAL CINEMATOGRAPH EXHIBITION IN LONDON.

A Cinematograph Exhibition will be held at Olympia, London, in March, 1913. Among those actively interested in this exhibition, and assisting in its arrangements, are representatives of the British War Office, the Canadian Government and the Queensland Government, the head master of Westminster, and the head master of Eton. It is the intention of the promotors to make the exhibition international in its scope, and manufacturers of every sort of apparatus connected with cinematograph throughout the world will be invited to exhibit their products.

"How Mr. Bullington Ran the House"

Reviewed by Louis Reeves Harrison.

THIS is one of the most delightful, if not the most, of Vitagraph comedies, and a work of art, besides, in character revelation. With Florence Turner, Flora Finch, Lillian Walker and Kate Price grouped around a jolly newcomer by the name of Hughie Mack—he will be very much of a comer if he does not get the balloon-head—almost any kind of shaking up of the dice box is liable to bring a throw of five sixes, and the tight box into which Mr. Bullington—undisguised Mr. Mack—gets himself, offers an abundance of humorous opportunity without horseplay.

Mr. Bullington is burdened with flesh and a weeping wife. He is the adipose head of a small family consisting principally of himself. Though he has an emotional wife, with headaches, tears and nerves, so have other men—that is a mere matter of form. Bullington has something more important than a wife in these strenuous days—he has an appetite—and when it comes to pass that the principal things he comes home to get are not cooked and served to meet his inner cravings he rises from the table and demands a new deck of cards.

Scene from "How Mr. Bullington Ran the House" (Vitagraph).

Florence Turner as Mrs. Bullington enacts the clinging vine, the frail creature of alternating tears and smiles, who leans heavily on sex privilege and her authorized provider during a wedded career largely characterized by genteel inefficiency and delicate evasion of responsibility. Her wifely duties are summed up in deluging her husband's coat sleeve with salt water from the unfailing fonts of her lachrymal glands, or in making a ghastly effort to laugh at his funny stories. The mobile face of the charming young actress, changing quickly in response to her varied emotions, is a veritable study in this new opportunity, and I could not help thinking, as I watched her, that a series of domestic comedies like this one would admirably suit her accomplishments and spice the Vitagraph program with a decidedly snappy flavor.

She is sent down to the kitchen to discharge the cook, to discharge Kate Price. Think of it! All the resolution delicate and refined Florence can summon is destroyed in one blow of Kate's mighty fist—on the kitchen table. The house jumps and weeping wifey flees to hubby. It is now his turn, and the scene that follows is highly amusing without breaking any crockery—for which let us all be thankful. Kate starts Lillian Walker on her way. Lillie's make-up is a triumph in converting her character to one very foreign to her nature, yet giving truth to the representation, making an exaggeration seem a personality from real life.

While she is pursuing her devious way, the funniest dowd that ever walked the streets, Bullington decides that he will do the cooking, and he does. Fat and fussy, he sweats and swelters, scorches himself and scalds himself, seasons retail soup with wholesale condiments, but he sticks to it, and again we are spared any tiresome smashing of china. He and Florence sit down to a self-prepared meal, and the rest is told by facial expression such as moving pictures seldom bring out. Just watching them I thought of the jingle:

"Accept this sage conclusion,
"Man is subject to illusion
"On subjects great and small,
"Say naught—he knows it all.
"There's little use of balking;
"Let him do all the talking.
"But the time to get the hook
"Is when he tries to cook."

Bullington's struggle between his egotism and his palate, with Florence watching closely and responding accordingly, reaches the heights of farce comedy and beyond. There is no violent action, no straining for effect, but I am sure the result will go over and reach the very best element in moving picture audiences. It is pure humor. This is the kind of photocomedy the little theaters need, indulging in breadth of drollery through refinement of characterization, going deep into human nature as we recognize it and bringing to the surface its amusing phases. Pure humor pleases all classes and offends none.

Lillie Walker as the new cook is decidedly funny when she is serious. Nearly all pretty girls in moving pictures are perpetual smilers. They can not divest themselves of a winning expression they have practiced before the glass for other—and let us hope higher—purposes than augmenting the enormous salaries they are supposed to receive. Lillie has a laugh that is all her own, but she does not use it at all. She does not have to. She blows up the kitchen and appears in the dining room the very last word in frights, her frozen face as streaked as a six-months-old film.

It is said that women never have any sense of personal guilt, and, on this account, are unable to reason logically. I do not know that such is the case, but the "it-was-not-my-fault" expression on the faces of the trembling wife and the stolid servant when they accompany the angry Bullington to his wrecked kitchen strongly tends to confirm the impression. The whole piece is replete with unvoiced truth about common human weakness, and right there lies its subtle merit. As the raw critics say in their first disquisitions, "it is true to life."

After Lillian what? When she is sent on her way, Bullington and his wife are in desperate straits. They try living on Uneeda biscuits and a bottle of milk, but these are prop-

Scene from "How Mr. Bullington Ran the House" (Vitagraph).

erties of the regulation motion-picture "poor room," where mother is fading away from the effects of a racking cough when the landlord comes to collect the rent. They learn over the phone that they can get a good cook, but she is an English woman with three children. In spite of these manifest disadvantages, they take her, and she appears before them, three tit-tat-toe children and all, in the austere person of Flora Finch.

Now follows an entirely new line of comedy of the clean and wholesome kind. The new cook's methods are startling in the extreme, but they are effective in the end. The wrecked kitchen resumes its normal cheer, and the dinner most formally served is without fault or flaw, hence the delightful comedy ends in what might be termed a "reaction of character," after a series of crucial experiences calculated to draw character strongly to the surface. The man, the ladies and the children are all human beings, not actors; the story is one of every-day experience in modern life, with only those slight exaggerations necessary to put the case strongly in a brief period of time. It is all sufficient that their amusing peculiarities are skilfully brought within the scope of our understanding and our sympathies.

CHICAGO LETTER

By JAS. S. McQUADE

GEORGE K. SPOOR, president of the Essanay Film Manufacturing Company, has returned to the city after spending nearly a fortnight with the Western company at Niles, Cal. The main object of his visit was for the purpose of completing arrangements for building a permanent plant in Niles. A tract of property, suitable for the purpose, was purchased, and the erection of the studio, developing rooms, carpenter shop, office, stables and garages has already begun. Six 6-room bungalows for the acting and working forces have been completed for some time. Negatives will be printed and developed at the Niles plant.

The production work of the Western company has grown to such proportions that a movable studio would no longer meet the requirements. Niles will be the headquarters for all operations of the Western company, although the entire Pacific Coast and the far Southwest will be drawn upon for scenic backgrounds and environment. The Western aggregation at present includes three producers—including G. M. Anderson, who has entire charge of all Western operations—nineteen actors and actresses, the camera squad, carpenters, etc., making a force of about forty people in all.

Mr. Anderson will always make headquarters at the new plant, and the other producers will be sent out to other sections of the Western country, as occasion may demand. The picturesque canyons adjacent to Niles will be utilized by Mr. Anderson in many of his forthcoming productions.

The output of the Western company, in the immediate future, will consist of Western comedies, of the Broncho Bill and the Alkali Ike type. Several fine scenics have now been made and quite a number are under way. Among these is an educational film giving an excellent pictorial description of the redwood industry, showing the method of handling enormous logs and their conversion into lumber. An expert cameraman is at present in the famous Yosemite Park, and is being assisted in every way, in securing a valuable scenic of Nature's wonders there, by the United States officers in charge of the park, and by Santa Fe Railway officials.

The Eastern companies, during the fall and winter, will engage in the production of dramas, comedies, problem plays, detective stories and melodramas. Mr. Spoor is much gratified over the steadily growing demand for his Eastern product, and is daily encouraged by letters from exhibitors complimenting him on their fine quality and photography.

Pittsburg Company to Build Studio in McKeesport, Pa. (?)

The Daily News of McKeesport, Pa., congratulates that city on the prospect of having films manufactured there, in the near future. The following excerpt from that paper gives particulars, but omits the names of the companies—one in Pittsburg and one in the East—concerned:

"Within a short time the motion picture fans of this city will have the opportunity of seeing moving pictures produced at home, a company now being formed in Pittsburg to open a studio in this section and produce pictures in the Youghiogheny and Monangahela river valleys.

"For some time this product has been under way, and at the present time the plans of the company are being completed. The stockholders include business and professional men of Pittsburg and several of this city, who have become interested, and in a short time the actual production of the pictures will be started.

"From a reliable source it has been learned that this city is being considered as the location for the studio, inasmuch as a studio could be erected just outside of the city limits, along either of the two rivers, and maintained at considerable less cost than one could be erected in Pittsburg.

"Connected with the company is one of the best directors of picture plays in the country. Over 150 persons will make up the company, including the actors, stage hands and others necessary to the production of a picture.

"The idea of a film company was first brought up when a society drama was produced this summer in Panther Hollow, Schenley Park, Pittsburg, and plans have been in progress since that time.

"Dramas, Western stories, etc., could be produced in this section with better scenery than can be secured in many other places, it is claimed by picture men who have visited this section.

"With the installing of a studio in this city, the coal mines, mills and the river valleys will be included in the picture productions.

"One of the largest Eastern film manufacturing companies has also considered bringing a company to this section for a short time to produce special features, and, should they come, it is likely they will locate permanently in this vicinity."

Minneapolis in Moving Pictures.

Plans were made recently by Chas. F. Stark, commercial agent of the Essanay Film Manufacturing Company, for a complete motion picture record of Minneapolis, including its industries, business center, pleasure spots and residential districts. These views will be presented at the Lyric Theater in that city, during "Made in Minneapolis" week, and will then be shown in theaters all over the country where the Essanay films are featured. A copy of all the films will be given to the Minneapolis Civic and Commerce Association to be utilized by its convention bureau and for general publicity work.

Nearly every activity of the city will be presented in the films. The larger factories will be pictured in operation; factory workmen and girl employees will be shown in groups. The university grounds and the students leaving chapel will be taken; the three leading newspaper offices will be invaded by the camera men, and motion pictures will be taken of the processes of producing daily news sheets. The governor and mayor will be posed at the entrance to the municipal building, a fast run of the fire department will be included; views of Nicollet Avenue and other downtown business streets with their crowds will go into the record, as well as busy interior scenes of some of the larger stores, and the series will be completed with pictures of the boulevards and the city's lakes, with sailboats and canoes moving on them.

By this means Minneapolis will gain the credit for being the most photographed city in the United States. Nothing that is characteristic or interesting will be omitted.

Chicago Film Brevities.

In my review, in this issue, of "Chiquita, the Dancer," I made a pen slip by stating that it was produced by the new Western company. It should have read, "the new Eastern company."

* * *

"The Charge of the Light Brigade" has made a tremendous hit in Chicago theaters. Great applause has greeted its presentation at all houses where it has been shown.

* * *

Mrs. R. Streeter, owner and manager of the Washington Theater, 22 and 24 North 40th Avenue, this city, was a caller at the World office last week. Mrs. Streeter is a careful and intelligent exhibitor and is doing good business. She has suffered several times recently by the careless booking of her program. She takes service from the General Film Company's branch at 117 North Dearborn Street.

* * *

Omer F. Doud, chief of the American scenario department, states that there is just now a dearth of good comedy manuscripts, and that there is a good chance for worthy scenarios of the comedy type. The American is ready to pay good prices for good comedy scenarios.

* * *

The American Meat Packers' Association held their annual convention in this city for three days last week. They visited the Selig plant, 500 strong, in autos, on Wednesday, October 16th, and were delighted with the sights and doings there. A motion picture of the visitors was taken as they passed a given point, while en route.

* * *

A private exhibition of "Starbucks," a two-reel feature subject by the American, was given at the Chicago Press Club, Tuesday evening, October 15th. Opie Read, who took the leading part, Jasper Starbuck, in the production, delivered a humorous lecture, "The Scarecrows," before the reels were run off, which was hugely enjoyed by all. Following the lecture, and before the presentation of "Starbucks," he gave a description of his experience as a motion picture actor. The droll humor of his remarks kept the audience in a roar. "Starbucks" will be reviewed in the next issue of the World.

* * *

Geo. H. Hines, of the Lyda Theater, on West Lake Street, reports a record breaking business for Essanay night, last week. Over 3,200 people attended. "Alkali Ike's Pants" made the hit of the evening. One old lady who could not

control her laughter went home, still giving voice to her merriment at the farcical scenes.

* * *

Manager Nehls, of the American, showed me a handsome set of photos of the "Flying A" stock company one day last week, which he has just gotten out. They will form an attractive display for any theater using the "Flying A" output.

* * *

Louis Freedman, president of the Freedman Amusement Company, Minneapolis, has purchased ground on Sixth Avenue North, near his Milo Theater, for the erection of a new vaudeville house, which will cost $26,000. The seating capacity will be 800. The Freedman Amusement Company owns two of the finest motion picture houses in the Twin Cities.

* * *

Edward Deussen has purchased the Arcadia Theater, 430 69th Street, this city, from Mrs. A. M. Cheshier. He took charge on Monday, October 14th. He reports good business.

* * *

S. L. Warner, of Warner's Features, is in Chicago, and will remain about ten days. He has appointed Phil Soloman as manager of the Chicago office, which is located in suite 307, 167 West Washington Street. The new office was taken possession of October 11th. The Chicago office will attend to the distribution of films in eastern Illinois and in Wisconsin. The Warner's Features are now handled in 20 offices, which thoroughly cover the United States. The Gaumont people handle Warner's Features in Canada. Mr. Warner informs me that a big military production, three reels in length, is coming and that it will be released in about ten days.

* * *

The M. & F. Feature Film Service has secured temporary headquarters in room 1005, 167 West Washington Street. Their permanent office will be located in suite 805-06, at the same address. These quarters will be ready shortly. D. Mundstuk and H. B. Fitzpatrick are the owners. Both men are experienced and well known exhibitors. They have entered the exchange business believing that they know what will best suit their customers in the line of money getters. "Sentenced to Siberia" is the title of a three-reel subject soon to be produced by this company. The story will be filmed as told by an eye witness, Mr. Mundstuk, himself, being that man.

* * *

William Ham, of Linton, Ind., who formerly owned and managed the Nicklo and Gem theaters there, is now in Chicago, in company with Aldadore Stewart, booking "Gypsy Blood" on the Illinois state right basis. Both of these gentlemen are well pleased with the courteous treatment received at the hands of Chicago exhibitors and state that their feature is in demand owing to the splendid success exhibitors are having wherever it is shown. Messrs. Ham and Stewart are surprised at the beautiful moving picture theaters in this section and at the vast sums of money invested. Mr. Ham advises any exhibitor from the smaller towns to take a trip to Chicago and get some ideas, stating that, "it is certainly worth a man's time and money."

* * *

Deputy Commissioner Knight, of Chicago, in a recent interview, stated that he is at present besieged with plans for moving picture theaters awaiting his examination. He remarked that it seems as if every alternate paper he turns over is a plan for a moving picture house. He said that people seem to have the moving picture theater craze and that, if the rush continues, it will be necessary to keep his force working nights in order to catch up. According to the list in Deputy Commissioner Knight's office, there are 732 exhibitors in Chicago, of which number 650 are exclusive moving picture houses.

* * *

The Famous Players Film Company of New York has established a Western branch, with offices at 809-810 Morton Building, Chicago. Mr. Frank Meyer was sent on from New York to take charge. Mr. Meyer will be more readily remembered, when his name is mentioned, as being connected with the Western Film Exchange, St. Louis. It will be the duty of the Western branch to handle all central state bookdren; Miss Helen Lindroth, Mr. Jack Clark, Mr. J. P. McMeyer has met with remarkable success, especially in the case of the Sarah Bernhardt feature, "Queen Elizabeth," which had an unprecedented run of seven consecutive weeks at the Powers Theater, this city, during the summer months. At the Drexel Theater, where it was shown last week, the management showed to capacity houses. It is now being booked for one, two and three-night stands.

KALEM PLAYERS RETURN.

When the big ship "Adriatic" docked Saturday, October 12, at its pier in New York, after a tedious hold-up in the lower bay of 24 hours it landed, among others, the now famous company of photoplayers known as the O'Kalem's— a tired but happy bunch of picture nomads. In the party were Mr. Sidney Olcott, the manager and director of the players; Miss Gene Gauntier, his assistant; Mr. George Hollister, cameraman, and Miss Alice Hollister, with the two Hollister children; Miss Helen Lindroth, Mr. Jack Clark, Mr. J. P. McGowan, Mr. Robert Vignola, and Mr. Allan Farnum, all veterans of the silent drama.

A host of friends were at the pier waiting for the boat to make its landing, and they fairly received the homecomers in open arms. After the usual formalities attending the return of an American citizen to his own country had been performed the little company dispersed to prepare for further exploits in the picture field.

Nearly a year has elapsed since the O'Kalems were suddenly summoned from Florida and started upon the tour which has taken them through Egypt and the Holy Land, to England and again to Ireland, the scene of their first efforts on foreign shores. In their absence they have accomplished an enormous amount of work, the crowning effort being the production of the story of Jesus of Nazareth, known by the title "From the Manger to the Cross." Many of this company's Egyptian pictures have already been seen. To these they have added some more Irish classics which will appear later.

Extensive plans for the future employment of this most capable company of players have already been made and they will soon be as busy as bees.

EDGAR JONES.

Edgar Jones, one of the Liebler & Company players, is now a photoplay actor. His past experience has included responsible engagements with Harry Miller, Viola Allen, Kyrle Bellew, The Holy City, and other high-class companies, in many of which he has been assigned leading roles. He is an exceptionally good rough rider and master of horses. He is now engaged with the Lubin Company, of Philadelphia, and making his mark in the silent drama.

The Moving Picture Educator

COMING EDUCATIONALS.

AMONG the newest releases of educational film, "Through China," Eclair, should prove interesting. China is now spoken of as "awakening." The flowery kingdom is more attractive, horticulturally, than any other land. If America is famous for the fruits of the earth, China is also for its flowers. Its primitive people are also a natural wonder. Its political transition is at this time more widespread than its religious changes; these together, however, are shaping a new China. As it is to-day, will be a splendid film of record as of beauty—may this film reach our expectation.

"The Evolution and Life of a Silk Worm," C. G. P. C., is of double importance. The evolution of the silk worm is one distinct lesson—its silk producing power is another distinct lesson, each of great value. Biology has nowhere bound up two-fold secret powers more wonderfully than in the silk worm. This film, therefore, possesses intrinsic value.

"The Manufacture of Paper," Edison, illustrates a mechanical metamorphosis. An article in daily varied use, such as paper is, often loses its value through its common familiarity. To show its method of production will in itself please; to show much of its origin will be a lesson in the value of that which is often wasted.

"Life in Caucasia," Gaumont, introduces another of those unknown fields of human existence with which cinematography is now making us familiar; truly its explorative and revealing powers are one of its strongest educational aids. "The Eclipse of the Sun," by the same firm, is a combined astronomical and geographical lesson which will enlarge the power of the class-room, as much as it aids the scientist.

WHAT IS THE PROPER RELATIVE POSITION OF A PICTURE SHOW TO A PUBLIC SCHOOL?

In New York City recently a license for a moving picture show was refused because the building to be used was in too close proximity to a public school. Let it not be supposed that the refusal to grant the license was based upon any objection to the moving picture, but only because of the location; it was felt on all sides by those interested (except perhaps the exhibitor), that a sort of rivalry or tempting allurement would cause a degree of detractive power from the full value of the school work. There is no doubt this is true and wise, if there is any relationship between the school and the picture, their objective must be identical. When the schools and the moving pictures have any interests in common, the picture machine must be in the school; when the school and the picture have not one common interest the school building and the picture house must be a reasonable distance apart.

This incident is only another revelation of the growing proof of the need of combining the advantages of the moving picture with the every-day appliances of the school. Only recently did we advocate a "moving picture machine in every school," with the hope that the day is not far distant when, by the production of a suitable machine, this will be possible even in the country school-house.

Moving pictures and public schools must combine and not compete; their work must be friendly and not antagonistic. No two powers were ever made more necessary for each other than cinematography and education; the former is the great illustrator of the latter. Without the cinematograph education has made great strides; with its aid it will increase its power manifold. It is not simply "making two grow where one has grown before"; it is causing results to come forth "thirty-fold, sixty-fold or a hundred-fold."

A LEAP FORWARD.

From an educational standpoint, the new Kalem series of the "Life of Christ" is not only an advance in practical cinematography; it is a distinct leap forward. To those to whom educational cinematography is painfully and tantalizingly slow, this series will come with great encouragement, showing that progress is not herein slow and methodical; but spasmodic, and by leaps and bounds. It would be impossible to find a better subject to secure thorough and widespread advancement than the "Life of Christ"; it will be everywhere welcome and carry with it the proof (which some are slow to realize) of the adaptability of the moving picture; it will also, at the same time, remove the stain of the former stigma, which many allow their minds still to retain, against the early misuses of the moving picture. As an educator and purifier, therefore, it will do much good.

It will also, without doubt, open the door to other similar and stupendous undertakings; showing that cost, time and labor are equally repaid. The merits of the picture are not to be considered here, the writer's sole desire at this time is to draw attention to the value of the fact that this great picture accentuates the educational strength of moving pictures, as none of its predecessors have done.

When full consideration is given to the great difficulties met and overcome in this famous land of the Nile and the Jordan, the geographical and historical importance, the great moral and religious teaching imparted, it surely will cause other seemingly stupendous enterprises to lose many of their obstacles, and make the way easy for anything and everything else; if "The Life of Christ" can be extracted from the necessary combining conditions of to-day, nothing can be impossible that is of necessary and educational value. The Kalem "Life of Christ" is a triumph of the highest educational cinematography.

THE MORAL AND EDUCATIONAL VALUE OF KALEM'S "LIFE OF CHRIST."

The art of cinematography is exalted by the Kalem picture, "From the Manger to the Cross." The moving picture is lifted from the depths to which it has often been cast down. Whatever abuses inferior minds may cause the moving picture to depict, it can never be forgotten that this film exists to rebuke them. The rapidly decreasing ranks of critics will be entirely silenced when they realize the value of its capabilities. The whole moral standard of the moving picture finds its climax in this work. As an educator every church, institution and school (Sunday and day) is given an elaboration of that of which only parts were known, and of which much left to the imagination is now made plain. To the world at large, the unschooled, the unchurched, and the "submerged tenth," all of whom were neglected, yet all of whom see the pictures, this film story will be a great evangelizer.

We noted some time ago that people were reading the books that gave the subjects of the pictures; this being so, the pictured Life of Christ will lead to more Bible reading, and a greater familiarity with that knowledge most valuable to all men everywhere. Furthermore, the example set by this work will lead to many similar ones of kindred value, and the whole realm of educational moving pictures will be increased.

EDUCATIONAL PICTURES IN GERMANY.

[From Consul General A. M. Thackara, Berlin.]

The German Ministry of Education is considering the feasibility of using the cinematograph in certain courses in the curricula of higher educational institutions. During the present vacation period the large manufacturers of cinematograph films were given an opportunity to show to the designated educational authorities films adapted to such purposes.

A well-known philanthropist has donated to the schools of Berlin two fully equipped moving-picture machines. One of these machines is to be used in the Fortbildungs-Institute für Oberlehrer (Continuation Institutes for Higher Teachers) and the other in the high schools of greater Berlin. Cinematograph films are now available for anatomical, biological, and bacteriological courses.

Many schools in Germany are equipped with stereoscopes and also lanterns for stereopticon slides. Pictures for such machines are used in connection with courses in the following studies: geography, mineralogy, zoology, technics, art, and certain courses in literature where pictures of poets and authors are desired.

Doings at Los Angeles

New Picture Company at Los Angeles—Sennet and Mace in Bear Hunt—Briefs.

TWO full reels, completed, represent the first week's work of the new Egan motion picture company which has just been established by Frank Egan head of the Egan Dramatic school of this city. The company is occupying the plant of the Pacific Motion Picture Co. on Temple street opposite Echo Park for the present and will probably remain there until a suitable location can be found and a plant constructed.

Norman MacGregor, an actor and stage manager of many years' experience, has been engaged as director of the company and will have the responsibility of getting out two 1000-foot reels a week. He formerly lived in Los Angeles, but has been away for several years. Last season he was on the road with "The Barrier" company. As soon as the right sort of a man can be found he is to have an assistant.

In one respect Egan will have a big advantage over other motion picture companies, for instead of having a big actors' salary roll to pay out every week he will have money coming in from this direction. A large proportion of the members of his company are dramatic students who are glad to pay from $50 a month up for the experience they obtain from working in the pictures under a competent director. The old fashioned stock company plan is to be tried out with this company. That is, the subordinate parts will be taken by the pupils of the school and the leading parts will be taken by actors and actresses of established reputation who will be brought to Los Angeles from time to time to appear in the pictures. Arrangements have been made with David Belasco, John Cort and Oliver Morosco to obtain the services of the several stars who are under their management. James K. Hackett, who worked in the new company's premier picture last week, established the precedent.

Egan is still unprepared, he says, to disclose the channel through which his productions will be released. It has been definitely announced, however, that the first two reels were not up to the standard demanded by Egan and will not be marketed.

Strong dramatic photoplays just now are the greatest need of the new company and Mr. Egan is planning to hold a photoplay contest in which big prizes will be offered.

Horne Causes Comment.

"Pop" Horne's unique line of advertising for his Spring street theater is still the talk of the town. His chatty, good natured, brutally frank comments on the films he exhibits from week to week have attracted more attention than any kind of an advertising scheme that has been tried in connection with any other motion picture house in Los Angeles. He finds that it pays, occasionally to anticipate unfavorable comments which his patrons might make about the programs the General Film Company sends him, and certainly he has no critic more severe than himself. On the other hand he doesn't hesitate to sound the praises of a good program, as he did this week. Here is the message people stopped to read on the big bulletin boards in front of his house this week: "Three Comedies That Are Not Sad. No. 1—A Selig Comedy. 'An Assisted Elopement.' To the habitual grouch: Do not see this unless you wish your habitual temperament to have a rude shock.' If you come out laughing don't say you had no warning. No. 2—A Biograph Comedy. 'The Line At Hogan's.' I'm still warning the grouches to keep out. Perhaps you can find a Broncho Billy picture somewhere. No. 3—Another Biograph Comedy. 'A Ten Karat Hero.' I'm again warning all you grouches not to see these comedies. Please don't come, I beg of you. A Vitagraph Drama. 'Her spoiled Boy.' A well told Western story. Regards to Broncho Billy. Goat Man please write."

Sennett and Mace Meet a Bear.

Mack Sennett, director of the Keystone company, tells a thrilling story about a hair raising adventure that occurred to him and Fred Mace this week. The Keystone company was engaged in making a comedy in Griffith Park, which, by the way, is not a park in the sense ordinarily understood by the term, but a 4,000 acre tract of mountainous territory located on the outskirts of the city limits and maintained by the municipality, to which it belongs, in its original natural state. The services of a bear were required in the picture and Sennett had engaged one from a menagerie. According to his version the bear had a mean disposition and refused to be a motion picture actor. Instead it took after Mace and Sennett who started toward the top of the mountain. At length our heroes reached the summit. The bear was so close behind that they could feel his hot breath. They ran out along a point and then discovered that they were on the brink of a precipice 1000 feet high. Behind them was the on-rushing bear. Ahead of them yawned the chasm. There were only two things to do, and either one was certain death. Mace says that they turned back and were devoured by the bear, but Sennett insists that they leaped. The reader will recall that in the opening sentence of this paragraph it was stated that this adventure had occurred to Sennett and Mace. One suspects that it occurred to them when they were trying to figure out something for the press agent.

Duress for School Promoters.

H. J. Brand, president of the non-existent Brand Advanced Motion Picture Co., and Fred Osborn, director of the New York School of Acting, are still in the county jail waiting trial on charges of having violated the state labor laws by soliciting and accepting fees for obtaining, for would-be motion picture actors, positions which did not exist. Osborn's case will be heard October 30 and the disposal of the charges against Brand will await the outcome of the first case. Meanwhile the New York School of Acting has apparently gone out of business for the offices in the Canadian building are closed and the sign has been taken off the windows. The two men were arrested by J. J. Eagan, deputy state labor commissioner, who alleged that Brand advertised for actors for a motion picture company he was "going to" start and that applicants for the position were referred to Osborn who charged them for lessons in acting which were to make them proficient. None of them had ever become proficient up to the time the arrests were made.

Brevities.

D. P. Shull, of Long Beach, an enterprising photographer, is cleaning up a bunch of money on the presidential campaign by selling sets of slides to motion picture exhibitors all over the country. As soon as the conventions were over Shull communicated with the headquarters of the several political parties and obtained copies of the latest photographs of the respective candidates. He has made them into a set of four slides, one of Roosevelt and Johnson, another of Wilson and Marshall, a third of Taft and Sherman and the fourth of Debs and Seidel. An advertisement in the Moving Picture World brought a flood of orders and he was obliged to work nights to fill them. Many exhibitors bought the slides solely for use on election night. For that matter, one of the four is certain to be useful occasionally for four years.

* * *

Field work of the various motion picture companies in this vicinity was interrupted one day this week for the first time since last May. The occasion was the first rain of the season. The advent of the rainy season means, according to the experience of other years, that there will be a couple of weeks of rain between now and Thanksgiving and then a couple of months of good weather with the usual Spring rains to follow. However, the possibility of getting five or six months at a stretch each year without a single interruption on account of weather is one of the things that makes Los Angeles the greatest motion picture producing center in the world.

* * *

Improvements at the monster motion picture plant of the Universal company at Oak Crest in the San Fernando valley are going forward rapidly. There are now four big stages completed besides a Western town which has been built for the double purpose of backgrounds and utilitarian use. The fixed population at Oak Crest, including the Indians now numbers about 300. The company has about 20,000 acres of land with a sure enough mountain range on the ranch and by the first of the year will have the largest motion picture plant in the world.

* * *

Indications are that between now and the first of the year eight high schools in Los Angeles county will be showing motion pictures regularly in connection with the school work. Two high schools already have adopted them. At Long Beach and at Venice moving picture machines have been purchased and installed and arrangements have been made for a regular film service of educational subjects. Six other high schools are at the present time negotiating with the local branch of the General Film Company and if satisfactory arrangements can be made for film service will also install machines.

* * *

It is reported here that the Western Lubin company which is now working somewhere in Arizona is to move in about a month and will be located permanently in this city. There is no one connected with the company in Los Angeles to confirm or deny the story but the report is said to have come in letters passing between motion picture actors.

* * *

The Novelty theater on Main street displays a large sign in front this week bearing the message "Ice Water Furnished Our Patrons."

* * *

Nearly all of the downtown picture houses this week have arranged with one of the telegraph companies for bulletins and are furnishing their patrons with the returns, inning by inning, of the games between the Giants and the Red Socks. Clune's Main street theater went one better and installed an elaborate, expensive and complicated electrical device which showed the diamond and pictured the plays as they were made.

POWELL.

Pursuing the Pirates

George Kleine Gives Timely Interview on the Copyrighting of Films.

By James S. McQuade.

A GREAT deal of interest has been aroused in film circles by the advertisements of George Kleine, covering copyrighted films, in the trade papers of last week. Several free-lances, who have, without regard to the rights of others, handled duped films, or originals picked up at second hand in Europe, against the rights of exclusive agents in this country, have been made nervous by the evident determination of legitimate importers to prosecute infringers.

In order to secure a further expression of his views in this matter, I called on Mr. Kleine, who was kind enough, in the midst of other pressing business, to favor me with an interview. His attention was drawn to the unusual interest taken by the trade in his advertisements in the trade papers of last week, which warned smugglers and infringers against bringing into this country any prints of the films he controlled. Reference was also made to an advertisement by Eclair, on the same subject, in the Moving Picture World, in the same issue in which his advertisements appeared, and on being asked to assign a particular reason why such action should be taken at the present time, Mr. Kleine replied at length, as follows:

"There are two reasons which make it particularly timely. First—The passage of the amendments to the copyright law, of August 24, 1912. For the first time in the history of the trade, moving pictures are specifically mentioned in a copyright law; reasonable and particular methods of obtaining copyrights are provided, and the nebulous conditions of olden days are no more. The film being a latter day invention, we had a difficult time of it, as did the customs division of the Treasury Department, trying to fit antiquated schedules, both in the tariff and in the copyright laws, to a new product which was practically unknown to the law-makers when the laws were passed.

"Before the tariff of 1909 became law, the government insisted upon classifying films for duty as manufactures of celluloid, at 25% of the foreign value plus 65c. per pound weight, in spite of the tariff provision that specifically covered photographs at 25% only. The government officials maintained that a photograph was not a photograph when it was a moving picture. Mr. Berst, of Pathe Freres, and myself fought these cases before the Board of Appraisers and through the courts for years, and finally received decisions in our favor, admitting that a moving picture is a photograph. Copyrights covering motion pictures were more involved; they were not specifically mentioned in any amendment to the law, prior to August 24, 1912, and public officials were compelled to use their judgment in classifying them. In the rules and regulations for the registration of copyrights, issued by the copyright office in 1910 (page 8, paragraph 15), the copyright office ruled that moving picture films were photographs under the law. This classification was decided by the courts to be in error, and that a moving picture was a dramatic work, under the copyright law. In continuing uncertainty and doubt, many film manufacturers decided to drop the copyrighting of their films and, instead, embodied their trade mark in one or more scenes of each film, so that any duper in copying the film would be compelled also to copy the trade-mark and become liable to a penitentiary sentence—Uncle Sam being much more precise and insistent in protecting trade-marks than copyrights in the past.

"In the fall of 1907, at which time duping had become flagrant, dupers, utterly regardless of appearances or the rights of others, operated almost openly. A number of manufacturers and importers applied to Judge Kohlsaat, at Chicago, for an injunction against a Chicago duper. The law was so clear in the matter and the fact so well established that it did not require ten minutes for the issuance of a temporary injunction, which was later made permanent. This put an effectual check to the duping of films.

"Second—The free lance in the business—sometimes an innocent party, but usually one of those plastic moralities that square their consciences with any act that would not land them in jail—being estopped from duping, succeeded occasionally in picking up, in the European market, a second hand print of some feature subject. These could not be obtained from manufacturers such as Cines, Eclipse, Pathe, Gaumont, Eclair, Great Northern, etc., for this country, each of the manufacturers having important contracts covering exports to the United States, so they were picked up, here and there, at second hand and shipped to the United States.

"As these were few in number they did not interefere seriously with the business except to annoy exhibitors, here and there, who obtained their films legitimately. With the increasing use of special feature subjects, the temptation to smuggle foreign features into the United States became greater; efforts were made to obtain prints for the United States from European agents or manufacturers, and from film exchanges or exhibitors. While every effort was made to protect the American market, an occasional print was brought into this country, in violation of existing contracts.

"The passage of the amendment to the copyright laws of August 24, 1912, removes all doubt as to the proper method of copyrighting moving picture films, and an effectual check is placed upon illicit importations. The penalties are severe, and those who are disposed to treat them lightly may require a lesson such as the man from Philadelphia received, who is now serving a three-months sentence for attempting to smuggle two films into the United States.

"I have contracts with the Urban-Eclipse and Cines companies granting me the exclusive American rights to their films; and, to double-rivet them, although not essential, I have further specific contracts giving me the right to copyright and assume the ownership of all American copyrights, covering their entire productions, contracts carefully drawn by American attorneys, with a view to active prosecution of any violation.

"I am copyrighting every feature I import, and then preparing to follow up any illegal print (that is brought to my notice) of films that I control. That means either dupes or originals picked up in other countries and shipped to America. If the latter pass the custom houses of our principal ports—and I shall keep them all posted from Portland, Maine, to New Orleans, and from Portland, Oregon, to Key West—I think that the reward which I offer for information of the existence of any print in the United States, except my own issues, will bring me the information wanted.

"To remove any doubts, I will state in our advertisements in the Moving Picture World the subjects for which the reward will be paid. I do not want to be swamped with a lot of notifications of the appearance of our subjects which do not bear the copyright mark, as almost all of our previous releases remain uncopyrighted, nor will the reward apply to any copyrighted films that are not specifically advertised as being included in the list for which a reward is offered.

"For instance, our advertisement of "The Lion Tamer's Revenge," which appeared in the Moving Picture World dated October 12th, states that I will pay for certain information giving the location of any prints of this film, in the United States, which do not bear my name and copyright notice.

"Similar advertisements will be printed to cover future subjects in the same manner. Whenever the reward notice is not printed in connection with a definite film, the reward is not offered.

"Do you grasp the effect? Any sweeper, janitor, office-boy, booking-clerk, correspondent, manager, exhibitor, operator or man in the audience, who notifies me of any illegal print, receives $50 regardless of any further action. All I want from him is a report by wire or letter that such a print can be found in some certain place and to locate the print. Then he gets the fifty.

"Next, and in addition, if this information enables me to seize the print, to get the injunction provided by law, to put the infringer in jail, and to sue for damages, the informant gets $500 and one-half of all money damages I may collect under court decisions. I figure this will make it worth while for thousands to watch for infringements. The reward goes once for each print; that is, if more than one print should make its appearance, the first man, woman or child that sends me the information about each print will get the reward as outlined. The offer holds good in every case, for six months after release date.

"You have had a private view of 'The Lion Tamer's Revenge,' and need no comments from me. Other strong features are coming, and particularly one which has been in the making nearly one year past and is now finished. It is six reels in length, but will probably be reduced to four reels to suit the American market, although the necessity of cutting away even one foot is regrettable. You know it is not my habit to exaggerate, but no superlative used to chracterize this coming feature can be excessive or beyond its deserts."

"What is the subject?" I asked.

"Pardon me, but I do not want to make it public at this date, as we will probably not release it before the holidays," was the reply.

"My manufacturers are co-operating with enthusiasm in the matter of copyright protection," continued Mr. Kleine. "I have been laying the foundation conservatively, for some

time, consulting counsel and the copyright office, and familiarizing myself with the law. I am now prepared to take action, and to prove to the unholy band of infringers that law is law and that, though sometimes slow, it is based on equity and fair dealing.

If any man doubt its efficacy, let him give me an opportunity to make a test case and establish a needed precedent for the chastening of dupers and infringers generally and for the benefit of the decent element in the business."

A STRONG WEEK FOR KLEINE.

A program of three excellent releases is offered by George Kleine for the week ending October 26th. "The Invited Guest" is the title of the Tuesday subject; the film describes in vivid fashion the warm reception tendered to a gentleman who is invited to take dinner at the residence of a friend. He accepts most eagerly, but is totally unprepared to meet the vociferous manner in which he is received by the children of his host; the youngsters take it upon themselves to see that not one dull moment shall mar his pleasure, and they certainly make life miserable for the poor fellow in every possible way. He stands it as long as he can and then departs vowing to "regret" all family invitations to

MR. GEORGE GAMBARDELLI.
Appearing in Kleine-Cines.

dinner in the future. Mr. George Gambardelli, the well-known Cines comedian, does excellent work as the "guest." The film will cause a great deal of amusement.

To complete the reel an artistic travelogue subject "Ascoli Piceno" displays before our eyes many beautiful views of this interesting town in southern Italy.

The Eclipse offering is a three subject reel, made up of a good lively comedy, an industrial and a charming travelogue subject. "A Persistent Fly-Swatter" describes the antics of an extremely energetic enemy of "Mr. Fly." He finally accomplishes his purpose but at what a cost! It will provoke many laughs. "Making Briar Pipes," industrial, is very interesting and instructive; the film depicts the entire process of manufacture, from the cutting of the rough briar to the final fashioning and polishing of the finished product. "In the Ossau Valley," is a first class scenic picture which includes the additional attraction of containing several exciting scenes in an arena where fierce bulls are being trained for fighting.

For the Saturday subject, "A Turn of Fortune," is the title of a first class drama which describes the perseverance and pluck of a young man, in the face of overwhelming difficulties. Mr. Alfred Bracci, as the unfortunate but worthy young fellow, looks the part, acts it well and with the help of several others makes the release a very praiseworthy effort.

Dr. L. M. Slocum, Picture Pioneer.

DR. SLOCUM, a live wire in moving picturedom and also one of the old timers in the theatrical business in the Northwest, has been very ill in a New York hospital, but is now well on his way to recovery. For the present he is located at 240 West 52nd Street, New York, and accorded a representative of THE MOVING PICTURE WORLD an interview. He is a man of middle life and has the cordial, warm-hearted manner usually found in those who have grown up and expanded with the great West.

Dr. Slocum was coming to New York on a visit when he was injured internally by being thrown against the seat of a Pullman car. This happened on August 2. He paid little attention to it for a day or so, but it grew worse. He became so sick that he was barely alive when he reached the city and was taken to a hospital where he was, at once, put upon an operating table. He attributes the fact that he is now nearly recovered solely to the skillful attention and careful nursing he received. Our representative found him still very weak, but in cheerful frame of mind and full of plans for extended work in the near future.

Born here in New York City, he has not yet had a chance to see the completed Brooklyn Bridge. It was still building when, as a lad, he went to Utah in 1872 to live with his uncle. High Bridge he has seen and a day or so ago, he was able to walk out far enough to see an elevated train pass. Up till now, his illness has kept him from seeing any more of the city, except the faces of his friends of whom he has many.

For almost two hours Dr. Slocum talked, recalling old days here in the city and early times in the West while it was still woolly. He is a most delightful mimic. Now and again, some one else spoke through his voice with characteristic inflexion. This voice, so different from Dr. Slocum's own and so true in the different forms it takes, brings a very vivid impression of personality and pictures the one he mimics far more clearly than any description.

The first moving picture that he ever saw was in Spokane, Wash., in 1895. He was then managing the Spokane Fruit Fair under Herbert Bolster and, as a show, they got a musical program, with one moving picture. It was a comedy called "The Lone Fisherman" and was very funny, but it was very weak on steadiness. The flicker was very annoying. Because of this, it wasn't very popular. "Flicker," said he, "was our one great obstacle in those early days. People got so they'd stay away from any show at all, just because there was a moving picture in it." He would hear them exclaim, "Say there's a moving picture in this. Let's not go in. They make my head ache."

A year ago last April, W. H. Harbeck, who was drowned in the Titanic disaster, asked him to manage his motion picture enterprises for him. For these, he traveled extensively in Alaska and the wilder parts of the Northwest, taking those wonderful scenic pictures, such as that of Child's Glacier, showing great masses of ice crashing down a cliff 300 feet deep into the water and splashing up waves twenty feet high. He also lectured with these films, calling one of his talks, "Alaska, the Land of a Million Marvels."

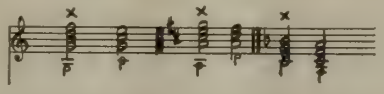
Speaking of the present status of the motion picture business in the West, Dr. Slocum predicted a big future for it and said that many men were making money at it. He admitted that some were failing, but attributed it to lack of knowing how to present pictures. "It doesn't pay," he added, "to show pictures in the West in the way that makes profits in the East. The West still wants vaudeville."

His opinion of the usual shows found on the screen to-day was not wholly favorable. He doesn't think that the ordinary dramatic stories and farce comedies of the present will hold well much longer. "Too often," said he, "they are trivial and trashy." He sees that the people are looking more and more for information and that the topicals and industrials are drawing more strongly. When asked to forecast the popular kind of picture for the immediate future, he said that the simple story used to humanize some kind of industrial work, such as one of another kind of farming or industry would be acceptable, as would pictures of great plays by famous actors and good topicals and scenics. The simple stories would be truthful and informing; they would exist to show how the farmer or the manufacturer and his family really live. No tense dramatic climax would be tried for in such pictures, nor, at first, any high-flying art; they would be truthful, convincing stories to show us what our neighbor's life was like.

Music for the Picture

BY CLARENCE E SINN

TIPS ON IMPROVISING.

THE dominant 7th chord of any key is so called because it is said to *dominate* that key; it points out or indicates the tonic chord, to which it must resolve. That is, when a dominant 7th chord is heard, the ear expects the tonic chord to follow. The following illustration will make this more clear.

The dominant chord of the three keys shown above is indicated by a cross. The first is in the key of C. The dominant 7th of this key is made up of the notes "G, B, D and F." (The bass is indicated by a small note below.) This chord resolves to C—the tonic chord of the key of C. The next measure shows the key of D (two sharps) and the dominant 7th is composed of the notes "A, C sharp, E and G." This resolves to the chord of D (tonic chord of the key of D). The third measure shows the key of F (one flat), whose dominant 7th is composed of the notes "C, E, G and B flat." This chord resolves into the chord of F—the tonic chord of the key of F. And so forth; a table of the 12 principal keys with their tonic and dominant 7th chords is here given:

Key of C; tonic chord is C. Dominant 7th is built on G.
Key of G; tonic chord is G. Dominant 7th is built on D.
Key of D; tonic chord is D. Dominant 7th is built on A.
Key of A; tonic chord is A. Dominant 7th is built on E.
Key of E; tonic chord is E. Dominant 7th is built on B.
Key of B; tonic chord is B. Dominant 7th is built on F sharp.
Key of F sharp; tonic chord is F sharp. Dominant 7th is built on C sharp.
Key of F.; tonic chord is F. Dominant 7th is built on C.
Key of B flat; tonic chord is B flat. Dominant 7th is built on F.
Key of E flat; tonic chord is E flat. Dominant 7th is built on B flat.
Key of A flat; tonic chord is A flat. Dominant 7th is built on E flat.
Key of D flat; tonic chord is D flat. Dominant 7th is built on A flat.

You will notice that in each case the dominant is built (or founded) on a note five notes higher (a 5th) than the tonic. A glance at the illustration above will explain the expression "built on." The first chord is "built on" G; that is, G is the foundation of the chord—the other notes being respectively a 3rd, a 5th and a 7th above G. All simple chords are built up in this way. Those not perfectly familiar with the tonic and dominant 7th chords in all the keys would do well to make a table of them on a sheet of music paper, first writing the signature, then the tonic chord (built on the keynote, of course), then counting up five notes, beginning on the tonic or keynote and ending on the 5th note, which is your dominant. Write a note on the 3rd above this, another a 5th above and the last a 7th above. After you are familiar with the notes contained in a chord, you may change their positions in any way and still recognize them as forming the same chord. The different positions of the same chord are called "inversions" (see Moving Picture World of Sept. 28th).

In modulating to a foreign key it is always safe to aim for the dominant 7th chord rather than to the tonic of the key in which you wish to modulate. I do not mean that this is obligatory, but that it is an easy and pleasing path of modulation. A common chord has three notes—the fundamental, its third and fifth. Whatever part of the composition you may be playing in, you are striking a chord of this character or within easy reaching distance of it. Any one of these notes will form **any one** of the four notes going to make up some dominant 7th chord. For example you may be playing on the chord of E. flat. This is formed of the notes "E flat, G and B flat." Its note, "G," is found in each of the three dominant 7th chords given in the illustration above. Wishing to modulate from E flat to either C, D, or F, by way of the dominant 7th chord, an ordinary way would be to strike the note G (which forms your pivot) several times to isolate it from the preceding chord—thus bringing it into prominence, then give the same note a prominent place in the dominant 7th chord chosen; usually let it be the top note as in the second measure—key of D.

The following illustration will exemplify this, showing a modulation from a 6/8 lively movement in the key of C to a 4/4 movement in the key of A flat.

G is here used as the pivot note, it being found in both the tonic chord of C and the dominant 7th chord of A flat, this last being made of the notes E flat, G, B flat and

D flat. The chord as here shown is an inversion—that is, it is in a different position than the original E flat, G, B flat and D flat, though its identity is the same.

(To be Continued.)

Suggestions for Selig's "Monte Cristo."

First Reel.

1. Short moderato for one scene (Love scene).
2. Rather lively, one scene (ship about to leave port). Slow up a little for "good-bye," then:
3. Long pathetic (death scene). Theo. Bendix's "Longing" (pub. by Witmark) will answer; continue till title: "Dantes Incurs the Hatred," etc.
4. Neutral (moderato); Theo. Bendix's "Meeting" (same pub.) will do. Continue till title: "Dantes Delivers the Letter."
5. A light intermezzo may run through this (Napoleon scene), or you may touch lightly on the Marseillaise, following with "Partant pour la Syrie," both of which are in Carl Fischer's collection of National Airs. Till title: "Dantes' Return Home."
6. Lively music for 2 scenes, moderate 1 scene, then lively till: "Dantes' Father."
7. "Passion" (pub. by Hess & Hager), till: "Dantes Incurs Fernand's Hatred."
8. Soft semi-mysterious till: "The Betrothal Feast."
9. Lively Waltz.—one scene forte, then subdue one scene, back to forte 1 scene, then subdue again 1 scene. (The scene alternates from the feast to an exterior with soldiers).
10. Semi-mysterious similar to No. 8; till: "To The Dungeons of Chateau d'If."
11. Agitato. Begin softly and work up with action.

Second Reel.

1. Mysterious "gloomy" (watch for knock at door); continue till: "Dr. Villefort The Royal Inspector."
2. Short semi-military (one scene), then:
3. Theo. Bendix's "Parting" (for long story), till guard enters cell.
4. Mysterious till: "Dying, the Old Man Bequeaths the Treasure."
5. Plaintive; similar to No. 3 in first reel, till guard seen.
6. Long mysterious; crescendo when body is cast in water (or change to agitato). At cue: "The World is Mine."
7. Heavy maestoso—forte for first scene, then subdue a little and work up to double f at finish.

Third Reel.

1. Oriental music (long) till: "Noirtier's Persistent Inquiries."
2. Semi-mysterious (similar to introduction of Suppe's "Pique Dame" overture). N. B.: Watch for knock at door; continue music till title: "To Further His Own Ends."
3. Agitato. Begin soft and work up with action. Till title: "The Reception."
4. Gavotte till: "Edmond Reveals His Identity."
5. "Parting" (from Theo. Bendix's suite of four), till: "Mercedes' Son Assumes The Quarrel."
6. Agitato till: "Having Learned The Truth From His Mother."
7. Moderato (neutral) for two scenes.
8. Agitato. Begin softly work with action; forte for dual and double f at finish of picture.

Daniel Frohman and the Photoplay

Well-Known Theatrical Magnate and Practical Idealist Credits Histrionic Evolution to the Progress of Mechanical Invention.

By Hugh Hoffman.

GOING to see Daniel Frohman is like going to see one's doctor. There is an outer room with seats around, and a colored boy in uniform who takes your card in. Then you wait, and while you wait voices can be heard from within, but what they are saying is not understandable, which is very annoying. Finally the voices come near the door. After more suspense it is opened by a tall studious looking gentleman, with Van Dyke beard and nose glasses, who looks for all the world like the family physician. There are parting words between him and the departing visitor, and as the latter steps toward the elevator you can almost swear you hear a box of pills rattle in his pocket. Then the tall bearded gentleman looks over over his spectacles in a benign way at the waiting callers. On his countenance is written a question that seems to ask:

"Now who's the next patient?"

In the days of old Daniel went to the lion's den, but in these days of matinee idols the lions come to Daniel's den. It is a comfortable den occupying the top floor front of the New York Lyceum Theater, and as large as a regulation city flat, but with larger rooms. It is the den of an artist. On the walls are many paintings and large autographed photographs. There are tapestries, queer carpets, and old fashioned tables and chairs with fat spiral legs.

"Do you know," he began, "I never knew there was such a publication as the MOVING PICTURE WORLD until about two months ago. Now I read it every week from cover to cover."

"Does that mean that you are a convert to the motion picture?"

"I am," he replied. "You may put me down as a 'fan,' or a 'bug,' or anything you like that expresses faith in motion pictures."

"How long have you been a 'fan,' Mr. Frohman?"

"I should say it was last spring that I became thoroughly imbued with the subject. I have been studying motion pictures for about a year trying to figure out how a regular theatrical manager could make it worth his while to include them in his line of work. To me the business seemed more trivial than it really is. The subjects were mostly commonplace and the way they were exhibited was far from being ideal. Then, having been associated all my life with the spoken play, I could not see how the silent drama could succeed on a big scale, being shorn of the lines that have made most of the famous plays what they are.

"I went back into the history of the theater and noted carefully all the great changes that had taken place in theatricals, and the causes thereof. The causes may all be summed up in one word—light. The drama, in its earliest days, was acted, usually out of doors, in daylight. That was because the people of those times spent their evenings by the light of fagots. The bard or minstrel was the only entertainer after dark. When candles came into vogue there were indoor theatricals, but no scenery because the light was so dim that scenery could scarcely be seen. Shakespeare made a demand for scenery, by writing the burlesque performance of Thisbe, in 'Mid-summer Night's Dream,' as a satire to show the absurdity of plays without any settings.

"The poor lighting of theaters had its effect upon playwriting as well. It was responsible for the long soliloquy, that even Shakespeare was obliged to write into his plays to make them properly understandable. Facial expression in the early theater was not feasible and it never was thoroughly practical until the invention of the incandescent electric light. The old stages were built with a sweeping circular 'apron' that extended far out into the auditorium. The actors worked out upon this extended platform so that the audience could see and hear them better.

"When kerosene oil lamps came into use the apron of the stage was built shorter. When gas was introduced the apron receded much further and the long speeches began to disappear. Another style of plays came into demand and playwriting changed accordingly. Plays with strong dramatic action supplanted those having long speeches. The incandescent electric light made it possible to flood the theater with so much light that the actor could convey his inner thoughts by facial expression instead of making them known by a long soliloquy. The 'apron' disappeared entirely, and most stages now are flat in front, as you know.

"The electric arc light makes the moving picture a practical institution. The tremendous success of animated photography is an indication to me that the drama is about to undergo another of those radical changes, all of which were brought about by some great mechanical invention embodying light as an underlying principle. My doubts as to the photodrama not being feasible on a big scale, owing to the absence of the spoken word, have been set at rest. Playwriting will change. Great playwrights will develop, who will not depend upon the spoken word, but will create masterpieces in pantomime. As a matter of fact, the spoken word will be a handicap. The coming dramatist will have the entire world as an audience and his language must be a universal one; the language of motion.

DANIEL FROHMAN.
(Sketch from life by Hugh Hoffman)

"It was not my intention at first to do more than furnish famous players for the camera and to lend my name to certain feature film projects, but now I am into it body and soul. Where the drama goes, there I go, but I want to be a leader, not a follower. I believe the public has been fed upon baby-food long enough, and that it is ready for something big and substantial in motion pictures. That is why myself and several other gentlemen are now building a fine large studio and factory for the making of moving pictures in which many of America's famous players will appear."

"What is the attitude, Mr. Frohman, of the most successful stars in regard to the motion picture?"

"They are thinking about it. Most of them are trying to figure out how they can become photo-players with the most possible grace and with the least possible loss of dignity. But they will soon come to it. The idea of having their work handed down to posterity and exhibited fifteen hundred years from now is a little too tempting to hold out against very long."

"There is much curiosity in many quarters to know the attitude of your brother, Charles Frohman, in regard to motion pictures. What does he think of them?"

"He is thinking about them. We talk about them often, but, of course, I am not at liberty to divulge any of his plans. You may say, however, that Charles is sitting up and taking very decided notice. They are all thinking; all of the biggest men in the theatrical business. They are not only thinking of moving pictures, but they are talking and getting ready to act.

"Every successful theatrical manager to-day owes whatever he has achieved to mechanical invention. These men cannot afford to ignore this wonderful new invention—the motion picture. We are living in what will in centuries hence be known as 'The Inventive Age.' Most of us do not realize that we are living in such a period.

"It's funny, too, when you think of it," he remarked in closing, "that all these wonderful things have happened because people get hungry and have to eat."

The Picture in the Pulpit

By the Rev. Boudinot Stockton, S. T. B.

A FEW weeks ago in an article on the Picture and the Church we called attention to the fact that during the past year another educational use of the moving pictures had come into existence and that clergymen and other religious workers had begun to experiment with the films in connection with religious and devotional services as distinct from their employment as means of sacred and semi-sacred amusement and recreation suitable for Sunday. Now, there comes along a letter from the Rev. Edgar Fay Daugherty, A. M., B. D., minister of the First Christian Church of Vincennes, Indiana, who has been working along these lines for the past summer, that is well worth the consideration of those who are interested in this kind of work.

First of all Mr. Daugherty says:

> Thus far my use of the moving pictures has been more purely religious than educational. Last June I installed a Power's No. 6 and since then have used it in the Sunday evening services, my aim being to compete in a friendly way with the Sunday evening entertainments which were drawing the crowds in my town. As a result I have secured quadrupled attendance at my evening services, and while I propose hereafter to make such educational use of my equipment on week nights as occasion may advise or command in time to come, my firm belief at present is that I have only just begun to realize on the large religious and devotional uses of the moving picture and that my best efforts should be directed towards developing these to my own satisfaction and that of my people. In this respect, the thing that I would lay the greatest stress upon is the elimination from moving picture services of everything that either interferes with or even fails to intensify that sense of worship and devotion that is essential to a church service. The house of God is especially on Sundays a place of worship and I seek to emphasize that idea. So far I have had no difficulty in doing this.

As an illustration of the method pursued by Mr. Daugherty the program of his service for the evening of Sunday, September 22, may be cited. After an organ voluntary, the choir rendered the sacred song, "The Way of the Cross" which was at the same time illustrated by lantern slide pictures thrown on the screen. Then, after a responsive reading and a prayer, the choir and congregation sang the hymn "Work for the Night is Coming" illustrated by twelve slides. This was followed by the exhibition of Vitagraph's "An Innocent Theft" the collection of the offerings of the congregation and a short address on the moral taught by the moving picture. Then came another song, "Throw out the Life Line" illustrated by five slides, and the service concluded with the benediction and an organ postlude. Other photoplays used with marked success by Mr. Daugherty have been the "Passion Play," "The Greatest Thing in the World" (Vitagraph), the "Church Across the Way" by the same company and Selig's "The Vagabonds" while in the near future he intends to use a series such as "The Infancy of Moses" (C. G. P. C.), "A Prince of Israel" (C. G. P. C.), etc, accompanying these with stereopticon views of a historical and geographical character as illustration and explanation, reserving these exhibitions for the Sunday after he has preached upon the Biblical character portrayed.

Mr. Daugherty is to be congratulated on having solved his problem in such a simple and satisfactory way. The above service schedule is one that can easily be used by nearly if not every Protestant congregation with little or no change and for this reason we have given it in full. Another thing, the principles upon which the schedule has been formed are universal in character and are also easily adaptable to such set forms of service as the vespers of the Roman Catholic Church or the evensong of the Church of England and the Protestant Episcopal Church in this country. For mission services and in places or on occasions where it is impracticable or inconvenient to provide in sufficient quantities, hymnbooks, prayer books, Bibles, etc., a variation of the use of the stereopticon slides may also be advantageously employed; in fact, such use was successfully made of the stereopticon by two churches this last summer. Instead of pictures the lantern threw on the screen the words of the hymn or psalm or portion of Scripture wished and the minister and congregation sang or read from the screen. On two occasions the music as well as the words of unknown hymns were projected and the children were taught to sing. The evolution of the scheme was due to the fact that the two churches in question wished to hold open air evening services during the hot weather and were obliged to do without lights.

In another part of his letter Mr. Daugherty says:

> The greatest desideratum at present is for films that emphasize along broad lines the great moral and religious truths, strong dramatic photoplays that illustrate the fundamentals of life and character or are of historic interest religiously. At present the number of these films is so limited as to be embarrassing, and the few notably acceptable ones have such a Roman Catholic bias in garb and action as to make them undesirable for presentation to a Protestant congregation.

We must say that we cannot altogether agree with the Reverend gentleman in the above remarks. Strong dramatic photoplays that illustrate the great moral and religious truths of life and character along broad and universal rather than along denominational and sectarian lines are by no means uncommon, altho Mr. Daugherty is quite right in saying that there are by no means enough. We can recall at least a dozen in September and ten in August last. Moreover we do not remember any film that has a "Roman Catholic bias in garb and action." Mr. Daugherty probably refers to the use of the cassock and biretta (the boxlike cap worn by priests), and to the employment of the sign of the cross as an act of devotion. Neither of these things are confined to the Roman church. They are both used by the Church of England and the Protestant Episcopal church and we know of at least one Presbyterian church that employs them and have been told that several Methodist churches did so too. But even granting that they are essentially typical of the Roman church, in every photoplay in which they have been used to our knowledge the Roman Catholic setting for the religious element of the drama has been called for by the story itself. The scene of Edison's "Necklace of Crushed Rose Leaves" for instance is laid in Italy. Outside of Italy the story would have been improbable; in Italy a Protestant "garb and action" would have been ridiculous. A Protestant Episcopal setting for Edison's "Little Bride of Heaven" would have been technically as correct as the Roman setting used, but the atmosphere of the miraculous in the minds of the little girl and her mother was much more easily and effectively conveyed to the audience by the play as actually put forth. In neither of these plays was there any distinctly Roman Catholic doctrine taught. Both of them emphasized broad moral truths of universal application: the first being a powerful sermon on the second commandent and the latter an excellent illustration of the reward of trust in God and filial devotion and the observance of the fifth commandment.

We cannot think that Mr. Daugherty's congregation or any other congregation for that matter, be it Catholic or Protestant, is going to be so easily swayed from its denominational allegiance as his words would imply any more than they are influenced by the descriptions of such things that they come across in the novels and short stories they read. As a matter of fact the manufacturers are to be congratulated on the way in which they have steered clear of the rocks of denominationalism and sectarianism in their handling of religious subjects and things, and on the high degree of artistic and literary intelligence they have shown in adapting to the photoplay the literary canon that the religious costuming and action of a story should conform to the places, characters and incidents in the story itself. So far as criticism on this point is concerned, there seems at present only one thing that needs calling attention to, and that is that a little more care should be given to making the settings of the scenes conform consistently to the character of the minister or clergman portrayed. It is rather annoying and provocative of ribald comment when in an otherwise excellent photoplay we find an ultra Protestant meeting house whose minister is fully vested as a Roman priest, or a Protestant Episcopal chancel in which the clergyman dressed in a frock coat and a black tie, is conducting service before an altar. We have seen both and not so long ago at that.

In conclusion we would suggest to those who wish to use the films for the avowed purpose of propagandizing distinctly denominational tenets that they adopt the policy and practise of the business and scientific men who wish to use moving pictures for advertising and other special teaching and have made at their own expense negatives that are their own property and that they can have produced and can use as they see fit. Photoplays for general release should not cater to any of these objects and we would gently intimate to all those who object to a bias of any kind in the ordinary photoplays that as the persons they wish to influence against such things see the obnoxious garb and actions every day in the regular theatres and places of amusement, the deleterious effects can be most easily and effectively counteracted by showing the same films in their own services, pointing out the defects and teaching their people to look for the underlying truths of which those "wrong actions" are the bad expression. The way the characters in the play dress and act may be all wrong, but some of them tried to please God and some didn't and all got what they deserved, so there's a lesson after all for everybody, if we only look far enough for it.

"Chiquita, the Dancer" (American)

Reviewed by James S. McQuade.

THE new Western company of the American Film Manufacturing Co. has turned out "Chiquita, the Dancer," which will be released October 30th. This drama of mining life in the Southwest has the atmosphere of photoplays of this type, but is somewhat different from the usual run in several respects. The customary bad men take their parts in the story and meet their customary deserts; but there is a girl in the plot, a very unusual girl, and "demnition pretty." In the story she is Chiquita, in stage life she is Miss Geraldine Gill, and it being my first introduction to her on the screen or elsewhere, I doff my sombrero with profound sweep in deference to her vivacious acting and girlish beauty.

Eugene Bonner, the leading man of the new company, makes a very fine impression in the character of Jim Olcott, the sturdy young miner who is pressed hard by the bad men of the camp, but who comes out victorious through the loyal assistance of the charming Chiquita, whom he has learned to love. William Morse proves himself a capable "heavy," in the role of the bad man Foster; Walter Irving gives a capital character sketch of the old Justice of the Peace, and C. De Vere simulates the half-witted brother of Chiquita creditably.

The photography of the film has the stamp of merit throughout.

The scenes of the story of "Chiquita, the Dancer," are laid near one of the border towns near American and Old Mexican territory, where Americans and Mexicans fraternize. Jim Olcott, a fine type of the American miner, discovers rich ore a short distance from San Pablo, Old Mexico. He stakes his claim, which lies in American territory, and hurriedly departs for Washington to raise money to work it.

Jim Olcott is well known in the neighborhood and has been an occasional visitor at the saloon, where Chiquita, a pretty Mexican girl dances to amuse the patrons. Jim had never given her more than a passing look on his calls, but that look had always in it courtesy and kindness. Chiquita had learned to admire the stalwart American, and during his trip to Washington missed him and wondered at his absence.

One evening, while seated behind a large palm in the drinking place, she overheard a conversation between two tough characters, Jake Foster and Ike Watson. These men talked of jumping Jim Olcott's claim, which they actually did, the following day. On Jim's return, soon afterwards, Chiquita told him of the plot. The miner immediately got his guns in order and started for his claim, where he surprised the jumpers and drove them from the locality.

But Foster and Watson were old hands at claim-jumping and resolved to dispossess Jim under the guise of the law. They call on an unscrupulous Justice of the Peace and secure a warrant for Jim's arrest. An officer is at once dispatched to serve the warrant, but is ignored by Jim, who marches him off the grounds at the point of a pistol.

A force of officers, accompanied by Foster and Watson, then go out to bring Jim in. He luckily spies them coming and, seeing that resistance would mean death, and wishing to avoid arrest, he flees to the home of Chiquita. She hides him in the barn before the officers arrive, and when they come up throws them off the scent.

Seeing that his case is desperate, Jim gets Chiquita to post a letter to his attorney in Washington, asking him to secure the services of a deputy U. S. marshal and come immediately to his rescue. Arriving at San Pablo, they go at once to the office of the crooked Justice of the Peace and arrest him and his process server. They then march them toward Chiquita's home, where things are rapidly growing serious for its mistress.

Foster, for some time, had cast his eyes on the pretty dancer and had resolved to marry her willy-nilly. Chiquita loathes him, which turns his admiration and desire into bitter hatred.

On the day in question, Foster and Chiquita's half-witted brother arrive at her home. She had barely escaped being detected on a visit to the barn, where Jim lay hidden. Foster seizes her with great brutality and kisses her. She escapes from his grasp and attempts to flee from the spot, but is caught by her idiotic brother and returned to the arms of Foster. At this juncture, the attorney and deputy U. S. marshal, with their prisoners arrive, and Foster is arrested and handcuffed.

Released from the foul grasp of Foster, Chiquita gives a scream and rushes to the barn, from which smoke is issuing. Jim, after lighting a cigarette, had unconsciously thrown the lighted match on the floor, where hay lay scattered. The fire spread rapidly and he made frantic efforts to break down the door, but failed. Just as Chiquita opens it he falls unconscious on the threshold.

Scene from "Chiquita, the Dancer," by the American Film Company.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Chaney's Tags.

H. E. CHANEY has been playing tag with the county fair attendants. He tagged the lot and now they are tagging him back and he is pleased. This is what he writes:

> I am enclosing herewith late programs and also a card showing a stunt that I pulled off during the County Fair Week. I took a friend of mine (an advertiser on my program) in on the deal. We attached several thousand of these to the vehicles and automobiles that were on the grounds and in the city that week. They were carried all over the county and of course it was pretty generally known at the end of the week that there was an "Orpheum Theater" in Hillsboro. I figured this to help build up a Saturday Matinee trade for out of town folks and made the cards good for an admission within a limited time if accompanied by paid ticket. There was at least seven out of every ten that went to the home of the owner of the vehicle and of course they would be read by some member of the household. This stunt will work all right for fellows living in small places where the County people congregate at least once or twice in a year. It brought me many new matinee customers. If you think anything of the stunt you may pass it on. Don't publish this leter as I am before the advertisers too often as it is.

We are disobeying Mr. Chaney's request not to publish his letter, because he writes of what he knows and when he comes "before the advertisers" bringing ideas we think he is entitled to full credit. He is one of the earliest contributors to this department and one of the most valued and he can get his name in the paper every week if he can think of an idea.

A Useful Card.

Being north of the Ohio, Mr. Chaney is used to the country fair, but further south we know of towns where there is a weekly fair with prize contests and all sorts of trimmings and here the card will be of weekly service. The reverse offers a rebate of fifty cents on any dyeing or cleaning job amounting to a dollar and a half or more. The Chaney side reads:

ORPHEUM—SPECIAL FREE OFFER—ORPHEUM

> Best equipped theater in county. Latest and most improved projection machinery. Pictures steady as a rock and clear as a bell. Free from eye strain and flicker. Latest and best personally selected films. Music in harmony with pictures. Clean, cool and comfortable. Matinee every Saturday and legal holidays. This card good for admission to any matinee if accompanied by paid ticket BEFORE NOVEMBER 1, 1912. Good only for patrons out of town.

THE ORPHEUM, Stabler-Muntz Block, Hillsboro, Ohio.

It is printed on the usual baggage tag with a string through the eye hole and may be tied to any part of the vehicle.

Color Programs.

The late programs are some printed on lithographed fronts supplied by a jobbing house. These fronts are printed in million lots and sold to printers everywhere and enable the alert manager to have a colored cover for almost what the plain print costs. The results to house and advertisers are so vastly better that sometimes we wonder why the scheme is not more generally employed. The sheet is the same size as the old and carries the same clean-cut film announcements, but the effect is vastly better and the covers are pretty enough to be carried home (with all their advertising) for their own sakes.

We hope soon to be able to announce that Mr. Chaney has put his price up to ten cents. We feel certain that a man who can advertise as he does is giving a ten cent show at the very least.

From the Haynic.

The Haynic theater, Fairmount, Minn., echo our own thoughts when they write:

> As a matter of permanent advertising, we believe that a good trade name is of value. When we started we adopted the cut which appears above, and which is featured on every herald, hand bill, piece of stationery or newspaper ad. that we put out. We have electros of it in four sizes, ranging from double colum to one-half column.
>
> We use Hennegan heralds with our features once each week, mailing them to our patrons with a circular letter, sample of which we enclose.

Here is the letter that goes with the herald:

> Dear Friend:
>
> For next Wednesday and Thursday evenings it is our good fortune to be able to offer you a rare treat in moving pictures—one of the really big achievements of the picture art—*Vitagraph's splendid three reel feature, THE LADY OF THE LAKE,* dramatized from Sir Walter Scott's immortal poem of that name. Magnificently staged, elaborately costumed and portrayed by the best actors now upon the stage, this great picture offers an hour of entertainment which we feel sure you will not want to miss.
>
> This is one of a series of big pictures—the kind that are worth coming miles to see—which we are offering weekly for your entertainment. They are the very best that can be obtained in moving pictures, and we hope that you will be able to see them all.
>
> It is our aim all the time to offer the very best pictures the market affords, and you can rest assured that whenever you visit us you will see a dandy good show. On Mondays, Wednesdays and Fridays the Haynic Five Piece Orchestra will be a regular feature on our program.
>
> Hoping that you will be able to avail yourself of the opportunity we are here presenting, and assuring you that your patronage will be apreciated, we remain,
>
> Sincerely,
>
> HAY & NICHOLAS.

As a literary effort we have seen better material, but this is straightforward, honest and gives the patron the hint that there is something worth while to be seen at the theater. We think that between polished phrase and this argument we would rather have a letter like this that says something and means what it says.

About the Trademark.

We confess to a weakness for the trade mark cut. It pays and it pays a big premium. Get something that is really distinctive and then hold to that even though you may later find something that seems to you to be even better. Put it on everything you have, over the door, on your slides, your letter heads, your lithographs, your employees and your patrons.

Several years ago we took hold of a theatrical office where the doors were ornamented by a cypher that suggested a ferry gate or part of a pair of lazy tongs. It was simply W. M. crossed; the initials of the chief's name, affixed by the signpainter. No one seemed to think much of the design, but when we took it up three years later a letter addressed to that monogram with merely the addition New York City was promptly delivered and it appeared on every piece of paper that went out from the office through the mails or on the boards.

If nation wide advertisers can spend hundreds of thousands to establish a trade mark, can't you spare a couple of dollars for cuts? Think what the circled A. B. or the Lubin Bell means outside your house. Do it for yourself. Have one really good drawing made. Get one original cut in each size and then use this to have duplicates made from.

We Suggest.

The Globe theater, San Francisco, asks for suggestions on a four page three-change program they send. The Globe is a part of the Turner and Dahnken circuit and we think that if this extensive chain of theaters would have a central publicity bureau it would be able to get better results for the same outlay, not that the Globe program is not a pretty good piece of advertising, but because we have in mind other chain advertising that is so very much better for the same probable outlay. With a central office to prepare copy, an attractive booklet might be had with just enough foreign advertising to balance the cost. They have twelve theaters in eight cities. With an eight or twelve page folder or even a sixteen, with twelve changes of copy and advertising for the towns, the changes coming on one-half of the form, much could be done almost as cheaply as one house can prepare copy for a smaller folder.

For the paper at hand we cannot suggest much improvement. An effort is made at uniform display which keeps the sheets clean and if the cuts (one to a page) were captioned—and the dates made more prominent we could offer small criticism. The casts are used where they are available. The use of an even type for all titles may seem to be a finicality, but it makes for evenness of display and the occasional use of a heavier face throws the special feature into prominence. We think the suggestion lies in the larger possibility rather than in the greater possibilities of this small sheet, which very evidently is the result of a combination of a good pressman and a good printer.

Not Well Balanced.

The People's theater, Sunbury, Pa., sends a special sheet for the Vitagraph release The Money Kings. We note that Mr. Blanchard has a new device for the head type spelling "Peoples Theater" in two lines, the middle letters rising to form a complete circle. This is effective, but it is very badly balanced by an oval cut of Leo Delaney on one side and a square trade mark cut on the other. The rest of the sheet is well displayed and makes this contrast all the greater. We do not suppose that people will stay away from the theater because the side cuts do not match, but we think that another oval in place of the trade mark would have made a more attractive sheet. We think, too, that the text might have been improved upon, even if smaller type had been used. The Money Kings was a big spectacle, but all the printing says is:

> A story of Wall Street and a daring Aviator. He carries a message far out over the sea to a young diplomat on his way to The Hague. This is a very sensational picture, but comes to us very highly recommended.

The idea of advertising is to present facts in so attractive a fashion that you feel that you simply cannot possibly lose the sight of the feature and if this was all we knew of the Vitagraph feature we do not think it would coax our money from us, though the full description of the picture would get us into the house. A hydroplane actually delivered a message aboard an ocean steamer and it would be curious to see something that was so really unique in the history of aviation. If Mr. Blanchard had read this paper as carefully as he should have done, he would have had more facts to work upon.

Keep Posted.

If we were running a house instead of this department we would regard The Moving Picture World and the advertising of the various manufacturers as of next importance to the lease of the house. We would have a catalogue card for every release of the service we were using and on that we would enter the page number of every item of the slightest importance; a reference to the company matter and anything else we could get hold of. If we had a large house we would have envelopes for each release that in any way might be regarded as out of the ordinary and into this would go every clip we could get hold of, even though it entailed a couple of extra subscriptions to the World. Then we would have each matter right to hand when we were ready to get copy up in a hurry and we would not have to trust to memory. In proper and systematic advertising is to be found the reason for the success of every house of any size in the country; to the lack of it may be attributed a full 95% of the failures.

Be Good All Round..

But mind you we do not regard the newspaper and special printed matter alone as advertising. Everything you do is advertising from adding $10 to your exchange price to dressing your ushers in uniforms. The front of your house may be all you need in the way of outside advertisement. We stopped this evening in front of a house that has at times been touted as a marvel though we confess that we do not like the managerial methods. It took us all of ten minutes to figure out the three releases for the day from the mass of stuff the lobby carried—so we went away from there and looked at another show that said "To-day" and gave the list of films. We like the projection at the house in questions, but we decline to enter into a guessing contest as to the day's bill. It was only ten cents lost to the house, but we think there were others with ten cent pieces who felt the same way we did about it. The house is on a well traveled thoroughfare, one of the busiest in the city, not even excluding Broadway, and the house is supported by a small regular patronage and the transients who do not care what they see, but money is being lost through failure to paper the front definitely. We have tried a dozen times to figure things out without success, so we know they have lost at least a dollar and twenty cents.

Don't list all of the releases you ever heard of, just because you have heard of them. Tell what you have so that it may be understood and then, if you have space, tell what you have coming.

Doing Things Well.

Sometimes we wonder why it is that New York managers are so slow even if they are in a town too big to be circularized. The other day we went to a Broadway house to see As You Like It. Over in one corner were some cheap circulars in blue on the cheapest sort of news stock. The next morning we got from Los Angeles the sheet given out by Tally's New Broadway Theater. This was a four page folder, well printed. The first page is the announcement, the second a brief condensation of Louis Reeves Harrison's story, the third the cast and special musical program and the fourth a resume of facts. We might have expected the Broadway sheet from Los Angeles and vice versa. The scale of prices was slightly in favor of New York and the New York house had the greater need of style. Sometimes we are almost ashamed of the New York City exhibitors. And for the use of others with other attractions, here is the Tally back page. It can be used for any special:

REMEMBER THE DATE
ONE WEEK ONLY
Beginning Monday, October 7th

THE PLACE
Tally's New Broadway Theater
833 *So. Broadway*
Between Hamberger's and the Majestic Theater

PRICES
Evenings, 10 and 15 cents. Loges 20 cents · Matinees 10 cents
Children 5 cents

TIME
Two Performances each Afternoon and Evening
2 and 3:30 P. M. - - - - - - - 7:15 and 9 P. M.
Starting earlier on Saturday and Sunday nights
Blocks of seats reserved for parties. Telephone B'way 4501

Better.

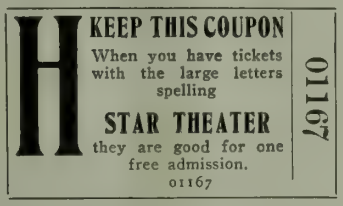
John B. Ashton, of the Princess and Ellen Theaters, Provo, Utah, sends another copy of the daily paper with a story from the Motion Picture Story Magazine and a half-page advertisement. The last time credit was not given the magazine and we are glad to see that Mr. Ashton has taken our hint that the credit should be given. The story this time is Edison's "The Relief of Lucknow," and Mr. Ashton writes that the subject was well worth the special mention.

The story runs pretty close to a full page and is probably as welcome to the editor as it is to the general reader, though it is almost impossible to write a good story from some one else's theme. The combination of a large advertisement and the story is decidedly good though we think that even more might have been made from it had there been inserted in the text, after the story turned the page, some two or three full-face announcements that the subject was to be seen at the Princess on certain dates.

That Letter Scheme Again.

H. R. Weber, of the Star Theater, Chambersburg, Pa., gives a new and very practical twist to the idea of special lettered cards for build-up work. Instead of a special card he makes the admission ticket do, but we will let him tell about that and a new slide wrinkle he has picked up. Just get the meat of his letter, though. "Don't be afraid of a few free admissions" if you can make them bring paid business as Mr. Weber does. He writes:

> I have a scheme that I worked at two different times to good success, if you think it of any use to other exhibitors pass it along. I had 55,000 coupon tickets printed by the National Ticket Co., in lots of 5,000 for each letter spelling STAR THEATER; on Monday we would give out an S to all comers who paid admission; on Tuesday we gave out a T and so on, each ticket had a large letter on the one end like sample enclosed, when any one had a set spelling Star Theater they were good for one admission. I advertised that they could be traded to make the set and no matter where they got them a set was the same as money, and believe me the kids traded tickets during school hours, and the men traded tickets in the cigar stores and in the shops, and the ladies were just as anxious to get a set. On one occasion we tore the roll tickets apart and mixed them up but this is some bother and I think the first way worked the best. It certainly kept them talking Star Theater and kept them coming. Of course, it is like everything else it gets old after you work it once or twice. Don't be afraid of a few free admissions, it has them all working and it is worth it. The cheap way to make announcement slides is to coat the glass with any color water paint mixed with mucilage and thinned with vinegar, after they are dry you can write or print with any pointed instrument. If you wish to have them colored slides, this is easily accomplished, nearly every theater has a very old set of song slides, take one apart and bind the glass with the picture over the one that you have just written on the various colors of the song slide will color your letters without showing the picture, and you have a permanent slide.
>
> The ticket looks something like this:



And for a tag here is a mighty good reading notice from one of the local papers:

> Several enthusiastic parties on coming out of the Star Theater Saturday evning remarked that the Star would make more money if they quit charging admission and took up a collection after each show as all the patrons would be willing to give a quarter after seeing the show and some a great deal more; another patron remarked that it surely is worth a quarter but all it cost him was a nickel and he was satisfied with the present system. The Star is a good place to spend these warm summer evenings.

Ever Stop to Think?

Did you ever stop to think just how some apparent piece of enterprise affected your audience. Here is a letter from a correspondent in Lancaster, who noted a recent synopsis of a fake Titanic disaster. He writes:

> I read with interest the letter published several weeks ago, analyzing the film entitled "The Titanic Disaster."
>
> A few days ago a theater in this city exhibited a three-part picture of "The Johnstown Flood." As I knew this would be a "fake," I went prepared to note the make-up of the picture.
>
> This is the way it went:
>
> FIRST PART:—
> Photographs of old woodcuts of flood scenes.
> Scenes of Paris during flood season.
> Posed scene of rider warning people.
> Still picture of fire scene with colored flames.
> Wreck scene, probably from one of the weekly news films.
> More woodcuts.
> The Conemaugh River.
>
> SECOND PART:
> Woodcuts.
> Clearing ruins (at Austin).
> Another railroad wreck.
> Buildings in the present Johnstown, represented as left standing by the flood.
> Site of the dam as it is at present.
>
> THIRD PART:
> Scenes of modern Johnstown, and, on the end of the film, this: "Thanking you one and all for your kind attention and let us hope and pray to God that we may be spared from such a calamity as the Johnstown flood."
>
> With this picture as the attraction, they did a fine business, the attendance being about double the average. With so many people seeing a picture of this kind, what will be the effect on the house?

Don't Fake.

It was all very well for Barnum to advertise a cherry-colored cat and then explain that he had reference to black cherries, but unless you have the Barnum gift for humbugging, make your efforts along safer lines, unless you do not expect to remain in the film business very long. Such things hurt not only your house but every house in your town and perhaps in surrounding towns. The time is not very far back of us when the picture show was a thing abhorrent and thousands of persons who might now be tempted to become fans are staying away because of the stuff they saw when they were tempted into the houses by the novelty of the idea. Don't fake. Take a pride in your work. Try to run your house on the best and squarest lines, leave humbuggery to the cheap road shows that are birds of passage. Week after week you'll be in the same location. Take a pride in the business you are establishing. Take a pride in your work and your accomplishment. Build broad and strong, for the business will not always be a ten-cent proposition and you want to be prepared against the time when the pictures truly come into their own, and perhaps you can advance that time.

But if you cannot or will not help—DON'T HURT.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Still Eager.

THE other day we said good bye to Frank E. Woods, who used to be "Dear Spec," but who now is one of the directors for Kinemacolor.

One of the last things he said to us was that the company wanted good comedies. Now that they are going to work out West they will require stories that can be played in California settings and mostly out of doors. Light effects and dissolves and things like that are not yet for Kinemacolor because the pictures, it must be remembered, are taken behind colored screens and at double the normal speed, thirty-two instead of sixteen being made each second, so that only the brightest sunlight is a good light and the electric studio is an impossibility. Up to now Kinemacolor has done little and released less, but now the stock formalities are about completed and they are going to work three directors—mostly on comedy. Between "Spec" and David Miles, formerly of Majestic, you are certain of courteous treatment.

He's Reformed.

Lynn C. Hamill, who was the person meant when recently we spoke of a new instruction sheet that was being sold from Spokane, writes us that he has come to the conclusion that it takes something more than the possession of letters of advice and instruction sheets to make out a good course and that he has dropped this enterprise and will devote his time to learning how to write scripts himself. Mr. Hamill was by no means the only vendor of instruction who could not get his own scripts accepted, but as we said before, we think he has a conscience.

It Had to Come.

A Cleveland paper advertises prizes for the ten best photoplay scripts and announces that those accepted will be locally produced and presented in certain theaters. To help the contestants the lesson sheets of a local school are being run serially—which is a pretty good advertisement for the school. We do not believe that it will do outsiders any good to compete, so the name of the paper is withheld. The winning scripts will probably be in the nature of advertisements for the town, but meantime another few hundred incompetents will be tempted to waste time and postage trying to sell scripts elsewhere.

Giving Out Laughs.

Did you ever write for the literature of the correspondence schools? If you have not you have several laughs coming. A Boston correspondent turns up a new form sheet from one of the schools which contains a number of questions, the answers to which are optional. Some of these seem framed to get some idea of the education of the prospective pupil but two of them deserve a wider circulation. They ask:

> Would you ever care to accept a position as reader or critic of picture plays?
>
> Could you live in New York City if guaranteed a lucrative salary?

This is all well within the postal regulations. The school does not promise you *will* be given a position as reader or critic nor yet a lucrative salary, but think of the appeal these suggestive questions must make to the country boy or girl. To be given a lucrative salary to live in New York and read plays! It is easily worth the eight dollars cut rate that the school now makes—if you do not hold out answering long enough to get the still further reduction to two dollars for the complete course.

And to top that the letter states that "The only requisites are suitable ideas and a knowledge of the technical secrets." Even so. But how many of these instructors possess the ideas and knowledge themselves? But get some of the circulars and get all the laughs yourselves.

Prize Contests.

It develops that the contestants in a Brooklyn prize play scheme have begun to wonder what has become of their scripts. Several persons who were notified that their scripts were among the twenty-five most likely to win have begun to ask for action without being able to gain information. The contest was to have closed July first but was extended to September fifteenth.

No contest conducted by other than a reputable company with an outlet for its product through one of the four distributing agencies can be other than a scheme to obtain addresses and clients, and such schemes are not worthy the attention of writers of any grade. In one instance the scripts were retained for nine months and then returned only because of threatened trouble with the post office department and we have not yet seen any announcement of the prize winners. If you can write good scripts write them and sell them to reputable manufacturers. Do not speculate with more or less mythical prize contests.

A Cuban Contributor.

Irving James Doerr, a musician on the U. S. S. Newark, at Guantanamo Bay, Cuba, sends us a photograph of himself in his quarters with his trusty typewriter close to hand and a bunch of bananas overhead. He writes:

> I have written and sent in about ten scripts in the past year and a half, and none of them have been accepted. Still I have no kick to utter against an editor. They have all treated me very courteously, going so far at times as to write personal advice. I think that when I write the kind they want they will buy and no sooner. If the energy expended in lamentations were spent in writing and the stamps used to send the scripts around, there would be less fault finding and more congenial reading in your department. We have our pictures twice a week even down here, and many a lonesome hour they pass away for us boys of the navy. Miss Lawrence is our favorite among the actresses, and King Baggot, Owen Moore and G. M. Anderson are the favorite actors.

That's the right sort of spirit for success. He thinks his scripts do not sell because he does not write what the companies want, and he is saving his stamps to find out what is wanted.

The writer who works in this spirit will succeed in the long run if he has it in him at all.

The greatest clog to success is the belief that the stories are stolen in the studios. No one who suffers from that belief is going to turn out really good work. There is always the constant undercurrent of thought that it is not worth while to exert oneself to do the best since it is merely being done for the benefit of some unknown thief. No artist can put his soul on the canvas knowing that another's name will be signed to the picture, no sculptor can work with loving care for the profit of a rival. It stands to reason that you are not going to send out your best work to be stolen, so you can't write your best story until you come to a rational frame of mind.

Here's Another.

We were mildly surprised at the number of person who spoke of the wrinkle for slipping the carbon back into the machine intact. It is one of those very little things that count. One correspondent improved upon it by using the lower half of a No. 9 envelope.

Here's another little wrinkle that you are less likely to find out for yourself since you are at the wrong end of the mail route.

When you send a return envelope, put it into the going cover with the flap downward. The blade of the letter opener is less liable to cut through both outside and inside flaps in that way. Don't tuck the flap inside the envelope—that makes the editor say things. Put it in top down.

Here's Hopp Hadley.

Hopp Hadley and Pop Hoadley are continually getting mixed up in the minds of photoplay people because their names sound so much alike. This is Hopp Hadley who lately became a Benedict and photoplay editor for the Majestic Company; not that the two events have any intimate connection, but because they both happened about the same time. Mr. Hadley is a graduate of the class of '01 New York University and holds the degree of Ph.B. He studied for the law in the New York Law School but went immediately to the stage, playing for several seasons with the Henry W.

Mr. Hopp Hadley.

Savage productions, gradually working over to the managerial end. Later he was general manager of the H. D. Carey attractions for five years, but he saw money in the photoplay and built a theater in City Island, a New York suburb, which he still owns. This brought him into touch with the production end eventually and his close knowledge of the business from the exhibitor's point of view particularly well qualifies him for the position of Editor. Mr. Hadley's family is inclined more to the church than the stage. His father was Col. H. H. Hadley, the evangelist, and three of his brothers are in Holy Orders. Mr. Hadley knows a good story when he sees it and knows where a good story should be when he does not see it; a more valuable trait in an Editor.

THE PROFESSIONAL WRITER AND THE PHOTOPLAY.

By Lawrence S. McCloskey.

It has been predicted that public demand will force the photoplay producer to such high artistic effort that he will be compelled to enlist the services of the ablest writers of the day in procuring scenarios of high quality.

Already film manufacturers are withdrawing their widely circulated ads which assured the public at large that "anybody can write a photoplay."

The supposition was that while it may take an able dramatist to construct a good play or a practiced story writer to write a successful book, anyone who had "an idea" could write a photoplay because dialogue, literary style or even good grammar were unnecessary in its construction. The only essential thing, they thought, was the idea.

It might as truly be argued that while only an artist can produce a good oil painting, anyone at all can be a successful cartoonist because all one has to do is draw a few crude outlines and have ideas—IDEAS!

The realization is upon us that Mr. Average Man can no more supply the kind of scenarios that are going to be demanded than he can paint pictures or write books.

Very well then, we shall have to look to the Professional Dramatist, Novelist and Short Story Writer for our scenarios and we shall have to make it profitable for them. A few of these already have a number of photoplays to their credit, but comparing their contributions to the number of films being released, they are a mere drop in the bucket. The great army of professional writers is still standing off.

Their reason for not coming in seems to be that they do not consider the photoplay generally worth while. Some of them have "tried it out," and have been disappointed.

On the other hand, Scenario Editors have said that the average professional writer is almost hopeless as a photoplaywright.

Every once in a while a Scenario Editor gets a letter something like this:

> Film Manufacturer.
>
> Dear Sir: Learning that there is a movement on foot to improve moving picture plays, I have decided to enter the field, and am sending you herewith my first contribution which you will find somewhat different from the kind of scenarios you have been getting. My work as a Short Story Writer is perhaps known to you, and, of course, you will appreciate the fact that my work is worth a higher price than you have been paying for your ordinary stuff. Understand that you are not to make use of any part of this manuscript until I notify you that it is your property, which I shall do upon receipt of a satisfactory offer. If your prices and methods suit me I shall no doubt in the future devote some spare time to writing photoplays, and shall give you the benefit of my work. Awaiting your immediate reply, I remain, etc.

The above is a fair sample of the manner in which "professional" writers (there are exceptions), attempt or condescend to "enter the photoplay field."

After being put in a properly humble (?) and hopeful (?) frame of mind by the letter, the editor examines the script. Sometimes it is "A one-act comedy" or "A drama in Four Scenes." Invariably it is a story absolutely unsuited to photoplay.

As he reads, the editor's hardened soul is torn twixt conflicting emotions—surprise, anger, insulted intelligence rise within him. Then contempt comes to the rescue, he laughs a bitter, mocking laugh, and ties the can on the Scenario Extraordinary, remarking that it is inferior to even the work of an amateur who has graduated from three or four "correspondence schools."

Upon return of his script, Professional Writer may do any of several things. He may be peeved to think that a manuscript bearing his hallowed name has been rejected, "and by a moving picture company." He may decide that there's no use in trying to help people who refuse to be helped, and vow never to give us another chance. Or he may write the editor a sarcastic letter, questioning his ability, holding forth on his own success, and close by sneeringly inquiring what kind of stuff the company wants. Whereat the editor may basket the letter, remarking that he "should worry." But if he's a good editor and is working for the best interests of the photoplay, he will know that one who can write good stories or plays also has it in him to write good photoplays, and he will, therefore, pocket his pride and go after the Eminent Author. If the erring brother is amenable to reason, he will in a few weeks be thanking the editor for having opened his eyes, and the photoplay will have gained a new and valuable friend.

It seems to be a fact that writers of the better class are surprisingly ignorant regarding the modern photoplay. It must be that years ago they saw a picture or two, formed their opinions of the silent drama from the crude productions than being exhibited, and have steered clear of photoplays ever since; for with his very first letter to a film producer he makes it clear that he considers the photoplay beneath him, and is only forwarding his script by way of doing a little "uplifting," so that reputable authors will be able to lend their names to screen stories without blushing.

As a matter of fact he is simply after a check. His story has been turned down by the magazines or "Mr. Belasco has spoken well" of his play, or perhaps some dramatist in need of a little change to tide him over a few weeks will be seized with the idea to extract it from the "picture people." He may be a really good dramatist with a number of successful plays to his credit, but when he sits down to write a photoplay it is with the idea that any old thing will do. His mind runs back into the good, old days, and he'll frame up something in which, in the last scene the villain says, "Curse you! You may accuse me of murder, but who can prove it?" and the door opens, the hero strides in and says, "I can, here are the baby's curls!"

Most professional writers assume that the "villain who stops at nothing," the thousand per cent. hero and the angelic heroine are still flickering across the screen. They don't seem to know that all the old stuff has been canned. They seem to think that all they have to do is to rake up an old plot—any old plot—get it up in any shape which a minute's thought tells them will do, ship it to a film producer with a reminder as to who they are and that the film producer will send a check and his thanks by return mail. They don't seem to realize that many photoplays of to-day rival in artistic quality and all 'round merit, the drama of the stage.

As a matter of fact it will take the best efforts of the ablest writers to place the photoplay on any higher plane than it is at present. We shall need their assistance in advancing this new art, but before they can be of any use to us as contributors, they will have to roll up their sleeves and get to work. Their cast-off material is not good enough for us. They will have to learn by repeated rejections what is *not* wanted. They will have to worry some about technique and by absorption come to know that there is a psychology of thought and action peculiar to the constructive art of the photoplay.

To those writers who argue that it does not pay to write for the pictures it may be answered that they have tried to pull big checks by their reputations rather than by offering something worth the money.

Those of them who have contributed successfully have found the film manufacturer properly appreciative, their continued contributions being evidence of the fact.

Inquiries.

NOTE.—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

C. G. S.—G. M. Anderson is most certainly alive. He has appeared in few photoplays lately, but this does not argue his demise. He has other and more important matters of business.

B. R.—Miss Lillian Walker is a graduate of the Gus Edwards companies, but is not now under his management. She heads her own offering. The blonde typist of the present act is most assuredly not Miss Walker.

H. G. R.—See just above for the elder sons. The younger were Robert Herron and Jack Smith. Your first question was answered lately and we have not the full cast of Friends.

F. H. H.—If Comet advises you that they are overstocked send your script elsewhere. We do not know whether it is a hint or a threat. The comedy rejection slip was not the way the slip was checked but some added matter, mostly to the effect that the idea dated to the time of Noah. We did not sidestep your earlier question. We just yawned and threw it into the waste basket. Melies doesn't want photoplays because the company is now in the South Seas. It is a waste of time to write costume plays as we have said very many times. Scripts approved by the editors are frequently rejected by the producers. The exact relative importance of editor and producer varies with the studio.

W. K. P.—No company is under obligation to comment on a script. The fact that it is returned is sufficient to show that it cannot be used by them. As you gain in experience you will be glad to get the script back. The free criticism department of the Universal was stillborn. The announcement was made in good faith but Hal Reid did not last long enough to put the scheme in operation.

PHYLLIS.—See last week for Great Brother. The trapper in In the North Woods was Charles West. Do not ask questions about matrimony. How do you know the player has a wife?

F. M. T.—During the winter outdoor scripts will not sell if sent to companies not working in the South or Southwest, but the California companies make summer stuff the year round.

J. A. C.—Wm. Goerner was the minister in Essanay's The Moonshiner's Heart. Mary in The Sands o' Dee was Miss Mae Marsh, who has lately returned to the Biograph. We have Mr. Johnson's authority for the statements that he was never a physician or a resident of Pittsburgh.

R. R. P.—You would be just as popular with the Answers Man if you did not write with a lead pencil. The home office does not know the Essanay player you refer to. This was made by the Western company. The next three inquiries refer to films too old to be identified now. Burton T. King was the Ranger in Lubin's The Ranger's Reward. Arthur Mackley was the moonshiner in Essanay's The Moonshiner's Heart, and the late Miss Veda Bertram the girl in The Smuggler's Daughter.

D. J. M.—Query Joe Roach of the Comet if your script does not get back soon and it is probable that your letter will be more courteously treated than those in the past.

T. Y. R. O.—You have your first Biograph question stated correctly, but Texas Gorman was Jack Mason in A Temporary Truce. Charles West was the lead in The Battle.

L. M. M.—We think Miss Pearl White was formerly with Powers and Lubin. We cannot answer that Biograph and never heard of the Glunt family.

V. A.—The identifier did not get Mr. Grouch. Robert Herron was Miss Sweet's brother in Man's Lust for Gold.

A. B. A.—Dell Henderson had the lead in Tragedy of a Dress Suit. Your other questions were very recently answered.

R. C. M.—Miss Pickford was the girl and Henry Walthall Dandy Jack in Friends.

C. B.—The pictures were made by the Paris Eclair and the name is not known on this side nor may the player's photograph be had. It would be useless to address the New York office.

G. A. C.—Miss Martha Russell was the mermaid in Neptune's Daughter. Undine was made near New Rochelle, where the Thanhouser studio is located. See last week for the other answer if you have not already seen it.

J. G. H.—We think the company will have the damaged script recopied if you get after them in a nice way. The other matter should also be taken up with the company. Not particularly interested in more kicks, thanks. We are getting a trifle blase on kicks.

BEVERLEY B. DOBBS IN TOWN.

Mr. Beverley B. Dobbs, who has just scored a triumph with his Alaska pictures in Chicago and other cities in the West, arrived in New York last week. It is Mr. Dobbs' intention to arrange for an exhibition of his pictures here.

Comments on the Films

Licensed

"THE MOONSHINER'S DAUGHTER" (Lubin), October 8.—The early scenes of this picture, elaborate and careful, promise better things than so rawly melodramatic a story can possible provide. The heroine rescues the hero from in front of a fast moving train and this could not have been better done. Yet such scenes, at this date, appeal almost solely to the gallery. Besides, the acting here, though excellent through much of the picture, is often theatrical and artificial. The mob looks as though it were rehearsing, not acting. The gallery seldom notices small faults like this. So, for the gallery it is a good offering. Where we saw it, a Broadway audience laughed.

"THE CHARGE OF THE LIGHT BRIGADE" (Edison), October 11.—A stirring picture of one of the most thrilling incidents of modern war. It has been reviewed by us at length and we add again that it is a desirable release.

"A FRESH AIR ROMANCE" (Edison), October 12.—Some time ago, William West played in an Edison picture an old country doctor. In this offering, he has a very similar role and gives a finely human portrayal. The story fails to convince strongly as life; but it is simple and gives the Edison players a good chance for artistic work. Supporting Mr. West are George Lessey, as the young doctor, his son; Gertrude McCoy, as the sick girl, heroine of the story; Mrs. Wm. Bechtel, as her mother; John Sturgeon, as her father; and Leonie Flugrath, as her little sister. It is a very pretty picture, sweet and wholesome. People will like it.

"THROUGH DERBYSHIRE DALES" (Eclipse), October 9.—By the showing of this picture the Derbyshire dales are lovely. It is short.

"A ROMAN'S CONVERSION" (Eclipse), October 9.—A gracefully pictured incident; it is hardly more than that. But it is an offering that is particularly good for Sunday schools, churches, etc.; also, because of its beauty, it will entertain any kind of audience.

"PASSING GYPSIES" (Pathe), October 9.—A love potion figures prominently in this picture, which deals chiefly with the woman's heart of one passionate girl. A man of her tribe loved her; but, it seems, her marrying him wouldn't make enough disturbance to suit her. She comes between a fisherman and his wife; but the fisherman's baby makes too strong an appeal and she relinquishes the pursuit. It is naturally acted and convincing within limits. As an offering, it is commendable.

"WHEN EDITH PLAYED JUDGE AND JURY" (Selig), October 9.—A very large audience received this fine, human picture with that undemonstrative but most emphatic applause, a slight rumbling of feet. It is, in truth, a tip-top offering and one that we can heartily commend for audiences everywhere. The setting gives us little glimpses of a ranch home and also some broad, sweeping views of a rolling cattle range country, wild and lonely. The action, though it is typical of Western life, has nothing rough; there is no crime, no shooting, no cowboys even in it, except in the distance. It concerns itself wholly with quiet human things and its interest, at every turn, comes from character and not from accident. Marked feeling for character is shown by the acting, and the wider backgrounds show that sense of locality that makes them seem contiguous in the picture, makes the backgrounds in the different scenes hook on to each other. Edith, the Eastern girl and heroine, is Phyllis Gordon, who ideally fills the part. Herbert Rawlinson plays opposite to her a manly young Westerner who has been misunderstood. Harry Ennis and Mrs. Shaw play Edith's parents. Mrs. Shaw has a good part and does very fine work. Camille Astor, Bessie Eyton and Fernandes Galves also have parts. Marie Evans is the authoress and Hobart Bosworth produced it.

"THE HORSE THIEVES" (Pathe), October 10.—A story of Indians and soldiers. Such offerings exist for the sake of action. The more Indians and soldiers there are and the quicker the movement, the better. Some recent pictures of this kind have been thrillers and have put the standards higher. This picture doesn't come up to the best; but it also is a long way from the worst.

"THE BELLE OF THE BEACH" (Kalem), October 9.—It is not surprising to find Miss Ruth Roland playing this summer girl comedy as the saleslady who, at the beach, is an heiress. The situation still pleases the audience, and this presentation of it made some hearty laughs. Ed. Coxen plays the man's role.

"ELECTION DAY IN CALIFORNIA" (Kalem), October 9.—A topical on the same reel with the above.

"THE END OF THE FEUD" (Essanay), October 10.—A love story of the mountains with an exceptionally pleasing ending. Francis X. Bushman plays a mountaineer just home from college. In his absence a feud has sprung up. He falls in love with the daughter of his family's enemy, played by Martha Russell. The story works out to a poetical climax in which the child of these two comes in between the feudists just as they are about to open fire on each other and unconsciously brings the trouble to an end. The story is well filled-in by good acting and freshness of treatment. There is some confusion of characters (the two girls) that obscures the story for a moment or so. Opposite to Miss Russell there should have been a dark haired girl, to make a distinction instantaneous and certain. Playing the Parker family are Bushman; Wm. Walters, the father; Harry Mainhall, brother; Helen Dunbar, mother, and Ruth Stonehouse, sister. Playing the Simpsons, beside Miss Russell, are Harry Cashman, father, and Bryant Washburn, brother. Fred Wulf has a minor part.

"EUCHRED" (Selig), October 10.—A love story set on a rocky shore. Skillfully made it is and keeps one wondering whether the revenue man will be euchred or the smugglers. It's a three handed game; for the smuggler's daughter has fallen in love with the revenue man and, as the cards fall, we find her helping first one and then the other. The climax, not wholly unexpected, has freshness and the offering, as a whole, gives good entertainment. Bessie Eyton plays the girl in a charming way. Her swimming is one of the features of the picture. The revenue man is Thomas Santschi; the girl's father is Frank Richardson; Long Pete is Herbert Rawlinson; Fatty is George Hermandez; Anna Dodge plays Bessie's mother.

"HIS MOTHER'S PICTURE" (Kalem), Oct. 11.—This motion picture asks us to sympathize with a "wanderer," because he shows a fondness for his mother's picture, set in a small metal frame and his only treasure. He also saves a girl whose shoe was fast in a frog between the rails, and does it at some risk. But when he loses his picture and learns that the girl has found it, he does a skillfully accomplished "second story job" like an old hand at that business. The girl, finding a burglar climbing in her window, bites him in the arm so hard that, next morning, the mark serves as identification (this was neatly done and helps the action) and a novel chase ensues. Someone had thought up the new chase and the picture was plainly made to accommodate it. To get it over, the leading player had to put himself in considerable danger; but none the less, it was artificial and thin. There are several conversations in the picture that add nothing, even stall the action for a moment. There is some good in it for everyone and the uncritical may like it as a whole.

"AN INTERNATIONAL ROMANCE" (Selig), Oct. 11.—A picture markedly in holiday mood. The setting is at a German summer resort near the mountains. Many pretty girls in peasant costume wait on guests at the beer garden. In the first scene, a baker's dozen German students are at the place and Lena, the host's daughter, is in love with Fritz. Poor photography keeps us from seeing who he is and one gets a blurred impression of the situation in consequence. When the American tourists come and Lena, to make Fritz jealous, flirts with one of them, the story becomes clear. The best of the picture is its fresh and jolly atmosphere. The German peasant dance is very well done and worth seeing. Because of its good qualities, not because of its story, it furnishes excellent entertainment. The author and producer is George L. Cox. In the cast are Winifred Greenwod, as Lena; Frank Weed, as Fritz; Wm. Stowell, as the American. The German characters are Mac M. Barnes, Josie Schmidt, Barbara Swager and John Lancaster. The Americans in the automobile are Thos. J. Commerford, Lyllian Leighton and others.

"THE CHIEF'S BLANKET" (Biograph), Oct. 10.—Good drama. There are fine natural settings and backgrounds, one especially where the camera is placed on a high hill, showing an extensive range of country, of winding road and farm land.

"THE PLAYERS" (Lubin), Oct. 10.—This is the second of the Edwin August pictures. It will be liked. There is a realistic picture of the back of a stage. A novelty is introduced in the setting of the balcony scene in "Romeo and Juliet." Instead of being portrayed on a stage, as the scenes leading up to it would apparently indicate, the action takes place in the open, on extensive grounds, the balcony being situated on a great mansion. Mr. August has several opportunities for effective acting in the course of the drama. He rises to them. The death of the actor is especially well depicted. He collapses during the balcony scene and is carried behind the stage. In the morning the woman with whom he was in love, but who has married wealth, reads of his illness and goes to his bedside, accompanied by her husband. The actor puts an arm about her neck, but it suddenly stiffens and slowly drops; the tell-tale stare settles in the eyes. The work of the woman who carried the role of Juliet is worthy of praise.

"NOT ON THE CIRCUS PROGRAM" (Essanay), Oct. 11.—There is a realtistic picture of a circus parade, which, of course, is the real thing. It serves as a background for the drama, which is well put on. There is one point, however, where the desire for dramatic effect led to the commission of a fault. This is where the clown and the bareback rider in returning the strayed child travel the highways in their ring garb.

"HIS COUNTRY BEFORE ALL" (C. G. P. C.), Oct. 11.—Good drama. There is one mighty effective scene wherein a monoplane is shown in flight, with a background of cloud—all effectively tinted. Another good picture is where the two lovers leave the group in the room and retire to a corner, out of sight of the camera, but are shown reflected in a large mirror. The disguise of the father was hardly impenetrable.

"THE REDSKIN RAIDERS" (Kalem), Oct. 12.—A picture of Indians and shooting and burning, relieved by good natural scenery, of tall grass, and one particularly effective bit of acting—that in the tent of the Indian when the emigrant, pretending insanity, informs the captive she is to be rescued that night. Still further libels on American and Indian marksmanship are perpetrated in the shooting scenes.

"THE SHOTGUN RANCHMAN" (Essanay), Oct. 12.—Good comedy-drama in which Arthur Mackley plays the woman-hating and child-hating "old bach." The little one is carefully trained and is more than interesting. There were two or three points which brought out hearty laughter; and to

offset this there were one or two scenes where the audience was very quiet, as, for instance, where the bachelor misses the visits of the child and, going to her home to learn the cause, finds her ill.

"THE COMBINATION OF THE SAFE" (Kalem), Oct. 14.—A new view of the workings of the human conscience is given in this picture by Earle Foxe in the part of a trusted employee who robs his fatherly benefactor, who is played by Geo. W. Middleton. There is much more than this in it; for it also portrays the interacting forces that are sure to find a path, sooner or later, leading to the criminal. It is in this instance found in the repetition of a pet parrot of the figures of the "combination of the safe." The thief had learned them by heart, out loud, and the parrot repeated them at a critical moment. It interests deeply and instructs in a measure; but it leaves the spectator's heart cold. It is, in truth, a very clever piece of work. Stewart Holmes plays the detective. A safe offering.

"MY WIFE'S BONNET" (Selig), Oct. 14.—A clever, laughable comedy situation comes when Mr. Topnot sees his wife's bonnet rolling down the aisle of a theater. It happens that not only Mrs. Topnot, but two of her friends have hats just alike and when Topnot demands an explanation, the three hats, after much amusing trouble, help a little perjury in straightening things out. It tickled a large audience; is fresh and commendable. It has been adapted from J. H. Morton's one act comedy and was produced by C. D. Herbert. Lyllian Leighton plays Mrs. Topnot; John Lancaster, Mr. Topnot; Oliver Johnson, the cousin with Mrs. T. at the theater; C. D. Herbert, Frances Baylace, Rose Evans and John Larkin also have parts.

"A MISTAKEN CALLING" (Essanay), Oct. 15.—She was the best cook in the city until she called on Prof. Phreno, the phrenologist, who told her she ought to be a poetess. Some of the stuff she writes is put on the screen and it is good, just the poetry the city's best cook would write. The truth is that it is so funny that some of it would have been printed. The poetess has a hard time though until her memory looks back at the good things she used to have when she bossed a kitchen. Her adventures and the way they affected her friends and others are truly amusing. It is a good offering.

"THE WIDOW'S SECOND MARRIAGE" (Edison), Oct. 15.—On the same reel is this farce in which a widow has two suitors. One of these is played by Wm. Bechtel, the other by Edward Boulden. The widow is played by Bliss Milford. There are three pleasing little girls in it. The picture is weakened by the unfortunate casting of Mr. Boulden as the deacon who doesn't fit the part very well. It is a slight, pleasant offering, not very new.

"MAX FIGHTS A DUEL" (C. G. P. C.), Oct. 15.—Max Linder makes this picture as he has made many another. His acting is widely popular and deservedly so. Because of him, it is a good offering.

"THE VALLEY OF CHEVREUSE" (C. G. P. C.), Oct. 15.—A hand-painted scenic giving many delightful glimpses of old buildings and scenes of natural beauty. It is worth while.

"IN THE AISLES OF THE WILD" (Biograph), Oct. 14.—The Biograph Company's work shows pre-eminently artistic construction; the choice of incident in its picture is good. The action is nearly always significant of human things and nearly always it is carried forward with a sweep. Biograph weakness shows itself in the relief. When the picture is nearly all tragic we are not moved deeply. It gets a strong hold when some contrast deepens the picture by relieving the tragic cloud as against the eternal calm, the blue sky of life. There are psychological reasons for this. The picture before us was taken in a lovely forest country and the camera has caught some perfect views of it. The main thread is played by Claire McDowell and Henry Walthall with a second man, a very competent player. The secondary story, whose purpose was solely relief, is carried by a young player who wasn't quite up to it. As a whole, it makes a striking picture; but it deals almost wholly with passion and never reaches the deeper human interest. The worst that can be said of it is that it wasn't a very happy choice for a silent drama. It will astonish more than please.

"THE CRINGER" (Lubin), Oct. 12.—He is an old acquaintance, this cringer. Everyone maltreats him in the first act, and in the third he does something desperate "to prove" he isn't afraid. The character is interesting and fairly convincing; but the sketch gives us but a shallow view of human life; it is not a picture of courage. Courage has its foundation in wisdom and there is no wisdom and nothing that is commendable in this deed of the cringer. It convinces because of this very fact; the man is a cringer even to the bitter end. The picture has value as a side light on life and it suggests thoughts. In this case, the backgrounds are very interesting and the portrayal of the central character by Romaine Fielding is extremely competent.

"WHEN CALIFORNIA WAS YOUNG" (Vitagraph), Oct. 12.—A tragic love story, not new in either background or in outline; but filled in skillfully by intelligent actors whom we have never seen play this situation before. The author is Robert T. Thornby and the producer, Rollin S. Sturgeon. Earle Willions plays the poor Spanish lover whose sweetheart is stolen from him by a better dressed man, a wealthy official and who becomes a monk. The girl is played by Mary Charleson and Robert Thornby plays the man who marries and then maltreats the girl. It has good historical atmosphere; but gives us very little that is new.

"EVERY INCH A MAN" (Vitagraph), Oct. 14.—Wm. Wallace Reid has given us a good, fresh comedy in this little sketch. It shows a raw youth from the West who wants to be a detective. The city sleuths to scare him put up a game on him; but reckon without knowing their man. He brings them in tied up and the laugh is not on the boy. Hal Reid plays the boy's father; Rose Tapley, his mother. Robert Gaillord, Morris McGee and Frank Mason also have parts. It was produced by Wm. Humphrey. A good offering.

"MRS. LIRRIPER'S LODGERS" (Vitagraph), Oct. 15.—Mr. Van Dyke Brooke, who produced this picture, an adaptation of a chapter from Dickens by W. A. Tremayne, and who also plays an important role in it, has made a thoroughly delightful offering, full of the real Dickens' atmosphere and full of old-time courtliness. Mrs. Mary Maurice plays Mrs. Lirriper and her work and her kindly face are too well known to need further comment. She fills the part of this very human boarding house keeper in a very pleasing way. Clara K. Young plays Mr. Edson, whom her worthless husband (Courtney Foote) abandons at Mrs. Lirriper's. Van D. Brooke plays Major Jackman. It is surely a fine offering and its humanity and heart-interest pleased a large audience.

"THE UPRISING" (Lubin), Oct. 14.—The producer of this Indian picture has given us something quite fresh and new in method. Neither chase nor battle hold the chief place in it; but faces. The effect is to give a strong impression of realism. The picture seems a dream, a hideous nightmare; the spectators get what is in the heart of the lonely men up in the mountains with a live baby to protect; but with mystery all around him. Quite terrible it is and this part of the production cannot be too highly praised. The love scenes, we don't like so well. One scene, in particular, a vision of a cross, seems wholly out of place and is not understood. As a whole, it is a very desirable picture, something quite out of the ordinary.

"GLIMPSES OF BERMUDA" (Edison), Oct. 15.—Among other good things in this scenic film are some perfect views of the bottom of the sea, showing aquatic flowers and ferns. It is very good.

Independent

"EARLY DAYS IN THE WEST" (Bison-Universal), Oct. 19.—A two-reel picture of action. Its story is presented so clearly that sub-titles are not needed. This is partly because the action is along familiar lines and the spectator already knows all that is needed about the characters. There is a good Indian portrayal in it. The redskin himself is far from good; he is very much alive and is the real hero of the story. Several other very attractive things will be found in the picture that will help in its popular appeal. In a wide country, a large immigrant train is attacked by as numerous a band of Indians. One of the white men breaks through and warns the soldiers at the fort, who effect a rescue at the critical moment. This messenger puts the Indians who are following him on the wrong trail by one of the cleverest ruses in pictures. It is absolutely convincing as shown, and in it his well trained horse has a prominent part. Where pictures of the early West are popular, this offering will rank high.

"THE HOODOO LETTER" (Eclair), Oct. 15.—The idea of this picture is not wholly new; but there is much freshness in the way it is used and it gives good entertainment and laughter. The ending chase is weak; but all the rest of it is fine. The tramp, who can't read and brashly steals a letter saying that he can't work (it says he has smallpox) and then goes out to beg, is very well pictured.

"ONE ON JONES" (Eclair), Oct. 15.—On the same reel. Jones is played by a good comedian and that means much in picturing an old situation. Let us hasten to add that, although the situation is old, it is worked out in a very fresh and a very laughable way and makes good fun. The two on the same reel go very well.

"TAMING A BACHELOR" (Comet), October 14.—A picture that is made pleasing by the players who act it. The situation is good; it has some dramatic quality; but it is not deeply significant, nor is it convincing as a bit of real life. It has value as a lightener on a program.

"A SECTION OF NEW YORK CITY'S NEW WATER TUNNEL" (Comet), October 14.—On the same reel is this very short filler. To New York audience it will be especially acceptable.

"THE DOUBLE DEBT" (Comet), October 12.—In many ways this is a beautiful picture; but it is confused by many characters and the main incident has been used in almost the same way at least once before. It is only possible to unravel the story by the closest attention to its faces; and without that attention, one is likely to lose it altogether. On this account we fear to commend it highly as entertainment.

"WHEN MERCY TEMPERS JUSTICE" (Thanhouser), October 15.—A fantasy presented as the dream of a judge. It has the fine qualities happily often found in offerings by Thanhouser. Containing, as it does, a plea for an equal justice to poor and to rich alike, and being presented in a wholesome, even-tempered way that never irritates, we commend it as a thoroughly worthy picture. Besides this, it will rank high as entertainment; for it is a well acted and gracefully conducted picture. Miss Anderson plays the wife and mother in the poverty-stricken family. One of her two little girls is the Thanhouser kid. The father, who snatches a bottle of milk to keep his kiddies from starvation, is Mr. Cruze, while Mr. Russell is the judge who has favored a rich thief and condemned a poor man. Miss Flo La Badie plays, with her usual grace, the Spirit of Justice, who comes to rebuke the Judge in his dream.

"FOR THE MIKADO" (Thanhouser), October 18.—Miss Taku Takagi, the graceful Japanese player, takes the lead in this heroic melodrama, as a girl who sacrifices her life that the Mikado's army may get plans of a Russian fort. Her husband had been detailed to get the plans; but at the critical moment he was intoxicated and she had to take his place. She is wounded by a sentry; but manages, not only to escape, but to delay the search long enough for her husband to get away with the papers. The early scenes, set in Japan, are marvelously like the real thing not only in backgrounds but in atmosphere including acting and conduct of the story. The Russian scenes are small, narrow views; but are very suggestive of Russia. It is a commendable offering, out of the ordinary in atmosphere, clear and thrilling in its story, and very pretty. Wm. Bowman plays the Mikado. The Russian traitor is played by Wm. Russell and the Russian secret service agent by Virginia Nardon.

"THE SIMPLER LIFE" (Majestic), October 13.—A romance in a village grocery. There are other sets and backgrounds; but the story centers mostly around the cans and the boxes. The idea, and most of the filling-in, too, is delightfully fresh and it makes a worthy, wholesome picture that can be highly commended. Its author, J. Russell O'Leary, is to be congratulated. Indeed, it is one of the most interesting pictures that we have seen this week. Anna Lehr plays an engaging part as the village grocer's daughter. Mr. Scardon plays the tired millionaire who, as a poor man, gets a job in the grocery. Mr. Wm. Lemp plays a rural comedy part.

"ALL FOR JIM" (Majestic), October 15.—A picture by Herbert Prior who plays the lead in it (an ambitious workman) with Mabel Trunnelle

as his wife. She overworks herself at home, taking in sewing, so that Jim can go to night school, where he flirts with another girl. At length, she loses her sight temporarily; but his eyes are opened. It has a pleasant ending and, as a naturally acted, realistic story, should be generally acceptable. A very fair offering.

"THE BORDER DETECTIVE" (American), October 16.—A picture whose climax is the capture of opium smugglers on the border. It is a very poorly conducted picture, complicated and obscure. There is no clearly told story and the incidents are apt to show amateurishness; some of them will provoke a laugh. It is a mistake, we feel sure, to release such.

"THE NEW COWPUNCHER" (American), October 17.—The ranch hero and villain appear again in this offering in ways that have a slight but significant difference and furnish much freshness to an old story. It is an offering, in quality like others by the Flying A premier company. Richardson is the villain, Miss Pauline Bush the ranch owner's daughter and Kerrigan the new cowpuncher. It will furnish entertainment to most spectators, and it is safe to commend it.

"THE COTTON INDUSTRY" (Gaumont), October 12.—A picture taken in New England. It is very well photographed and shows the care and treatment of crude cotton and its spinning. We see the kind of work that girls in the factories have to do and we see the different processes in the making of thread and cloth. It is a very instructive and interesting picture, dealing with a subject that nearly everyone has heard much about.

"REUNION DAYS IN ELI TOWN" (Gaumont), October 12.—On the same reel is an extensive picture of the military and civic parade recently held in New Haven. All Yale men, and everyone else for that, will find it interesting.

"BEETHOVEN" (Gaumont), October 15.—A dignified picture full of much that is beautiful and (this is the best thing in it) the leading role is reverently and effectively acted by a first rate player. A grandly tragic story of the deaf composer has been grandly portrayed. It is a picture for cultivated spectators. The dream scenes that illustrate the symphonies are very inadequate, of course. They will probably displease true music lovers; but the scenes that suggest the closing-in of deafness, and the last scenes, especially that in which is symbolically shown the glory of his last great symphony, that his mortal ears never heard, are strong and emotional. We like this picture very much and a good sized audience that saw it with us seemed to be impressed by it.

"GAUMONT WEEKLY, NO. 31."—A well balanced and vitally interesting number.

"A FOOL AND HIS MONEY" (Solax), October 11.—A picture of colored people played by real colored actors. It features James Russell, the cake walk king of America, as Sam Jones, who finds a purse and is rich for a time. It's a love story with good darky comedy, human and fresh. There is a darky evening reception and dance that is something quite new. We think that it will please everywhere where any picture of darkies would be acceptable and commend it as a first rate offering.

"CANNED HARMONY" (Solax), October 9.—A farcical romance. The musician (Lee Beggs) dislikes the lover (Billy Quirk) of his daughter (Blanche Cornwall) because he lacks musical skill and Paderewski curls. After a few painful adventures, some of which were cleverly adapted from the works of William Shakespeare, Billy, with the help of Darwin Karr, his friend, gets the curls, a wig of 'em, and the skill, as much as a phonograph can give him. He wins his bride with her happy father's consent. The offering is lively, it will be found amusing and will be acceptable on a bill with more substantial offerings.

"THE PEDDLER'S FIND" (Reliance), October 12.—A picture showing the rise in life of a very poor Jewish peddler who has rescued a blind baby and brought her to his already overcrowded home. She brings good luck. The picture does not grow dramatic until near the end, when the peddler, now rich, doesn't like to have his son, now a doctor, marry the girl, and merely because she is not a Jewess. This end is pretty; but it doesn't convince. The theme, especially that of the first part of the picture, is fine; but poor photography mars it. It lacks strength; but has some of the qualities of popularity. A fair offering; many uncritical people will like it.

"THE SERGEANT'S BOY" (Bison 101, N. Y. M. P. Co.), October 11.—A two reel picture, opening with a rush of Indians on a cabin. The capture of the boy, his rescue by the troops and adoption by the sergeant are stated in a skillfully pictured whirl of turmoil, dust and battle. A few years are now skipped and we find the lad grown up, a private soldier. The picture tells a garrison love story, new in films, and its climax fittingly is also a whirl of dust and war. The sergeant's boy has proved himself a hero and is buried, after a very emotional scene, with the honors of a soldier. Some will weep over it and it will be liked everywhere. A very desirable release.

"AN INDIAN LEGEND" (Broncho), October 9.—A story told to tourists by an Indian guide and giving the reason why "Ghost Lake" is haunted by the wraith of an Indian girl. Such stories are more effectively pictured when the narrator is kept in view. This is troublesome to do; but it has been done. It has a good story for a picture; but the fact that it was told to tourists weakens it just a little with a sense of unreality. In the legend a white man turns from an Indian girl with whom he had flirted and marries a white girl, a new-comer to the settlement. The Indian girl disappears and her tribe attack and wipe out the settlement. The Indian girl comes into the picture again; kisses the lifeless body of her white lover and then walks into the lake. As an offering, the picture ranks well, it having much prettiness and plenty of action.

"PEDRO'S DILEMMA" (Keystone), October 7.—A split reel. Pedro is played by Mack Sennett, who makes a very comical Mexican lover, passionate enough, but nervous and eccentric. His chosen sweetheart (Mabel Normand) sends him a note proposing an elopement. Mabel's friend (Virginia Fordé) under a veil marries him. Mabel's father follows and makes Mack glad that it's Virginia and not Mabel. It is a sure laugh-maker and, with the following, the film makes an excellent light offering.

"THE BEATING HE NEEDED" (Keystone), October 7.—On the same reel. This subject, the sissy cowby, has been used a number of times; but we find it so cleverly handled here that we believe it the best picture of its kind. It is very amusing; there is nothing offensive in it, and it ought to be generally acceptable.

"THE OLD SWEETHEART" (Imp), October 14.—Jane Fearnley plays the lead in this drama which has for its prime motive a jilted suitor's reverence for an old sweetheart. Both the rivals are well depicted. Jack, who has been rejected for drinking, and who goes from bad to worse, afterward is admirably presented in his scheming for revenge on a quarrymaster who refuses him a job. The humor in the final situation leaves a pleasant flavor. The scene in which Jack finds his old sweetheart has a splendid dramatic quality. As a whole the film gets over in good shape.

"PATSY'S MISTAKE" (Nestor), October 16.—This comedy was produced from the idea that twins, even when they mature into extremely large women, look very much alike and may be mistaken for one another when, after a separation as children, they meet again by chance as grown ups in the same town. The basic idea is an old one, but it has been developed here with an original viewpoint and some novel turns which make the story refreshingly new and interesting. Patsy, who has the good fortune of marrying one of the twins and the bad fortune of mistaking the other for his wife, is a good comic character. The probabilities are not strained in the succeeding entanglements, and little by-plays skillfully introduced from time to time are very successful. The production will win a laugh in any playhouse.

"GOLDEN ROD" (Powers), October 16.—A fiftieth wedding anniversary serves as the beginning of this series of pictures from the love affairs of the old couple. The scenes, taken together, tell a sweet story in which goldenrods flourish throughout. Those who enjoy a quiet story well and clearly presented will enjoy this film.

"DOES IT PAY?" (Powers), October 16.—On the same reel as the foregoing appears this slight comedy, picturing in a highly amusing manner the troubles of a mild, shy little man who finds a pocketbook and barely escapes with his life in trying to find its owner. His misadventures are laughable from first to last.

"CAPRICES OF FORTUNE" (Eclair), October 17.—This is a strong two-reel production. It deals with a young man's pursuing of the will-o'-the-wisp, fortune, and of his finding it one day while he is asleep. His undercurrent of philosophy throughout is very pleasing, and the love story adroitly woven into the main thread will win much sympathy. The fortune hunter's first hunting ground is Homestead; a smoky, lurid city of steel, catches the fancy in particular. Failing here, he searches successively in the southland, in the far West, in a Mexican cabaret and in the gold country, but fails in all of these to find wealth. How he finally succeeds and is made to distinguish the good in a girl whose love he scorns to begin with make a very praiseworthy drama. It would be unusually commendable as a scenic alone. More than that, it has the strength of a worth-while idea and commands attention for its able presentation.

"WHEN KELLEY WENT TO WAR" (Milano), October 26.—This half-reel farce comedy introduces Kelley, a soldier without a peer, who fights and vanquishes a foreign foe singlehanded and alone. He returns to a prospective father-in-law, who has sent him to war, with one of the enemy in a suit case and many other trophies of war, thereby winning the esteem of father-in-law-to-be and the greater love of the daughter. There is a good laugh in this.

"STAR EYES' STRATEGEM" (Bison), October 15.—No white character appears in this Indian drama, telling of the great love a Cheyenne brave bore for a daughter of the Sioux. The love for torture, the treachery, the savagery and primitive emotions of the original Americans are admirably expressed in a strong, well-molded plot. The capture of Crowface, the Sioux lover of Star Eye, the heroine, is very commendable. A war dance following the capture of the Cheyenne is extraordinarily colorful. One can almost hear the drums. The whole is full of life and vigor and spirited action and is bound to win strong approbation among those fond of Indian lore. The production compares well with the best of one-reel subjects.

"I. O. U. $10" (Nestor), October 14.—Barring the improbable conditions of a girl promising to marry that one of two rivals who has the most money at the end of three months and of a strange will which gives one of its beneficiaries a million dollars "when he is debt free," this comedy is highly commendable and will get a laugh anywhere. Once the main situation is developed, it grows very amusing. The efforts of Jones, who tries to pay Brown a debt of $10 which Brown does not want to see discharged, are extremely laughable at times. The finish must satisfy everybody because while one fellow gets the girl the other gets the million. The action is lively and clear.

"THE GIRL IN THE GINGHAM GOWN" (Champion), October 14.—Very good and altogether sound is this clean-cut drama handling the clash between the loves of a rich man and a simple country fellow for the "girl in the gingham gown." An heiress jealous of the country sweetheart causes the rivals to come to blows and almost murder. The quarrel is presented convincingly and its finish is full of snappy, unexpected surprise. Interest is steadily maintained throughout by good acting and a plot which is never thin and doubtful. No one could miss the story and all will follow it with interest to the end. As a whole, the film will meet with universal approval.

"THE WHITE BONNET" (Eclair), October 13.—The idea back of this drama is very original and of a strong European flavor. The shrewd father of the heroine asks the two rivals for her hand to send for their mothers. One of the young men proves ashamed of his mother and he is told that he is not a fit son-in-law. This is a simple story, but it is admirably presented. The acting is splendid, there is never any doubt about the meaning and the characters are all clear-cut.

"WHEN TWENTY IS IN LOVE" (Rex), October 13.—This comedy portrays the amusing adventures of a very young man who makes an outcast of himself for the love of a very young girl who takes life very seriously. The fun is wholesome and will have a wide appeal.

"HER DRESSMAKERS' BILLS" (Crystal), October 13.—Pearl White as the extravagant wife and Chester Barnett as the husband who pays the bills play the principal roles in this light comedy. The latter decides to

cure his wife of her extravagance and disguises himself as a detective to arrest her for not paying her bills. The resulting situations furnish considerable amusement.

"McGUIRK, SLEUTH" (Crystal), October 13.—On the same film as the above is depicted this brief, disastrous career of McGuirk, an amateur sleuth, who has nothing but a badge to justify him in being in the profession. He comes to grief by interfering with an elopement and throws his badge away in the end. The humor is broad and will miss fire nowhere.

"WHAT THE BELL TOLD" (Gem), October 15.—Interest in this creditable drama centers about a child who ventures to scrape rust from a church bell at midnight because an old negro mammy tells him that such a proceeding will cure his mother who is dangerously ill with a fever. The town is roused by the clanging of the bell and the general gathering of people at the church has been handled as a comic relief. The film will have a wide appeal.

"ON ACCOUNT OF A HANDKERCHIEF" (Reliance), October 16.—A handkerchief blowing from one apartment into another causes the misunderstandings and troubles which characterize this comedy. It makes its point interestingly and vigorously.

"THE BUG AND THE COUNT" (Reliance), October 16.—Following the foregoing on the same film appears this comedy in which an escaped lunatic confiscates the clothing and identity of the Count Derinsky. The scenes are speedy and furnish good food for laughter.

"HIS NURSE" (Lux), October 18.—The foreign flavor of this well presented drama is very pleasing. A sick old man, a prodigal nephew and a pretty but very poor nurse are the principal characters. They are clearly delineated and the situations are all very natural. The film will meet with general approval.

"THE BLIND MAN'S DOG" (Milano), Oct. 19.—Typically Continental is this drama, in which is featured a very intelligent animal. A blind man earns his living by his violin. He is aided by his sister. The sister is abducted by an Apache and concealed in a shed. The animal climbs a ladder and locates the missing woman. He conveys a note describing the location. With the aid of a friend the brother rescues the sister. It may seem to some that if the dog could reach the sister, the sister should have been able to reach the ground and to escape. Nevertheless, the reel will hold.

"THE POSTMAN" (Imp), Oct. 19.—Fred Mace appears in this skit, and contributes to a bit of fun.

"THE EVENTFUL BARGAIN DAY" (Imp), Oct. 19.—On the same reel as the foregoing is an amusing comedy in which Violet Horner, as the woman who would a bargain-hunting go, takes the part of the distressed mother in search of a babe which had been taken from its carriage by a sympathetic old man. A poodle-loving woman, also bargain hunting, had deposited doggie in the carriage. Mother discovered the substitution when she got home. There'll be no complaint about this film.

"HER FRIEND, THE DOCTOR" (Nestor), Oct. 18.—This will make a fair release.

"THE WEDDING MARCH" (Rex), Oct. 17.—A variant of the stolen score story. In this drama by a strange combination of circumstances the thief leads to the altar the daughter of the man who wrote the successful music; the composer is asked to preside at the organ for the ceremony and is given to play his own music. He recognizes the composition in spite of his recent loss of memory, and precipitates a scene, during which the old musician takes his laughter out of the church—unmarried. It will hold.

"THE FUGITIVES" (Imp), Oct. 17.—This is a well-made picture. Herbert Brenon produced it. There are several scenes in which the stone walls of Sing Sing appear. William E. Shay has the role of the Governor and Vivien Prescott is the Governor's wife.

"KING, THE DETECTIVE, AND THE OPIUM SMUGGLERS" (Imp), Oct. 24.—King Baggot has in this melodrama the leading role. Jane Fearnley has the part of the girl. Fred Kelsey is the bully. All are good. There is action aplenty and the interest is sharp.

"THE SHERIFF'S ADOPTED CHILD" (Broncho), Oct. 16.—Fair Western. There is in this picture another case of using a girl to portray the part of a boy, though it is difficult to understand why this is done. It is transparent; therefore it is unconvincing. There are some large scenes and views of fine country.

"THE GOLD BRICK" (Solax), Oct. 16.—A comedy based on the combined stupidity and avariciousness of mankind. Lee Beggs makes fun as the farmer who by a combination of circumstances is permitted to buy a genuine gold brick.

"THE ORGAN GRINDER'S WARD" (Reliance), Oct. 19.—A melodramatic story of a girl who befriended an organ grinder and who repaid the debt by furnishing her a musical education.

"THE BEST MAN WINS" (American), Oct. 21.—This picture is notable for the excellent photography of some charming country views. There is a new stunt in rough-and-tumble fighting. The hero draws the other man's pistol and shoots the man coming to his opponent's aid. The picture will hold.

FORSYTHE OPENS FEATURE EXCHANGE.

J. J. Forsythe, of Shamokin, Pa., has gone to Pittsburgh, where he will open an exchange for the Feature Film Co., of New York City. This firm is the largest importer of strictly feature films in the United States. Mr. Forsythe while manager of the Empire purchased all of his feature films of the above firm and owing to his splendid business ability and reputation for honest dealings he was selected from quite a number of applicants as special manager for the Pittsburgh branch; in fact, the office is being opened with $50,000 worth of films for Mr. Forsythe, who has had vast experience in the feature film business, formerly owner of the state rights for the "Frontier Celebration" pictures of Roosevelt at Cheyenne, Wyoming, which picture was very popular.

PICTURE TO EMPHASIZE VALUE OF BIRTH CERTIFICATES.

The Essanay Company has just completed a full-length photoplay that should arouse the tardy interest of negligent parents in registering carefully the birth certificates of their children. This film is booked for release in the immediate future. The photoplay was produced at the suggestion of Dr. George B. Young, the well known Chicago health commissioner, and is the starting of a campaign of education involving the important use of the motion picture. Dr. C. St. Clair Drake, of the Chicago health board, arranged the scenario, and the film will be put out as a regular release by the Essanay Company. It will also be shown in connection with the traveling exhibit of the Woman's City Club. The story of the photoplay illustrates in a most startling way the lax methods of physicians and parents in not registering the birth certificates of their children and, in direct contrast, portrays the immediate registering of dogs and the rushing business done at this office. The result of parents' negligence is vividly depicted when the boy, whose birth certificate has carelessly been unrecorded, is refused permission to attend school, fails to find office employment, cannot obtain a marriage license and seeks in vain to establish his right to an inheritance, all because of the lack of a birth certificate. The film will undoubtedly go a long way toward arousing public interest in such vital matters.

"ALKALI IKE" IN DEMAND.

Augustus Carney, Essanay's world famous "Alkali Ike," is having the reception of his life in Chicago at present. Ever since Carney appeared in person at the Orpheum Theater two weeks ago and addressed the enormous crowds, Chicago photoplay theater managers are clamoring for his services. Carney addressed the audiences of the Lyda Theater, 38th Ave., and Lake St., during the past week, and met personally every man, woman and child in the neighborhood. The Lyda was packed to the doors throughout the evening shows and the appearance of "Alkali," in his Western garb, was the signal for wild demonstrations on the part of his admirers. George H. Hines, manager of the Lyda, was only too proud to escort "Alkali" to his home for dinner, and the sirloin steak that "Alkali" demolished was not at all in keeping with his diminutive stature. "Alkali Ike's Pants" was the film shown that caused the greatest laughing demonstration ever seen in the theater. Mr. Hines declared he never saw a film "go so big," and is preparing to hold a carnival of "Alkali" pictures for the perpetuation of hilarity among his patrons. Meanwhile, "Alkali" is being featured in some comic masterpieces at the Essanay Chicago studio that are booked for November release.

THE ARMY AND NAVY STRONG FOR POWER'S CAMERAGRAPH.

Instruction given by the aid of the eye has been fully recognized by the leading educators and the world's greatest scientists. A great and very important field, to which the motion pictures could be applied with beneficial results, is the instruction of the recruits of the National Guard with the aid of the cameragraph.

Films could be produced of a company of "regulars" going through the various facings, foot movements, company movements and the manual of arms, which would show clearly and distinctly the correct positions, attitudes and foot movements in the most minute details. Instruction in this manner would prove a great aid to the drill sergeant in the practical training of the soldier recruit.

The success of such instruction would depend a great deal on the film and the machine which projects it. We recommend the installation of a Power's cameragraph at all armories for instructional purposes. These machines are now in use and have given splendid results at the U. S. Naval Academy, Annapolis, Md.; the U. S. Military Academy, West Point, N. Y.; Fort Sill, Oklahoma; Fort Scriven, Georgia; Fort Monroe, Virginia; Fort Ethan Allen, Vermont; Fort Totten, N. Y.; League Island Navy Yard, Philadelphia, Pa.; the Navy Y. M. C. A., Brooklyn, N. Y.; the Army Y. M. C. A., Boston, Mass.; and also have been installed aboard the U. S. S. Florida, Utah and Panther.—The National Military and Naval Review.

POWER BACK FROM EUROPE.

Nicholas Power, whose name is known to practically every moving picture man in the country, has just returned from an extended tour of Europe. Mr. Power was away about six months. He returns looking hale and hearty and has already buckled down to hard work at the factory. We may look for something new in the way of Power's projecting machinery before long, now that the presiding genius is again at the helm.

Projection Department

Edited by F. H. RICHARDSON

From Los Angeles.

LOS ANGELES, Cal., Mr. J. G. MacLean, operator of the Teatro Hidalgo, which is, according to the letter head, the only theater in California showing Spanish vaudeville direct from Spain and Mexico City, contributes the following:

> A few words from the "city of Angels" to inform you that the exhibiting business is good here. Mr. Bierhaus (manager and owner, I take it.—Ed.) and myself are constant readers of The World and we both derive much benefit therefrom. This house was opened on September 14th, and we are playing to S. R. O. most of the time. Mr. Bierhaus imported a stock company, composed of ten people, direct from old Mexico and we are catering exclusively to the Mexican population of the city. We show four reels of fourteen-day independent pictures. I have as good an operating room (not a "dog-house," "coop" or "box") as there is in the city. We have the first and only Simplex projector in town and my projection is considered the acme of that article. I also have a spot and dissolver, which makes a very complete equipment. The operating room is 20 feet long, 9 feet wide, and 8 feet from floor to ceiling. It has two large outside vents. I am a member of the I. A. T. S. E., Local 150, and can report very favorably upon conditions generally, with the exception of the license proposition, which we are trying to remedy, and are leaving no stone unturned in the endeavor to bring about a change.

It is not a pleasant thing to have to publish such a report concerning the city of Los Angeles as the one printed recently. I would suggest to Brother MacLean, and to Local 150, that it probably would not do any harm to send a committee up to the Mayor and show him what we have said about the Los Angeles examination, and call his attention to the fact that that report has gone all over the civilized world, asking him if it is not about time such a disgraceful thing was remedied.

Power's "Five" Outside Shutter.

Wilkie, Sask., Canada, writes:

> In looking over back numbers of The World, I ran across a letter headed "Flicker." In this communication it was stated that Power's Five should be made flickerless by the use of a three-wing outside shutter. I would appreciate information as to where an outside three-wing shutter attachment could be had for Power's Five.

So far as I know, Wilkie, it cannot be "had." You have to make it yourself. If you go back far enough in your back numbers, you will find two or three photographs of Power's Fives, for which the operators have themselves made three-wing outside shutter attachment. It works very good. You might, however, first try Mr. Lavezzi's three-wing inside shutter. I cannot say whether it is valuable or not, as I have never seen or tried one, but you might purchase one, provided Mr. Lavezzi will give you a proper guarantee. Let him do one of two things, viz.: either send a shutter to the department to be tested and reported on through these columns, or else let him send you one on agreement to return the money within twenty-four hours of your receiving the shutter if it is not satisfactory. Twenty-four hours will give you ample time to test the shutter and decide whether it is all right or not.

Simple Questions.

Washington, propounds the following questions:

> Why is it that, on a. c., when you run too fast or too slow the picture flickers; more especially when you run too fast? We are using a two wing shutter, two 6½ condensers, 12 foot picture. Use 50 amperes and are not able to get a white light. It seems to be blurry and yet not out-of-focus. Am using a rheostat. What is the difference between 30 and 60 cycle 110 volt current, and what difference does it make in the light? What is the difference between a multiple and series rheostat; which is best and why? I hope to have an early reply, and to meet you at the 1913 convention, to be held in Seattle.

Some of your questions are very elementary, though the first two are somewhat puzzling. You will of course, get a flicker when you run too slow. The reason therefor has been explained and re-explained many times in this department and in the hand-book. But why you should get a flicker when you run too fast, using a two wing shutter, I am unable to understand, unless it is that you are using 30 cycle current and the two wing shutter gets in synchronism with one side of the alternations. This would produce a flashing of the light, the same as we have when using a three wing shutter on 60 cycle current and overspeeding the machine. If you are using 50 amperes of 110 volt current, you are wasting more than 3,700 watts, and I would suggest that you get a transformer, mercury arc rectifier, or motor-generator set right away. I don't know exactly what the result would be using 30 cycle current through a rheostat (neither do I know you are using 30 cycle or only guessing at it), therefore will not try to answer your question about light until I have more definite information. The difference between 30 and 60 cycle current is that with 30 cycle there are 60 alternations per second and with 60 cycle there are 120 alternations per second. The 60 cycle would produce a more steady light than the 30 cycle, since with 30 cycle current the alternations are so far apart that there is likely to be a perceptible flickering of the illumination. Multiple and series you will find set forth fully in either the old hand-book or the new one. If you have not a copy of the old book, you should have, and I would advise by all means that you send in $2.50 for the new hand-book—a book of about 400 pages, in which all these things will be thoroughly and completely explained. We hope to have it ready for delivery about November the first.

Address Wanted.

Mr. L. H. Chapman, Prop., New Gem Theater, 211 Bieecker St., Utica, N. Y., writes:

> In reading a recent issue of the Projection Department, I notice an item from our friend in Kalamazoo, Mich., in which he says he used a preparation which is furnished by the International Exhibitors on his plastered-wall screen. Now, as the writer wants to keep up-to-date and is always on the lookout for any improvement which will better the service in his house and give greater satisfaction to his patrons, he takes the liberty of asking you to furnish the address of the International Exhibitors, as referred to in the Kalamazoo letter.

I am as much in the dark as you are, friend Chapman, and have given your address so that Kalamazoo can supply you with the necessary data by mail, thus avoiding any delay. I would however, request that he also supply the department with the address and further information about the coating, if he will be so kind.

Great Heavens!

Erie, Pa., propounds the following:

> (1) What is that shutter between the lamphouse, lens and slide opening for? (2) What is the correct way to set the fan on Power's 6A machine? (3) Why does a rheostat have to be connected with a picture machine? (4) Does it make any difference what way a film is patched? (5) How should my rheostat be connected to get the best light? (6) Let me know where I can get an operator's license, as we have no license here in Erie. I have trouble with setting my carbon and get a blue spot in the center of the picture. What can I do to overcome this?

Man, I don't think you need to hunt up any licensing authority, because you could not come within a hundred miles of getting a license. My advice to you is to proceed to *serve an apprenticeship under some competent operator*. I believe I cannot be accused by anyone of refusing to answer elementary questions, but there is a limit to everything and it is plain to be seen, Erie, that you have absolutely no knowledge whatever of operating, therefore I could not consistently kill the space necessary to answer your questions. This department is designed and intended to aid and assist *operators*—not to *make* operators. I fully understand and realize that the small town man is likely to propound some very simple questions, and I am willing to answer them too, but where he displays an absolutely total lack of knowledge—that is something else again, since he cannot possibly put on a creditable show, and I would merely be assisting in imposing inferior projection on audiences that pay their money to see a show. Go somewhere and serve an apprenticeship, Erie. That is all the advice I can give.

Impossible.

New York City, writes:

> Will you kindly supply some information in regard to the relative merits of Arco B, and Bio carbons. This will settle a dispute between a carbon dealer and myself. The dealer contends that the quality is the same, only they have two brands. I have used both and think one is better than the other.

It is out of the question, New York, to supply such information as that through the department. Also there is no necessity for it. If you think the Bio are the best, buy them. If you think the Arco B are the best, buy them. Whichever one you may wish to purchase is your business, and not the business of the dealer. As for me, I would purchase whichever one gave me the best results, and the dealer could talk himself black in the face before I would change that determination.

In Error.

Princeton, Ill., propounds the following:

> Believe I have something of interest to my fellow exhibitors. You will note by the attached light bills that the rate for one week was 8 k. w. at six cents, or a total of forty-eight cents, for the week; whereas, the succeeding week, the bill was thirty-six cents, this being the bill for the Eagle Theater, where I used a compensarc on the 60 ampere notch, running six nights from 7 P. M. until 10:30 P. M. This is of course, for the machine only, it being on a separate circuit. However, do you not consider it as being very, very low? I use a.c., 110 volt, 60 cycle, but the current saving device (compensarc) alone would account for it, as I use the same kind of outfit at the Stevens Theater, using the compensarc on the 40 ampere notch, and the attached bill shows $9.34 for one month.

In the Stevens, we used No. 6 wire for the machine, of which there is but one. In the Eagle, however, I used a No. 4 wire from the meter to the compensarc and No. 6 from there to the machines, of which there are two. My theory is that exhibitors can save money by using large wire; also by having two machines, used alternately. The wires from compensarc to lamp do not get so hot. We use the compensarc on the 60 ampere notch all the time at the Eagle.

Princeton is in error in attributing the low rate to the large wires. There is no appreciable loss in the wire itself so long as there is no considerable rise in its temperature; but if the wire gets hot, then there is considerable loss as well as injury to the illumination. However, No. 6 wire in good condition would be far more than ample to carry the primary current to a 60 ampere arc attached to a transformer secondary. As a matter of fact, Princeton has got things exactly backwards. If No. 4 wire is to be used, then it should have been used between the compensarc and the lamps, instead of between the switch and the compensarc, where the amperage is much lower. Sixty amperes at the arc would mean only about 25 amperes between the switch and the compensarc, and a No. 6 wire is rated at 46 amperes. Of course, if your switch were located a long distance from the compensarc, that would be something else again, but it would have to be a good way off to cause any heating. If your No. 6 wire at the Stevens gets hot there is something wrong with it, and you had better rip it out and put in a new wire. The charge of thirty-six cents is ridiculous for the amount of current used. The only explanation I see is that there is something wrong with the meter.

Not Correct.

Helena, Ark., writes:

I would like to have you advise me as to what time you expect to have your new Operators' Hand-Book on the market for sale, as I wish to obtain one as soon as possible. I would also like to have you give me the address of some firms in your city that are in a position to furnish countershafts and various motor connections to put on the different machines and supply three wheel grooved pulleys of various diameters of say 8, 12 and 16 inches to fit shafts of about 5/8 inch. Do you think it a good idea to install a shaft about 10 inches long with the cog, sprocket and grooved pulley in the same position as the upper sprocket wheel now is, to permit the use of a drive from this point, i. e., to take out the shaft which the cog wheel and sprocket are attached to, and put in a longer shaft with the addition of a grooved pulley about 3 inch diameter? In conection with the Edison Model "B."

In a recent argument with a supposed to be Operator, he claimed that the longer the throw of the motion picture lens, the *less* the picture was apt to jump, but I looked at the matter entirely different, that is to say—that the shorter the throw the *less* apt it was to jump, for the simple reason that on the long throws the least lost motion in the intermittent, which results in a jumping of the film, will multiply in proportion to the length of the throw, whereas, with the short throw, the same defect in the intermittent will not multiply so rapidly owing to the shorter radius. Why was the Pathe machine taken from the American market? When can I obtain a list of all the M. P. shows in Arkansas?

As before stated, we expect to have the hand-book ready for delivery by November the first. We do not guarantee this, but expect to accomplish it. As to the address, I would suggest that you secure one in St. Louis, or Chicago. Write the Enterprise Optical Co., 564 West Randolph St., Chicago, Ill., mentioning my name, and I belive they will supply you with the name of a Chicago firm who can furnish the articles you need. I see no reason why the Edison Model B should not be driven in the way you suggest. You are in error about the magnification of movement with an increased length of throw. Your sketch shows plainly where you fell down in your calculations. Of course, if you increase the throw *and the size of the picture*, or if you increase the size of the picture without increasing the throw, then you would increase what movement there might be, in proportion. Added length of throw increases any movement which is due to vibration of the machine itself, but vibration of the film in the machine—that is to say, jumping or side movement, is only increased when size of the picture is made greater.

I cannot tell you why the Pathe machine was taken off the market: Most likely it was because the sales were not large enough to justify the selling expense. I presume any one of the Little Rock film exchanges can supply a list of Arkansas picture theaters.

Camera Movement.

Louisville, Ky., propounds the following:

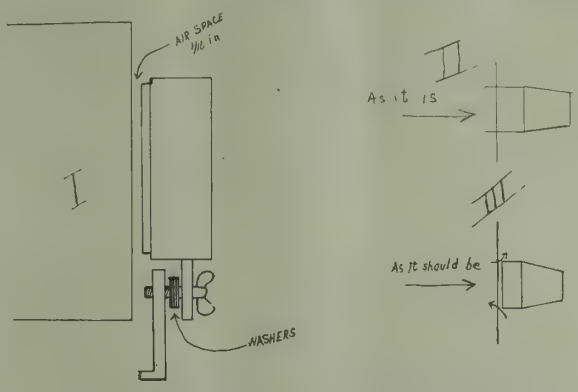
I would like very much to have information as follows: What movements are generally used in moving picture cameras? If the Star Wheel movement is not used, why not?

The movement most commonly used in M. P. cameras is what is known as the claw movement, colloquially termed by operators the "finger feed." The star and geneva is not usually used. Cameramen claim that the claw movement is more decisive; meaning that the film travels downward with a more snappy jerk than can be had with a star and geneva movement, which is more or less rotary in action.

Condenser Mount Suggestion.

Minnesota, sends the following valuable contribution:

For the benefit of those who still use the old style lamphouse with round condenser casing, and are troubled with condenser breakage, let me suggest a remedy as shown by accompanying sketch. The mount is to be set so it will not extend into the lamphouse nor even touch it. This can be accomplished by using washers as shown. I was troubled with chronic condenser breakage, even though back of lamphouse was entirely removed. Condensers fitted very loosely, and I was not pulling more than 25 amperes d.c. Set my condensers as per sketch, about a year ago, and since then have not broken one lens. You will note that air space in sketch 1 appears to be more than 1/16 of an inch and in sketch 2, mount extends far into lamphouse. Drawings are exaggerated to give a clearer idea. Was prompted to send this in upon reading



an article in last week's issue, and another illustrated some time ago where practically the same results were accomplished by punching holes around the mount in lamphouse. But why punch holes when there is a simpler method?

The proposed change is a radical one indeed, and I am not at all prepared to say what the result might be; still after all, I am not at all sure that the introduction of an open air draught would not work all right. I would suggest to machine manufacturers that they experiment with this idea and see if it is not of value. The opening would, of course, have to be covered with wire gauze in order to satisfy the authorities. I am inclined to advise operators to test this scheme out, where they can do it without injuring their lamphouses. I had an idea of my own several years ago as follows: Set the condenser half an inch ahead of its normal position and make the lamphouse with two front walls, with an air space, open top and bottom, between; the hole in the back wall to be closed with sheet of annealed glass. The trouble was, however, that I could not get annealed glass which could be depended upon. One piece would be all right and the next would break very quickly. Your sketch has been reduced, so the exaggeration is not so very noticeable. The 1/16 inch space is marked plainly enough to give the idea.

Calcium Light.

Urbana, Va., writes:

We are traveling exhibitors using calcium light, and while we are constant readers of the Projection Department, we have seen very little concerning this illuminant. We use an Enterprise Model B gas making outfit, but have a good deal of trouble with it as the flow of gas is uneven; also there is boiling over. Could you tell us the cause and how to remedy it? We also have an Edison gas making outfit which gives an even flow of gas, but which consumes sixteen cakes of ozone in half an hour—about three times more than the Enterprise. This of course, is prohibitive. Should the Edison use that much? If not, what is the cause of the excessive consumption? We get a good sharp picture at 20 feet; lamphouse back 14 inches; small spot, and lens in close, but when we have over 20 feet throw, our picture is not sharp or clear. We have tried moving our lens and lamphouse nearer without results. 20 feet gives a 6 x 7 picture.

We are having articles on gas making outfits prepared, or at least we have requested that they be prepared both by the Enterprise Optical Company and the Edison Company. They will doubtless appear shortly. The reason you have not seen much about gas is that there is not much gas used nowadays. We shall be glad indeed to have articles from gas users giving complete instruction in the use of gas and of its making; in fact all the points that might be of value to gas users. As to your Enterprise Model B, there is something wrong with it. The combination of uneven flow of gas and boiling over would indicate an uneven pressure in the gas chamber, but I am not familiar enough with this device to say what would be the probable cause of such a condition. As to the Edison, I think there is no doubt but that there is a bad leakage of gas somewhere. That is what the condition you describe would indicate. It is also possible that you are using a very large tip on your burner. If so would suggest that you get a smaller one. As to the out-of-focus effect when you throw more than 20 feet; when distance from lens to screen is altered, distance of lens from film must also be altered by means of adjustment screws. Very likely your lens has not enough adjustment to take care of the added throw.

Alternating Current Pressure.

Denver, Colo., writes:

The statement was made to me recently that the current we commonly term 110 volt or 220 volt a.c., is not that at all. In other words, the pressure of a.c., as indicated by the voltmeter is not the real pressure: Now is this correct? If it is not correct please explain the matter.

The voltmeter pressure, Denver, is the correct pressure—that is to say, it is the correct *effective* pressure, but it is not the extreme pressure. Alternating current starts at zero voltage at the beginning of each alternation, and mounts upward until the peak of pressure is reached. We thus have two extremes. During the first part of the alternation the pressure is low, and during the last part it is very high, the *mean effective pressure* being about 70% of the extreme. The peak pressure of 220 volt alternating current is really over 300 volts, and the 220 represents the effective pressure. This is, however, a question of no particular interest to the operator.

If you take the peak pressure (I have manufactured the term "peak pressure" myself to suit my own convenience) of a.c., it would only have about 70% of effectiveness as compared to a similar pressure of d.c.

Light Trouble.

South Berwick, Me., writes as follows:

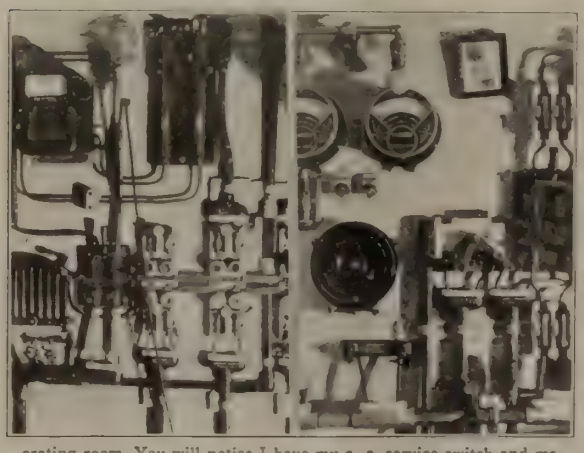
Trust I will be welcomed to the department. I would like to ask a few questions, and know of no better place to go for information. Am using Power's 6A and the manager says my light is O. K., but it doesn't suit me. Am projecting a 14½ foot picture at 47½ feet, using from 25 to 60 amperes of 110 volt current; two 6½ condensers. My light is unsteady and am compelled to keep changing from 25 to 35 and 45 and sometimes even to 60 amperes. This is not due to loose connections, as I have examined everything carefully. Do you suppose it could be in the transformer? I worked in the same place last year with Power's 5 and it was the same story. The arc sometimes makes more noise than a saw-mill, and the next instant I can hardly hear it, and bang! the light goes yellow. Have already broken two condensers. If I use one 7½ and one 6½ could I pull the arc back farther from the lenses, and thus avoid breaking them? Am using a transarc. I used the same Power's Five last winter at the beach, and the current was steady as a rock. We are running five reels of licensed pictures, with the opposition running the same.

The conditions, as you describe them, seem to indicate fluctuating pressure. I would suggest that you have the light company test the voltage of your feed wires on the primary side of the transarc. Get them to put in a voltmeter and leave it there for one day. Just what the cause of the fluctuation is I could not say, but from your description, that is undoubtedly what happens. It is possible that your street mains are feeding some big hall, or a theater in which large numbers of lights are switched on and off occasionally, and that the street mains are overloaded when all these lights are on. I don't know that this is the fact, but it is the most likely explanation of your trouble. If you find this is not the case, then there must be something wrong with that transarc. The projection machine itself has nothing to do with the matter. Yes, one 6½ and one 7½ lens would bring your arc farther back, but it might cause a ghost. You can try it and see. As to your being "welcome to the department," my dear sir, the department is open to any and every operator and manager in the United States, Canada or any other country. The only requirement is that they be in need of information or have something interesting and of value to contribute.

Various Things.

Conneaut, Ohio, contributes the following interesting letter:

It has been some time since you heard from this town but I assure you we are still on the map. We now have four moving picture shows and one vaudeville house. There are seven of Power's "Six" machines and one Edison in operation in the city; six of the former being run by motor, belted to the fly-wheel (which is mechanically bad). Of these, four are under my own care. Two have been run for a year and nine months, and we have yet to pay out one cent for repairs. Aperture plate shows some wear; so do the sprockets. I know of four other Power's "Sixes" and one Power's "Five" run by motor belted to the fly-wheel. The five was run four years by hand and the last two years by motor, and has never been back to the factory. James Chambless, Evansville, Ind., makes a motor drive attachment which looks good to me. I enclose two photos of my switchboard on the back wall of the op-



erating room. You will notice I have my a. c. service switch and meter and d. c. meter pilot lights; field regular ground detectors; five double branch cut-outs (only three showing); house light dimmer; double pole, double throw switch, and three point sliding switch for rheostat, all where I can reach them. I expect this kind of an arrangement would not pass in some places, but I built the whole thing myself and would not have it any other way. Some men kick about the field regulator being in the operating room, but after working in one house for two years with the field rheostat down cellar and no way to get at it, should the voltage raise or drop, without stopping the show, I most emphatically do not agree with the regulator being located anywhere else than within reach of the operator. One man says the operator has all he can do if he watches the picture, which is all very true with some men, but I know of one who would not sit looking at the picture and let his light go out. On the switchboard will be seen house light dimmer, marked 1, which is used to dim, eight 40 watt tungstens in green glass shades. Three houses use this system. Now just a word about those ground detectors concerning which you asked information: They do burn in series but a ground on the positive wire, negative lamp, burns brightly. The sliding switch, marked 2, is used in connection with Power's rheostat and a Sterling coil. With lever as shown, it is for a. c. through the Sterling. If moved to the next point we have eight coils, and on the next point five coils of the rheostat. And now a word or two about our power plant: We have a 7½ k. w. dynamo, twelve h.p. engine, and use 50 amperes of 110 volt current. We don't use a.c. when the plant is running. We use 110 volts because we have to use a.c. sometimes in the forenoon, as we only run five hours a day. Now do not think because I have not asked you a lot of questions that I don't have any trouble, for I do. But with good oil and horse sense I get along in fine shape. We just could not manage without the Moving Picture World, and hope that, for ever and ever, you will keep the good work up. I am waiting for that new hand-book to come off the press. Please excuse mistakes as I am a better mechanic than writer.

The record of Power's "Sixes," in Conneaut, shows that they have had the right kind of usage and have been properly lubricated. If those machines had been grinding film through at the rate of ten minutes to a thousand feet, and had been lubricated with a mixture of one drop of oil and seven drops of advertising, there would have been a different story to tell. I would suggest that this man Chambless either send one of his motor drives or else an adequate description of it, so that we can set forth its points in the department. Your switchboard is excellent, the only objection there could be is that in some cities it is required that all switches and fuses be enclosed in metal cabinets, but with a rightly constructed board, such as yours seems to be, there is no especial reason for this, other than the vagaries of the authorities. I thoroughly agree with you that the field regulator should be within reach of the operator when he is seated in operating position. I am decidedly of the opinion that the operator should have his eye on the picture all the time, and I claim it to be a fact that unless he does watch the picture every second it is on the screen, he cannot properly project it. This does not mean, however, that he watches the picture in the same way that the audience watches it. I have run a picture half a dozen times, watched it every instant it was on the screen, and could not then have told you what the picture was about, except in a very, very general way. I was watching for faults in the light and to gauge proper speed of projection—not to follow the story of the film. The operator who watches the picture will learn to read his lamp adjustments through the fault appearing on the screen, and will know exactly what should be done to remedy it; and the doing of the thing becomes an automatic action, so far as his hands are concerned. I maintain that this is the only proper method for the operator to pursue if he wants to produce really high class projection. Your explanation about the ground detector doesn't explain. What I want to know is this: If two lamps are connected in series between the two positive and negative wires, what in Sam Hill prevents those lamps from burning at about a half c.p. all the time, regardless of whether there is a ground or there is not a ground? There is some point there that I haven't caught, and it is that particular point I am after. Kindly come forward with the explanation.

Altering Lens.

Nevada, writes:

Have been informed that an ordinary projection lens may be made to vary the size of the picture somewhat by varying the distance between the separate elements which go to make up the lens. Is this true? If so, how is it done? What condenser combination do you regard as best when using a 5 or 5½ inch e. f. projection lens on a 68 foot throw? What can you say as to the adaptability of the so called adjustable lens for projection? Am not supplied with a hand-book, but want to get one when the new issue comes out.

It is quite true that the varying of the distance between the two factors of a projection lens will vary the size of the picture, but it is also likely to injure the definition, and I would not advise anyone to attempt any such stunt as this. The distance between the two factors may be shortened by cutting off a portion of the lens barrel and re-threading. It may be lengthened by adding an extension ring, which any competent machinist can make. Two 7½ condensing lenses should be O. K. I have seen adjustable lenses which gave excellent results, but it has not yet been proven to me that these lenses may be uniformly relied upon for the best work. We are bending every effort to get the new hand-book out by November the first, and expect to fill the orders already in the office on that date.

Advice Wanted.

Ottawa, Canada, writes:

I would like to ask a few questions concerning an invention I have been working on for a long time, and which I believe I can get to work satisfactorily. It is an automatic fire shutter which is supposed to close down when the film stops passing through the gate, or if the film breaks the shutter will drop and shut off the light. I have not seen any machine equipped with this kind of a shutter, and would like to know if it is worth while patenting such a device. Would you kindly advise me before I go any further in this matter?

I am afraid it would not be wise to patent such a shutter. I could not speak with authority without first having examined the device, but I very much doubt your reaping any financial reward. In the first place, there have been a number of such shutters invented and some of them worked quite well too, but they didn't seem to meet with favor. There is no man on earth who could say positively that it would not pay you to patent such a shutter, but my own opinion, based on such knowledge of the matter as I possess, leads me to believe it would not. I am sorry to have to tell you this, but it is better to drop the matter now than lose money.

"At the Sign of the Flaming Arcs."

By G. F. Blaisdell.

THE Lubin debut of Edwin August will afford gratification to his friends, as it will give pleasure to many who have not before seen his work on the screen. In "His Life," Mr. August has a good opportunity to show what he can do in drama of to-day. For one scene, that of the masked ball, we see him in Roman costume—a garb between which and Mr. August there is much in common. Lubin's new leading man takes to costume work like a veteran of the old-time stage. As a matter of fact, he has had training in this department of acting under stage veterans of standing. Those who were privileged to see Mr. August in "The Blot in the Scutcheon" know what he can do in costume before the camera. It is to be hoped he will give us more of this kind of drama. Unquestionably there is a market for it; and there seems to be no attempt to produce costume plays on the part of American manufacturers, the field practically being left clear for the foreign makers.

In "His Life" we see not only good drama, carefully portrayed and painstakingly staged. We see most effectively brought into play the refinements of the screen—the use of an initial curtain, which, being parted, reveals the title of the play and an announcement of the stars; these, in turn, fade into an animated photograph, introducing Miss Hawley and Mr. August, which is all very prettily done, the two shaking hands and bowing and smiling; the photograph dissolves into the opening scene of the play—Mr. August caressing the hand of his crippled mother and kissing her good-by as he starts for the city to begin the battle of life. Throughout the play much use is made of the dissolving picture—the scene changing from the city to the country. On the one hand there is the successful man, surrounded by metropolitan allurements, his mother and sweetheart forgotten; on the other, the sweetheart paying devoted attention to the helpless mother, now wheeling her out into the sunlight, again changing her over in front of the fireplace, and in the glow of the coals sitting at her knee and reading to her.

As Edwin starts for the city he asks Ormi, his sweetheart, to care for his mother. He leaves home in a soft hat and soft shirt. We do not see him for a year. Ormi has written him a pathetic note telling him he is breaking his mother's heart and that if he has any love for her he must come home at once. The letter is torn up. Just at the time he is under the spell of another, with whom he frequents the gilded restaurants. At the masked ball Edwin, in Roman costume, dances with the ultra-decollete charmer. A scrubwoman, discharged by a drunken janitor, in desperation goes to the dance when she learns her employer is there and asks for reinstatement. Reluctantly Edwin leaves the dance. He listens to the woman, sends to the wardrobe for money and then gives it to her. As she reaches for the notes Edwin gets a glance at the calloused and twisted old fingers. He looks down at his strange garb. The curtain shows the scene that comes to his mind—that of the good-by to his mother and his sweetheart. Under sudden impulse he returns to the dance. He tears through the throng of revelers, creating consternation and commotion. He gets into his street clothes and boards an automobile. He sits alongside the chauffeur. The machine travels fast. Edwin takes off his hat. Now we are at the side of his car, again in front. Finally the machine stops at the old gate and Edwin goes into the house. He enters softly. His mother's back is to the door. She cannot see her son, neither can she hear him. She feels his presence. Wonderingly she turns her head; eyes meet. The son is in his mother's arms. Edwin reaches out an arm to Ormi. The scene fades and we see in bold letters "His Life's Story Told." The curtain falls. It is real drama—artistic, finished.

* * *

King Baggot is scheduled for three releases shortly—"King the Detective and the Opium smugglers," "John Smith, Alderman," and "The Necklace." Mr. Baggot recently received a newspaper clipping from the Philadelphia Press, in which a writer on that paper spoke of him in glowing terms referring to the fine work Mr. Baggot is doing. Mr. Baggot was also interviewed by the Buffalo Courier a week ago, and by two other periodicals not strictly devoted to the moving picture art.

* * *

Florence Barker, one of the Universal leading women, will soon head a company of Universal players, so it is reported, going to the coast for several months.

* * *

We are promised a real ship situation in "The Long Strike," a two-reel production soon to be put out by Herbert Brenon. In order to be assured of just the scene he wanted he was compelled to use many hundreds of feet of film. The result was two reels out of 4000 feet to select from.

President Goebel, of the St. Louis Motion Picture Company, is in town on a little matter of business—or was it baseball?

* * *

The Eclair offices at 225 West Forty-second Street are undergoing alterations. A new and unusually large projecting room is one of the features of the changes. The former projecting room is being turned into an office for F. C. Gunning, of Chillicothe, Ohio, a recent addition to the staff of Universal Features.

* * *

George H. Wiley, president of the Missouri branch of the Motion Picture Exhibitors' League of America, has opened an office for "Warner's Features" in Room 305, Shubert Building, Kansas City, Mo.

* * *

The Kinemacolor Company had a camera on board the presidential yacht Mayflower during the naval review in New York harbor. Also the company had three cutters at its disposal for use as might be needed. These privileges were secured directly through the President at Beverly. Wednesday night a Kinemacolor show was given to the officers and men of the Connecticut. It is safe to say that several miles of film were used by the various manufacturers in the taking of fleet pictures.

* * *

The Universal Film Manufacturing Company annunces that the California studio will soon release "The Test of the Blood," a strong problem play with a racial situation; "Wit and Will," and "The Birthmark," a problem story. Otis Turner will soon produce what is promised to be a very sensational picture, "The Outlaw's Horse," the scenario having been written around a trick animal.

* * *

Miss Florence Geneva, whose work as the actress in Biograph's "Two Daughters of Eve" received so much favorable comment and as to whose identity there was so much speculation, is appearing at the Knickerbocker Theater as one of the six models in the scene "Venus rising from the sea" in "Oh! Oh! Delphine."

* * *

William Leith, who for some time has been assistant manager of the Comedy Theater, in Fourteenth Street, is receiving the congratulations of his friends on his promotion to manager, succeeding A. A. Kaufman, who is now managing the Sarah Bernhardt "Queen Elizabeth" pictures. One of the features at the Comedy is the music. This is furnished by Miss Alice Meyers and Miss Madeline Blauvelt, whose work at the piano is the subject of much favorable comment.

* * *

Herbert Brenon, one of the three directors of Imp Films, slipped over a good one on a recent night when he photographed the railroad wreck on the New Haven Road, beating out every other photographer by several hours. Herbert left the meeting of the Board of Governors of the Screen Club, took one of the Imp automobiles, scurried around town until nearly two o'clock picking up his camera men, his leading man, heavy man, and leading woman, and then started to the scene of the wreck, arriving there just before dawn. He took a long scene in a photoplay which he had been working on and followed this up by securing 200 feet of film showing the wreck before the wrecking crew had removed the damaged cars or the debris from the tracks.

* * *

Archibald Flickers MacArthur, sometimes affectionately alluded to as "Watso"—never, however, with his acknowledgment or consent—has departed this shore—temporarily. He is at this moment looking over Chicago; and those who know him best are keenly aware that it is through no eye of ordinary perception that he is gazing on the beauties of the Western metropolis. If you who inhabit other portions of this wide country than is contained in the boundaries of Cook County perceive an unusual smile on the face of Chicago you will understand the reason. For is not Archie there? And New York? Sad indeed are we. The sun has retired behind dreary-looking clouds; the bells in the adjacent Metropolitan tower by their subdued tone plainly indicate the all-pervading gloom; and a myriad of disconsolate damosels bear mute if unwitting testimony to the pall that hovers over G-tham. We await the return, confident it will be that of a conquerer, fearing only that in the triumphal procession our comrade may be relegated to a subordinate position—say, second place. The corps of bachelors in this establishment has suffered three onslaughts during the summer. Now, Mac, please be good!

Manufacturers Advance Notes

A STIRRING KING BAGGOT MELODRAMA.

On October 24 Imp will release another King Baggot which will interest his admirers. It is entitled "King the Detective and the Opium Smugglers." Jane Fearnley has the part of the girl and Fred Kelsey that of the bully. King is sent to uncover a band of smugglers. He goes in the guise of a fisherman. Through stopping a quarrel between a small brother and sister he meets the girl. As the two get better acquainted the detective is invited to the house of the girl. He meets Jane's father—and the bully, in love with Jane. The bully does not like the detective—and takes pains to reveal the fact. The smugglers are shown carrying their stuff ashore in bags and depositing it in a shed.

King attends a dance at which also is the father of Jane. The old man has been imbibing a little too freely and King offers to take him home. The bully starts a fight, however, before the party can get out of the hall. He does not get the

Scene from "King the Detective."

best of it. Jane thanks King. The bully waits his chance and when it comes he puts King out by a blow on the head with a club. Then he binds the detective and throws him into the shed where is stored the smuggled stuff. Then the bully goes to get the band to assist him in getting King out of the way. The little brother of Jane has been a witness of the assault, however, and runs to tell Jane. She loses no time in going to King's aid and removing the bonds. King sees the stuff in the shed and sets out in a rowboat for assistance. The bully discovers the escape and starts in pursuit. He overtakes King and, getting into his boat, chops a hole in the bottom of his boat, leaving the exhausted detective to drown.

Jane and her brother, fearing to go home after liberating King, watch the bully. The boy, following him, overhears the story as to what happened to the boat. He tells his sister, and the girl goes down to the waterfront and jumps into a motor boat. King is rescued just in time. The bully and his crowd are shortly afterward arrested. King does not arrest Jane; but he captured her, nevertheless.

THINGS DOING AT THE CARLTON SHOP.

Announcement is made at the Reliance Motion Picture Studio, 540 West Twenty-first Street, that C. Lang Cobb is to have full charge of the advertising and publicity departments of the Reliance and Majestic Motion Picture Companies.

Producer Oscar C. Appel has in preparation for a Majestic release two reels of Steele Mackaye's "Hazel Kirke," a drama well known to theatergoers of a quarter century ago. The film will feature Mabel Trunnelle and Herbert Prior.

Another picture just finished at the laboratory is "Men Who Dare," which deals with the prison labor contract system. The story is by Forrest Halsey, a writer on themes of vital present-day interest. Mr. Halsey is to work exclusively for the Majestic and Reliance companies.

"From Cow to Consumer" is a big subject soon to be announced. The film will interestingly depict just what the title indicates. It is said that, entirely independent of its educational and other features, the production will be notable for its fine photography.

Producer Tony O'Sullivan had some interesting stories to tell of the making of the picture, "The Peddler's Find." Mr. O'Sullivan wanted to change the title to "The Great Heart of a Jew," a name that would better indicate the nature of the film, but the work of the printers had proceeded too far. Many of the scenes in the drama are laid on New York's East Side, with which Mr. O'Sullivan is thoroughly familiar. The camera was carried in a covered wagon, with just a slit for the lens. Gertrude Robinson, taking the part of a blind girl, had one or two experiences. As she was picking her way along under the Williamsburg Bridge, a benevolent elderly woman took her by the arm and said, "Can I help you, child?" As she started across the Bowery at the busy junction of Delancey Street several men jumped from the sidewalk to escort her. "Both retakes," said Mr. O'Sullivan.

"The Peddler's Find" is making a hit on the East Side, and well it may. Scenario writers and manufacturers have overlooked a most interesting field in the East Side. There should be plenty of room for good strong stories of a people comprising a fifth of the population of the metropolis—of a race the history of which is rich in dramatic stories of self-sacrifice, of battles fought against great odds—and won.

NOVEL ITALA POSTERS.

The Itala Film Company of America is introducing a novel and attractive line of pictorial printing with their long films. Posters are lithographed in six colors showing exact scenes from the film. On the larger styles of paper at least three scenes are shown on each poster. Manager Raver, of the Itala Company, personally superintends the designing of his posters and takes particular pains to select such scenes as will attract and draw patronage to the theater.

Agnes Egan Cobb, who is personal representative for Harry R. Raver, manager of the Itala Film Company of America, reports flattering returns from the first announcement of the company's initial release, "Souls in Torture," which appeared in the Moving Picture World. Letters came pouring in from nearly every state in the Union, while Canada was also much in evidence.

ECLAIR DIRECTOR SAILS FOR PARIS.

President and Mrs. Jourjon Bidding Good-Bye to Mr. E. Arnaud (on Left).

"JOHN STERLING, ALDERMAN" (Imp).

A very timely two-reel picture, dealing with municipal politics, is to be released by the Imp Company on October 31st. It is called "John Sterling, Alderman," and gives us a truthful and vivid insight into the practices of franchise-grabbing corporations. A very dramatic situation develops when John Sterling, who has worked his way up from the people and from the lowest rungs of the ladder, shows as alderman a disposition to give the people a square deal. For when the franchise grabbers find that he, and he alone, is blocking their scheme, they try to bribe him and, failing in this, rake up his unfortunate youth with a view to scaring him into complacence. In his very early days, he had been a "crook"; but had married and made a man of himself. The struggle is tense; it most decidedly keeps us in suspense; but works out to a very pleasing denouement. This bare outline of the story gives very little of its quality. King Baggot knows how to produce a picture and, when he has so good a scenario as this, he makes a sure success of it. This one is a big success; it is human, wholesome and beautiful; a desirable feature.

Jane Fearnley and King Baggot in a Scene from "John Sterling, Alderman" (Imp).

In the early scenes we find John Sterling at the turning of the ways. He is an Ishmaelite of the slums, but is in love and feels a longing for better things. His awakening comes dramatically while he is robbing a house. The owner of the house helps him and he makes good. We see him now as a storekeeper and we find him a good citizen. He is elected alderman and, as the closing scene of the first reel, we have a very capably made picture of the aldermanic chamber at the moment when the question of the franchise first comes up. Sterling stands one against all; but an unanimous vote is needed and the meeting breaks up with passions still at high tension.

The producer has used for the picture's brighter contrasts the alderman's home life. Miss Jane Fearnley plays Sterling's wife. She and King Baggot, with a girl of about six who plays their child, give a most engaging atmosphere to this part of the picture. All the latter scenes are affected by it; it lifts up and brightens the whole production. The wife has an especially fine moment when her almost distracted husband spreads out before her the whole situation, telling her what his youth had been and what hold upon him the grafting corporations have. It gives her a chance to show her mettle and, as Miss Fearnley pictures her, she rises nobly to the need. She is true blue; she will stand beside him and fight it out, and it is she who persuades him to put the whole business in the hands of the District Attorney, by whom the bribe-givers are finally brought to justice.

If the leading players who acted this picture had done the only good work, it would probably have seemed cheap. Nothing has been slighted and no part is weakly presented. The producer has given the same care to his least scenes as to his climax and has made a worthy picture.

"THE SIMPLE LIFE" (Pathe American).

Miss Gwendoline Pates plays the leading role in an original comedy, entitled "The Simple Life," which is based upon the efforts of the enormously rich to find diversion. The production is up to the usual Pathe Freres standard and with this fact there is no question of its good quality. It will be released October 23d. This is the story:

Miss Gwendoline Nealon, daughter of a well-known millionaire, is besieged by suitors of all descriptions who dog her every movement and are boring her almost to death. A gypsy girl who calls to read Miss Nealon's palm gives her an idea. Taking all her friends and her servants with her Miss Nealon goes to the chief of the gypsy band and pays him a goodly sum to go away and leave the camp with all its properties to the new owners. The party of young society folk are enjoying the simple life and the freedom of

Scene from "The Simple Life" (Pathe).

gypsy camp life when the county sheriff and his deputies descend upon them with a warrant which calls for the arrest of a band of gypsies charged with horse stealing. The haughty ladies and their escorts try their best to convince the official that they are not real gypsies, but their efforts are in vain and the party is lodged in the county jail. Mabel Nealon, the millionaire's five-year-old daughter, is recognized by one of the deputies, but the officers believe that she has been kidnapped by the band, and accordingly send for Mr. Nealon. When the millionaire arrives from his office in his motor car the party is set free and Mr. Nealon has a good laugh on them all the way back to the Nealon mansion, but when he opens the door there is a surprise awaiting him, for the gypsies have been trying to lead the simple life and have taken all the food in the place and nearly stripped the house of its expensive furnishings.

This film is a laugh-getter and no exhibitor should miss booking it. It will be released October 23d.

NICHOLS FORM CORPORATION.

Messrs. George C., Fred D. and William S. Nichols have formed a corporation for the conduct of their moving picture theaters in Grand Rapids and Flint, Michigan, under the name of the Superba Amusement Co. The company owns the Superba and Apollo moving picture theater in Grand Rapids, their home city, and also a picture house in Flint. The concern is capitalized at $10,000, of which $1,000 has been paid in cash and the balance of $9,000 is represented in property. George C. Nichols is president; Fred Nichols is secretary and treasurer. The incorporators of the company also constitute the board of directors.

SPRING THEATER, WEST HOBOKEN, N. J., SHORTLY TO OPEN.

Mr. J. H. Hallberg, "The Economizer Man," reports that the West Hoboken Amusement Company will soon open their new Spring Theater in West Hoboken, N. J. They purchased from him two Power's No. 6A Motor Driven Machines, two Hallberg A. C. Economizers, and a full line of supplies. Mr. Hallberg also reports the sale of a Simplex M. P. machine to S. Cirrination, South Bethlehem, Pa., together with 260 opera chairs and full line of supplies; Hallberg A. C. Economizer, etc. Also an Edison Model B, M. P. machine, with Hallberg A. C. Economizer, to the Edisonia Theater, Durham. N. C.

Scene from Lubin Comedy, "The Substitute Heiress."

"THE SUBSTITUTE HEIRESS" (Lubin).

Arthur Johnson, the Lubin favorite leading man, has just completed a comedy picture, that will induce a laugh with one eye and a tear from the other. The idea is unique and the moral extremely truthful, it is a case of love without conditions and must compel admiration. James Stillman is invited to spend a few days at the country home of his broker, the broker's daughter to be the intended hostess, but unfortunately the young lady is booked for an automobile tour with a party of friends which will occupy several days. The matter is discussed by the party and in a spirit of jest they advise that Miss Winchester shall instruct her pretty maid Ruth to dress up and do the honors as the presiding Mistress of the house. Young Stillman arrives and Ruth receives him; she plays her role so well that James is cornered and falls desperately in love. The deception is kept very quiet and Stillman nurses his infatuation until one day he receives an invitation to Emily Winchester's wedding. Half broken hearted he resolves to attend. He sees the bride, but it is not the girl he loves. He is introduced and his surprise is not greater than others of the party who have never dreamed of the romance. Explanations, however, are in order and when James learns that the little maid is fancy free he rushes to the Manor house filled with joy and a proposition to marry. Ruth though love struck, had never dreamed that she could secure so charming a young gentleman. But love levels all conditions and the day was quickly fixed.

The Essanay Company are arranging to send a company of players to Ithaca, N. Y., for the purpose of securing some corking good football pictures at Cornell University. Theodore Wharton, director of the company, returned the past week from the East, after completing arrangements for the trip. Mr. Wharton has a number of excellent football scenarios on hand that will make splendid films with the hearty co-operation of the Cornell team.

THEY APPEAR IN "THE STARBUCKS."

A Notable Cast Supports Opie Read in the Picture Version of His Popular Story.

In its production of Opie Read's novel, "The Starbucks," the American Film Manufacturing Company has assembled a notable company of players to support Mr. Read, who appears in the role of "Jasper Starbuck." It is not on record that Mr. Read has attained the position of a star in the theatrical firmament, but we have the word of the American directors that he has proved to be an actor of no mean ability in the silent drama.

Others in the cast are: Clara Reynolds Smith, who has had a long experience in stock, plays "Mrs. Jasper Starbuck." William Lee impersonates the "Rev. Jim Starbuck," a lanky backwoods preacher. C. N. Devere takes the part of "Lige Peters." He has had fourteen years of dramatic experience, appearing in a number of the great successes of recent years.

Eugene Bonner displays excellent dramatic ability in his rendition of the part of "Judge Elliot." William A. Morse, juvenile lead, plays "Tom Elliott," the Judge's son. Lillian Logan plays the part of "Lou Starbuck." Maynon Steward is the "Mrs. Mayfield" of the story, the sister of Judge Elliot. All of these players are well known in the dramatic field and have many successful seasons to their credit.

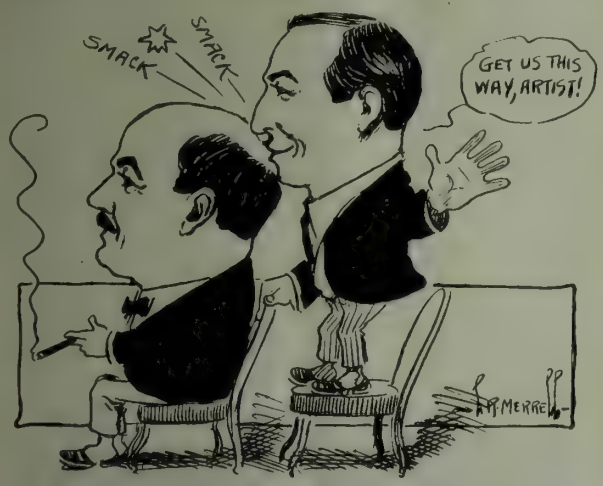
"CRYSTAL" GETS ANOTHER WELL-KNOWN ACTOR.

Another sterling actor who has made a name for himself in the theater, has joined the ranks of the Photoplayers. He is none other than Chester Barnett, and will appear exclusively in Crystal films. Mr. Barnett has appeared under the personal direction of Mr. David Belasco, supporting Miss Frances Starr, in the "Rose of the Rancho." He was also a member of Ben Greet's famous Company portraying leading Shakespearian roles. For two years he disported as the highly temperamental boy-musician in "The Climax."

Mr. Barnett's handsome face and figure and pleasing personality make him a great acquisition to the growing roll of clever actors in Crystal films.

PHILADELPHIA LEAGUE SMOKER.

The regular meeting of the Philadelphia Exhibitors' League was held at the headquarters, 142 N. 8th St. on Friday, October 11th, at which a smoker was held, attended by most of the exhibitors of the city in addition to a number of the exhibitors throughout the State of Pennsylvania. A large and varied program was rendered, in which a number of the members took part in addition to professional talent.



Chas. Segall and A. Spins in Their Great Act.

At the meeting a resolution was passed to vacate the present headquarters owing to lack of space and a large and more suitable place was selected at 13th and Vine streets, and all accommodations including phone service, at which the headquarters would be open from eight o'clock in the morning until 12 o'clock at night, during which time someone will always be in attendance, and in addition thereto, facilities will be provided for correspondence by the members, for which a stenographer will be available without charge.

EXCELLENT BASEBALL VIEWS.

An excellent set of slides covering the Championship Baseball Series between the Boston and New York teams has been produced by A. J. Clapham, whose advertisement relative to this subject appears in this issue. Mr. Clapham has selected the most interesting subjects for the set. The slides are produced with an interesting lecture or with full description on the slide. Attractive special one-sheet lithographs in colors are furnished free with each set. The slides are produced from genuine photographs and will prove a timely feature for exhibitors.

PURELY PERSONAL.

Sol. L. Lesser, of the Golden Gate Film Exchange, has been in town in consultation with the officials of the Film Supply Company of America.

George O. Nicholls, formerly of the Biograph, Thanhouser and Gem companies, has hooked up with Lubin as director. He began work on October 14.

Harry Harvey has resigned his position as director of Solax. In his sixteen years in the picture game, Mr. Harvey has had experience in all departments. It is understood he has several propositions under consideration.

The many friends and admirers of Earle Williams, of the Vitagraph Company, were interested in his appearance with the California company as the monk in "When California Was Young."

IMPORTANT ANNOUNCEMENT OF CHANGE.

The Olympic Games at Stockholm, a three-reel Pathe feature, will be released by the General Film Company on October 24th. Pathe Freres had the exclusive motion picture privilege for these world-renowned events and allowed nothing of importance to escape the camera's eye.

The finish of each event is shown, as well as foregrounds of all the winners, foregrounds of the contending teams, the Parade of Nations, scenes along the course and the finish of the classic marathon, and the King of Sweden awarding the prizes. The Olympic Games demonstrated the superior ability of the American athlete, and as this touches the chord of patriotism in every American heart, it will draw the people in hordes to the theaters where it is exhibited.

"MAKING AN AMERICAN CITIZEN" (Solax).

A husband and wife, belonging to the most ignorant and lowest class of peasantry, where the husband is lord and master and the wife his servile slave, emigrate to the United States. On landing in New York, the husband loads a huge bundle on the back of his wife, and, carrying nothing but a rought walking-stick himself, starts to pass through the Battery, walking behind wife, who is bent nearly double with the weight stick. Soon a crowd gathers around them, some laughing, jeering, others indignant and threatening, until, suddenly, a huge American pushes his way through crowd, stops wife, takes bundle off her back, lays huge hand on shoulder of husband, bending him nearly double, picks up bundle, places on his back, and orders him to march on.

Scene from "Making an American Citizen" (Solax).

This is the husband's first lesson in Americanism. Other lessons follow, in which the husband is taught, with an emphasis he cannot doubt, American ways and manners, until after he has been arrested and sent to jail for beating his wife, he becomes thoroughly convinced that old world methods will not do in this strange new world and decides to become an American in spirit and in manners.

A transformation is also worked in the character and spirits of the wife. Her animal-like patience and servile docility gradually gave place to a spirit of independence, until, at last, she vigorously resents the brutality of her husband, and asserts her rights as an American woman.

The scenario closes with husband and wife working harmoniously together, each doing his or her proper share of the work.

THE NAVAL REVIEW IN NEW YORK.

On October 26th, in place of "The Light that Failed," Pathe Freres will release "The United States Armada," in one reel. Each of the one hundred and twenty-three war vessels is shown in this film in clear, sharp contrast against a background of the mountainous Palisades, which form the Western shore of the beautiful Hudson.

President Taft and Secretary of the Navy Meyer reviewing the greatest fleet of fighting craft ever assembled is also shown, the Pathe Freres camera having a point of vantage on the Mayflower, the President's yacht, during the ceremony.

THE GIANTS VS. THE RED SOX.

Pathe Freres secured the exclusive privilege of taking motion pictures of the World's Series. This year the struggle for the World's Baseball Championship was more bitterly contested than ever before, and the interest in the games has accordingly increased until there is not a man, woman, or child in the country who will not seize the opportunity to see the series on the screen. The film will be one reel in length and the release date will be announced in next week's issue.

CALL—ESSEX COUNTY, N. J., EXHIBITORS.

A meeting of Local No. 4, M. P. E. L. of N. J., which includes all exhibitors of Essex County, is called to take place at the Court Theater, corner of Market and High streets, Newark, N. J., Sunday, October 20, at 1:30 p.m. This will be an important meeting and steps to force political candidates to show their hands will be taken. The combined influence of the screens of the members will be intelligently brought to bear upon non-committal office seekers.

Kinemacolor In Travel Field

Expeditions Under Lawrence Grant Searching World's Beauty Spots—Some New Films.

ANOTHER field of competition recently entered into by President Henry J. Brock, of the Kinemacolor Company, is that of the illustrated travel talk. The general name of the new venture is "Travel by Kinemacolor," and the beauty spots of the world will be searched by the corps of experts maintained by the company, as well as by special expeditions directed by Lawrence Grant, who will be the star speaker in the travel department. Mr. Brock feels that he is the equal of any man in the field, and with perfect confidence enters him in the lists to bid for popular favor. On Monday evening, October 21st, in Tremont Temple, Boston, Mr. Grant will have his premier performance on the topic of "Yellowstone National Park and Crow Indian Celebrations."

Mr. Grant is well known in England as a speaker on topics pertaining to travel, and it was while in the United States making up a series of talks to be called "America Through

Mr. Grant at the Hymen Terraces, Yellowstone Park.

My Monocle" that arrangements were made for several Kinemacolor experts to accompany him on his tour of the wonderlands of the West. Heretofore Mr. Grant has relied simply on his brilliancy of word painting and ability to visualize far off lands to his audience without any such accessory as pictures. He was never satisfied with painted slides or the black-and-white pictures, but in Kinemacolor he saw his opportunity.

The Yellowstone, according to announcements, has never before been treated with such attention—it took Mr. Grant and the experts three months to make the series. The remainder of the past summer has been devoted to the Grand Canyon of Colorado and Glacier National Park, which will be shown in later presentations.

Mr. Grant was made a member of one of the chief tribes of the Crow Indians, and when this honor was bestowed on him, he was christened "Striped Elk" by the council of chiefs. This was not the name they called him. By common consent, on account of the little gold-rimmed monocle that seems inseparable from his left eye, he was called "One Eye in Eye." The primitive Americans were so delighted with the bit of glass that he sent through a hurried order to an optician in Salt Lake City, and so was able to present a monocle to each of the high chiefs who had so well aided him in making up the pictures of Indian life and who had arranged many ancient ceremonials in full costume to be perpetuated in the color camera.

Some New Kinemacolor Films.

The company is showing a new two-reel subject, "The Husband's Story," a drama with a moral. The story is of a husband who discovers the growing attachment between his wife and a mutual friend and takes a novel method of awakening the wife to her peril by relating a story of what happened many years before on the very spot he selects for the telling. The work has been well done. Due regard has been paid to the settings and to the costumes. The story is coherent and smooth. There are strong dramatic situations, and they are carefully directed—there is an entire absence of melodrama. The play opens with the wife and husband at breakfast on the lawn. After the husband has gone to business a friend appears. The two stroll to a bench by the side of a river. There is no question of the attachment between the two. They return to the house and the wife goes to her room to prepare for a walk. As the two start out the husband returns unexpectedly. He joins them and suggests a visit to the "mysterious house."

The trio go to the ruins of a mansion and clamber among the debris. The husband seats himself between the wife and the friend and tells the story of the crumbling ruin. The scene dissolves and we are in a period of other days. In the absence of a husband his wife has entertained a male friend. On the unexpected return of the husband the friend takes refuge in a closet. The husband has an idea there is someone there, but the wife on a crucifix swears there is not. The husband sends for bricklayers and directs them to close the closet—to wall it up. Flashes show the consternation on the faces of the wife of the story teller and the friend as the story proceeds. The end of the tale is of the death of the man in the closet and the collapse and death of the wife. The friend who has listened to the recital retires from the little group. The husband and wife embrace.

A "Peep Into Nature—Ostrich Farm" is a picture taken at Cawston, Cal., showing the incubator, the breaking of the

Scene from the Grand Canyon of the Colorado River.

shell and "the birth of an ostrich." Other pictures show the chick a day old, three weeks old and the full-grown bird; the capture of the ostrich and the clipping of the feathers. Also there is a view of the finished plumes, in all colors, and this is a picture that will especially appeal to the feminine portion of any audience.

"The Haunts of an Otter" shows these sleek animals both above and below the surface, how they catch fish and fight over them.

"Cairo, Egypt," is a fine scenic. One view is a panoramic picture, showing the pyramids in the distance. There are street scenes, views of parks and of the tombs of the kaliffs, of a great bridge and of the British horse artillery on parade. There is a flash of a sunset over the city, Old Sol shining faintly on one of the pyramids. It is a splendid scene.

"Bathing at Ostend" and "Scenes at Manley Beach, New South Wales, Australia," give fine views at these famous resorts. They are particularly interesting in one aspect—showing the difference in the standards of bathing costumes between these places and the more famous American watering places.

BIGGEST THING IN BIG NEW YORK.

It Will Be the Grand Annual Reception Given by the New York Exhibitors' Association.

The Motion Picture Exhibitors' League of New York are giving their Second Annual Entertainment and Ball on November 14, 1912, at Palm Garden, 58th Street, between Lexington and Third Avenues.

The New York exhibitors are a strong, healthy organization and are desirous of celebrating their success by entertaining themselves and their friends and the trade in general at a splendid function which will tax the capacity of Palm Garden. They have a twofold object in giving this function. One reason is the sociability amongst themselves and the other reason is their desire to be correctly understood, as to their moral and business integrity which has been unjustly assailed, principally on the outside, by would-be reformers.

Much praise is due Mr. A. Coleman and members of the entertainment committee for the excellence of the preparations which are practically complete. Financially, the affair is already a success as exhibitors has disposed of a great number of tickets and the trade have been surprisingly liberal in patronizing the expensive souvenir program, ten thousand of which will be given out to exhibitors throughout the United States. Preceding the dancing there will be a high-class vaudeville entertainment; "big time" entertainment of the most refined class have been engaged. A number of pre-released pictures will be shown. The music for the occasion will be furnished by a band of twenty pieces; prominent members of civic societies and well-known public officials, representing all state and city departments, have been invited. Nearly all photoplay stars have signified their intention of being present.

Mr. Maurice Costello and Miss Florence Lawrence have promised to lead the grand march. In moving picture circles there is no doubt that the exhibitors' reception is the event of the year. All the eastern film manufacturers have already secured boxes and will be present in person and many notable men in the trade, representing both Licensed and Independent interests, will mingle that evening for the first time since our ball of last year. The reception will eclipse anything for size and general éclat for some time to come. It is going to be a great success and any motion picture man who misses it will surely regret having done so. All exhibitors throughout the state and those on the Jersey side of the Hudson and quite a number from Pennsylvania are coming in large numbers.

The national president, Mr. Neff, and Mr. Christenson, national secretary, will be in New York on November 10th and stay until after the ball.

ALL SUITS ARE OFF.

Amicable Settlement of the Litigation Between the New York Motion Picture Company and the Universal Company Effected.

Announcement is made in the advertising pages of this issue of the Moving Picture World by both parties to the litigation that all suits between the New York Motion Picture Company and the Universal Film Manufacturing Company have been settled and discontinued. These actions arose out of the withdrawal of the New York interests from the Universal Company.

Both sides are claiming a victory, which would indicate that all parties are fully satisfied with the termination of the contest and the terms of settlement. It is reported that Messrs. Baumann and Kessell made a cash payment of $17,500, relinquished their right to the trade-mark "Bison" and "'101'-Bison" and returned some $400,000 worth of securities which represented the price paid for the New York Company's interests when it was purchased by the Universal. The New York Company retains its right and title to the several properties in litigation which it was supposed to have turned in to the Universal when the consolidation was made.

As regards the Universal Company, it will now proceed as though the New York Company had never been a party to its formation, with the exception that it now owns the "Bison" trade mark. The New York Company will introduce a new brand to be known as "K-B," and all future pictures made by that company will be so marked. New contracts have been made with Miller Brothers for the use of their ranch and wild-west outfit and the work of making pictures will be resumed without further interference or recourse to law.

This settlement is one that will be hailed with joy by all exhibitors.

Scene at the Banquet of the M. P. E. L. of California. First Convention, Held Sept. 17-18-19, 1912, at San Francisco.

MUSICAL SUGGESTIONS FOR "CAPRICES OF FORTUNE" (Eclair).

By Walter C. Simon.

PART I.

Lively waltz until "Auntie, I have an avowal to make to you," then play "She Is Only a Cousin of Mine" until "Hope Is born in the heart of the lady's companion." Then play "Can't You See I'm Lonesome" until "En route." Then play "Railroad Rag" until "Awaiting the return of the one she loves." Then play "Bring Back My Loving Man" until "Near Homestead, the city of steel." Then play "Anvil Chorus" until "Your hands are too white to work here." Then play a few measures from "A Waltz" and "Ain't That a Shame?" until "You are seeking for work? Come with me." Then play "I'm All In, Down and Out" until "Nine o'clock to-night." Then play "Anvil Chorus" and make a rumbling sound with bass notes to imitate mills as he looks out the window until "The train for the penniless"; then play an imitation of a train by striking G C E with the right hand and making a rumbling sound with the left hand until "Towards the South." Then play a slow 2/4 movement where castanets are used for garden scene, until "William acquires the craze of the prospectors." Then play a "Tremolo" until end of reel.

PART II.

Play a tremolo until "At the Mexican Cabaret." Then play "Spanish Waltz" and lively 2/4 dances until man starts to kiss woman, then play a "Dramatic Hurry" until "Out West William becomes a cowboy." Then play "Pony Boy" until "He experiences the thrills of an adventurous life. Then play Indian music and a galop until "Fortune still refuses to come." Then play "All I Want Is Fifty Million Dollars" until "Six months later, while he was sleeping." Then play "Please Go 'Way and Let Me Sleep" until letter appears, then play "I'll Be Welcome in My Home Town" until "William comes to remind his aunt of her promise." Then play "It's Somebody Else" until "I leave to-morrow." Then play a few measures of "Good-Bye, Little Girl, Good-Bye," "Give My Regards to Broadway" and "I Won't Be Back 'Til August" until "My ticket, please." Then play "My Heart Has Learned to Love You, So Do Not Say Good-Bye" until "The heart breaks; truth must out." Then play "Any Little Girl That's a Nice Little Girl Is the Right Little Girl for Me," and "Sweetest Story Ever Told" until "And together they took the road to happiness." Then play "It's a Long Lane That Has No Turning" until end of picture.

NOVEL SETTING IN UNIVERSAL SUBJECT.

"A Fight for Friendship," recently produced under the direction of Thomas Ricketts, is a "feature" one-reel production in which over 300 men appear. The setting for the transportation tunnel is one of the biggest things ever attempted and is realistic in the extreme.

Mr. George K. Spoor, president of the Essanay Company, returned from Philadelphia the past week. Two days spent in the Quaker city were plenty, according to Mr. Spoor's reports, and he slept soundly all the while. Great place for insomnia, that.

LOCAL 162 INTERNATIONAL ALLIANCE THEATRICAL STAGE EMPLOYEES

Moving Picture & Projecting Machine Operators

OF SAN FRANCISCO

San Francisco, Cal. August 19, 1912.

WHEREAS, This Union has been greatly in need of modern projecting apparatus for installation in the demonstration room established by us as a means of instruction to our members toward the improvement of projection work, and

WHEREAS, The Nicholas Power Company, through their representative, Mr. H. B. Coles, has presented us with a completely equipped Cameragraph for use in this room, and

WHEREAS, We shall be greatly benefited by the generous action of the Nicholas Power Company in this, their appreciation of our attempts to improve the standard of projection work, be it therefore

RESOLVED, That we, the Moving Picture Operators of San Francisco, Local No. 162, I.A.T.S.E., in meeting assembled this 19th day of August, 1912, extend to the Nicholas Power Company, and to Mr. H. B. Coles, our sincere thanks for this, their kind appreciation of our efforts, and do extend to them our best wishes for future welfare.

P. E. Moynahan
Chas Sweeny
L. F. Bolliver
Committee.

Secretary.

President.

PICTURES HELP MAKE GOVERNORS.

Evident of the part the Gaumont Weekly takes in the moulding of public opinion and of its value in foretelling the future is the fact that in its issue No. 5, released April 5th, was published a picture of William Sulzer, naming him as a probable candidate for the governorship of New York State on the Democratic ticket. That these pictures, viewed by thousands in the Empire state and elsewhere did much to form opinion and influence minds toward the selection of Congressman Sulzer for gubernatorial honors, is indubitable. It illustrates the power of a new press. It also exemplifies modernity in prophecy. In earlier days prophecy could only be heralded orally. With the advent of the printing press, it crept into cold type. Now we have the face of the man and fragments of his life seen, weighed and decided upon by the people who have power to make him.

CORRESPONDENCE

NEW ENGLAND.

IT has been rumored of late that exhibitions of moving pictures are soon to be given in the old Warren Avenue Baptist Church, at the corner of Warren Avenue and Clarendon Street. Nothing definite has been given out, but it is known that Boston moving picture interests are willing to pay a stiff price for the location, which is in a thickly settled portion of the city.

The Witch Theater, Salem, Mass., William Gane's new theater, had its opening performance on September 7, and big business was the rule. The Witch, which is a brand new house from cellar to roof, is playing to vaudeville and first-run pictures. Three shows are given daily. A complete change of program is offered twice each week, and there is every reason to believe that the house should prosper.

It is announced that Mr. Julius Cahn, the New England theatrical manager, has secured the exclusive rights for the moving pictures of "Queen Elizabeth," for the New England States.

Manager Arthur E. Lord, of the Olympia Theater, Lynn, Mass., is having a most encouraging run of trade. The regular winter programs of vaudeville and pictures have met with ready response, and seats are often at a premium, even though the Olympic has a seating capacity in excess of 3,000.

On Monday, September 16, the Lynn Theater, Lynn, Mass., opened for the season, and found business good. Mr. Jeff Callan is again at his duties as manager, and offers vaudeville and pictures. Mr. Callan pulled his house through last season as a winner, and may be expected to do the same this season.

Mr. J. F. Boylen is pushing the work along on his new theater, Taunton, Mass., which he hopes to have completely finished by December 1. Seating well over one thousand, Mr. Boylen intendes to own a first-class theater, to play vaudeville and pictures, and he is not sparing expense to secure it.

Mr. M. C. Blumenberg, manager of the Casco Theater, Portland, Me., states that he is finding business excellent, and had a word of praise for John Myers, a soloist of marked ability. Licensed pictures are shown at the Casco.

Another Portland house, the Big Nickle, managed by William Reeves, is experiencing a nice fall trade. The four-reel feature production, "The Resurrection," featuring Blanche Walsh, made a big hit with the patrons of this house.

The end of this month saw the Poli Theater, of Springfield, Mass., playing to vaudeville and photoplays.

Mr. R. T. Smith has opened his new Mirror Theafter, Springfield, Mass. The house is well located on Wilbraham Road, and is an up-to-date theater in every respect. Since its opening, September 2, Mr. Smith has found business brisk.

The Bijou Theater, Fall River, Mass., has been opened to the public, after most extensive alterations were made. The entire foyer and auditorium have been improved, and the house now presents a most attractive appearance. Newly decorated and painted, the Bijou has been playing to big audiences, that evidently approve of the programs of vaudeville and pictures. The Bijou is under new management this year, and the change seems to have been a good one. Manager M. H. Goodhue is determined to make his house a winner.

The Academy and Premier Theaters, both of Fall River, and both managed by Mr. Louis M. Boas, are doing very well.

The Majestic Theater, of Keene, N. H., is now out of the ranks of vaudeville and pictures, after a stay of nearly three years. This house is now giving stock-company attractions.

The Bijou Realty Trust Company, of Springfield, Mass., has finally secured permission to enlarge its Bijou Theater. It is stated that approximately $100,000 will be spent in the enlargement, and general improvement of the theater, which is to be a model house.

Mr. Sam Messing, who formerly was associated with a New York vaudeville agent, is now assistant manager of Loew's Orpheum Theater, Boston. Sam is a Boston boy, and has a reputation of being a hustler.

It is understood that the Goldstein Brothers Amusement Company, of Springfield, Mass., are intending to build a theater in that city to seat 1,000 people. The plans call for an outlay of $75,000, for a theater to be devoted to vaudeville and photoplays.

It is rumored that Nathan Gordon, of the Gordon Brothers' Amusement Company, will soon ereet a new theater in Milford, Mass.

A new incorporation is the Empire Theater Company, of Chelsea, Mass. This corporation intends to build a theater in that city, to be devoted to vaudeville and pictures. Plans are now being prepared.

The Back Bay Theater, corner of Darthmouth and Columbus Avenue, has been renamed the Columbus Theater. Considerable money has been used to beautify the house, and the lobby and auditorium now present a most attractive appearance. Pictures from the Mutual Corporation seem to hit the mark in good fashion, and business is quite brisk.

Manager Thompson, of the Emmett Hall Theater, Jamaica Plains, Mass., has reopened his house and reports that business is distinctly good with him. The Emmett Theater uses Licensed service, from the Boston office of the General Film Company.

The Superb Theater, Roxbury Crossing, Boston, has switched from Licensed service to the Mutual's product, and seems to be well satisfied with the change. The Supreme Theater, of Jamaica Plains, Mass., which is owned by the same corporation that controls the Superb Theater, is still using Licensed pictures. The Washington and Old South Theaters, of Boston, both owned by the same corporation, were using Independent service, until the owners decided to switch one of them over to the Licensed side. They were informed that they must turn both houses over to the Licensed camp, or neither. The result was that the theaters remained Independent.

Mr. Charlie Sheafe, well known throughout the New England trade, as a moving picture man, has left that territory to open a theater in Stamford, Conn. Mr. Sheafe made good in New Hampshire and Massachusettss, and no doubt will pull out a winner in his new location.

The Washington Theater, Boston, reduced its admission price to five cents the other week, but only for a couple of days. This was noted in these columns, so that it is only fair to say that the price is back again at its regular amount.

Mr. Buckstein, formerly with the Great Eastern Film Company, of New York, has succeeded Ralph Pinkham, as booking manager of the Mutual Corporation's Boston offices, 32 Boylston Street. Mr. Buckstein has jumped into popularity with the managers. Mr. Pinkham is now in charge of the Mutual's shipping department.

The Jolliette Theater, Bowdoin Square, Boston, which has been closed for some time, due to poor business, reopened Monday, September 30, under the control of Hodgson and Cardios. Licensed service is used. The house has been renamed the "Empire."

Manager Louis Goldburg, of the Gem Theater, East Boston, finds it impossible to open on scheduled time. The new house will present a fine appearance when it is completed and should do a good business.

Manager Joe Mack, of the Hub Theater, Boston, is back on the job, after a vacation spent in the Provinces. Mr. Mack is looking finely, and says he is ready for the game. Vaudevile has been added to the programs again, and business is good. This house cut vaudeville from its programs during the summer.

A new theater is to be erected on Bridge Street, Westbrook, Me. The theater will be a moving picture house, and is being promoted by the Portland Amusement Company.

The Lyric Theater, Dover, N. H., found it well worth its while to have featured the three-reel subject, "Redemption," as the increased business easily made up for the advance in price asked for this feature.

September 16 was the anniversary date of the National Theater, Boston, the house being one year old. The theater offered a special bill during that week. The National is doing very nicely and Manager Haley stated that the one-year-old "baby" was doing "great." The National seats 4,000, and is a B. F. Keith theater, playing vaudeville and pictures.

Novumbega Park, Auburndale, Mass., was closed by Manager Alberte on September 15, after one of the most prosperous seasons in the history of the Park.

A Massachusetts State Inspector says that Needham, Mass., will soon have a theater, to be devoted to vaudeville and pictures. This is of more than ordinary interest, due to the fact that Needham has always been distinctly opposed to moving pictures, and invariably refused to grant licenses for this purpose.

"Kid" Harris is a great favorite with the managers using the service of the Mutual Corporation of Boston, and is counted as being one of the best operators in New England. The "Kid" was formerly with the General Film Company's Boston office. All the advance showings of pictures at the Mutual office are run off by "Kid," who is always ready to go out of his way to help the managers out.

A gang of film pirates are operating in New England, and are duping reels very frequently. The titles of feature pictures are changed and then the reels are offered to managers at low prices. It is understood that New York detectives are looking into the matter and exhibitors are hereby warned against booking pictures from unknown parties.

The first Broncho release, "Sundered Ties," made good with New England managers, many of whom grabbed the picture. Mr. George Appleby, manager of the Star Theater, of Boston, featured the reel to good results. Keystone films also attracted much attention, as the members of the Keystone Film Company are all well known to local managers.

Mr. William Bradstreet has arranged with C. F. Atkinson to present a series of travel talks, with illustrated slides and moving pictures, in his chain of Scenic Temple Theaters throughout New England, including Boston, Cambridge, Waltham, Lowell, Malden and Providence. These travel talks are the ones prepared by Mr. Fred Niblo, as Mr. Atkinson has purchased the entire entertainment from Mr. Niblo, when the latter departed for Australia. Mr. Atkinson is allowed to use Mr. Niblo's name in advertising the talks, which is of great benefit, since Mr. Niblo is well known in these parts. The engagement started on September 30, at Mr. Bradstreet's Auditorium Theater in Malden, Mass. The writer understands that the "Nine Travel Talks," as they were billed by Mr. Niblo, includes 30,000 feet of moving pictures, and 1,500 illustrated slides. Mr. Atkinson will cut the talks down to six, giving one each day. This is distinctly an educational note, and Mr. Bradstreet should be complimented on his latest move.

Col. Willard G. Stanton reports that the Auditorium Theater, Fitchburg, Mass., is doing nicely. Manager Stanton is managing the house for Harry Katzes, of Lynn, Mass. Vaudeville and pictures are offered, and business is very good.

The "Durbar" in Kinemacolor came to an end at Tremont Temple, September 28. This brought to a close the most remarkable run moving pictures ever enjoyed in this city, as the Durbar was on exhibition for five months, at admission prices ranging up to 75 cents. The coronation pictures, which were so successful here last year, were shown as soon as the "Durbar" closed. Boston is very strong for Kinemacolor.

The Municipal Theater, of Northampton, Mass., the "Academy of Music," will soon change managers, as Miss Charlotte Bannon, of Portsmouth, Ohio, is due to take up the reins, as Manager Potter has accepted another position.

The Cambridge Theater, Cambridge, Mass., was opened September 23, under the management of Harold R. Chase, who succeeds Mr. William Landle, whose death came last summer. Mr. Chase has secured control of the theater, but this will his first attempt as manager. Manager Chase is a native of Cambridge.

The Queen Theater, Manchester, N. H., which opened early in September, is doing very well, according to Manager W. L. Noyes. Manager Noyes has a good reputation as a show man, and should make a winner out of the Queen, which is a cozy theater, playing a straight picture show.

Massabesic Park, near Manchester, N. H., closed recently after a good season.

Mr. Stephen J. Breen has been transferred to Poli's New Theater, Bridgeport, Conn. Manager Breen had been in charge of the Poli Theater, Springfield, Mass., for three years before the transfer. Mr. Gordon Wrighter is now in charge of the Springfield house. Manager Wrighter comes from Wilkes-Barre, Pa., where he managed the local Poli house.

It has been definitely announced that Mr. S. Z. Poli is to start work imediately on a large theater in Springfield, Mass. The location chosen is Main and Worthington Streets, just opposite the postoffice. No further information has as yet been given out.

Manager W. D. Ascough, of the Poli Theater, Hartford, Conn., discontinued his stock-company attractions on September 28, and replaced them with vaudeville and pictures.

The Educational Film and Exhibition Company staged a photoplay in Waterbury, Conn., recently, in which Miss Annie Hart was injured.

Lake Nipmuc Park, Milford, Mass., was closed this week by Manager Dan J. Sprague, after an unusually good summer season, devoted to moving pictures and vaudeville.

Manager Thomas H. Cullen finds that good pictures and illustrated songs are amply sufficient to pack his Dream Theater, Cliftondale, Mass., and has decided not to use any vaudeville in his programs.

Manager Ralph Ward, of the Opera House, of Lowell, Mass., is giving shows of vaudeville and pictures on Sunday evenings, although the Opera House plays high-class road attractions during the week. The attendance at these Sunday concerts is very good indeed.

Miss Nellie Hurd has purchased the Alhambra Theater, Lowell, Mass., and will play picture programs, after making some alterations in the house. Universal films were chosen by Miss Hurd for the Alhambra.

Mr. W. S. Wallace, manager of Riverside Park, near Springfield, Mass., brought a most prosperous season to a close, and was presented with a gold watch by the employes of the Park.

The Edisonia Theater, Springfield, Mass., is doing very well, and Mr. A. F. Smith, the proprietor, also reports that his new Mirror Theater, of Springfield, is a money maker. Mr. A. W. Atkins is managing both houses. The Mirror Theater was named from the fact that a "Mirror" screen is used, and Manager Atkins is much pleased with it. The Edisonia Theater also boasts of a mirror screen.

Another handsome theater is to be added to Boston's list. It is to be known as the Huntington Avenue Theater and occupies the property at 177 Huntington Avenue, formerly known as the Century Building. The new house threw open its doors on Monday afternoon, September 23. On Sunday afternoon, the 22nd, there was a private inspection, which many prominent city officials and business men were invited to attend. The theater, which is unique in design, and fireproof in every detail, presents a striking appearance. The foyer is of marble, and makes an imposing entrance. The management of this theater is under the control of the H. E. Jones Amusement Company. Mr. Jones has had much experience in the theatrical line, both in Bos-

ton and elsewhere, and it is his intention to present only the best of photoplays and vaudeville. The general color scheme is soft and attractive; the wall decoration giving the effect of old Spanish leather, with its beautifully blended browns and greens. One of the most remarkable features of the new theater is the fact that an absolutely fireproof building has been built within the four walls and roof of another structure, during which all the business in the other portions of the building has been carried out without interruption. Work was started on the theater early in July, and it was only by rushing that the theater was ready so early. This house is the outcome of a very much smaller house, operated by Mr. Jones, in the same location. When the original theater was opened, failure was predicted, because of the fact that the location was in the residential section. However, good shows of Licensed service made good, which explains the large theater now built.

A novel use for moving picture theaters has been found by Representative McInerney, of Boston, who is contesting Senator Timilty, for the latter's seat in the Senate. Mr. McInerney is not conducting any rallies, but relies on the photoplay theaters to present his cause to the public. Representative McInerney takes the part of a lecturer, at free moving picture shows, the expense for which he bears. A series of pictures taken by Mr. McInerney in Ireland, and lectured on by him, regular reels, and vaudeville, make up a very good show, and one which is invariably packed. Mr. McInerney presents slides stating that he is a candidate for Senator and also gives the spectators handbills that are expected to help his case along. Mr. McInerney feels that his campaign is very effective, and far superior to the usual campaign methods.

Kellmann's Feature Films are well on their way to becoming general favorites in the New England territory. Headquarters are at 665 Washington Street, Boston, where three features weekly have caught on in good shape.

The Gem Theater, formerly Commonwealth Hall, East Boston, Mass., is the latest theater in that city, and was opened on Monday, September 30, at 7 P. M. The Gem Theater intends to offer a high grade of moving pictures, vaudeville and illustrated songs. Matinee performances are to be given daily at 3 o'clock. Admission is five cents. Evening performances will be continuous from 7 to 10:30, with admission at ten cents. Programs will be changed on Monday and Tuesday. This house has been renovated and greatly improved, and should do a nice business.

The Bowdoin Square Theater, Boston, has instituted a girls' popularity contest, to run until November 23. The prizes are to consist of a diamond ring, a gold watch, and a five-dollar gold piece. Business is expected to be stimulated by this contest

Gane's Witch Theater of Salem, Mass., has had a most satisfactory opening, and is using service from the Mutual Corporation's Boston office. Programs are changed on Mondays, Wednesdays and Fridays. Mr. Harry M. Livingstone is business manager of the Witch.

Newspaper advertising is being used very extensively by the Salem Mass., moving picture and vaudeville houses. For instance, in the Salem News of September 27, the writer noted that the Witch Theater used a five-inch triple column advertisement. The Salem Theater, which shows pictures and vaudeville, used a similar amount of space. The Comique Theater of Salem, and the Olympic of Peabody, Mass., also were represented, although the space was much smaller. As this course has been pursued regularly by these houses, it is obvious that the thing is successful.

Mr. P. L. McMahon, manager of the Empire Theater, Hartford, Conn., reports that his house is doing very well with a daily change of films.

Mr. G. E Moore has leased the Town Hall, at Holliston, Mass., and intends to run performances of moving pictures and illustrated songs during the coming season. Mr. Moore also will operate the Town Hall at Hopkinton, Mass.

The new Boylen Theater Taunton, Mass., is now very nearly completed, and the finishing work is being hurried as much as possible, in order that the theater may benefit by the fall trade.

A new incorporation is the Bijou Amusement Company of Gardner, Mass. The concern is incorporated for $5,000, and its members are: Herbert S. Davis, Frank H. Wotton and Herbert S. Davis, Jr.

Owing to the steady growth in membership, the Boston Theatrical Stage Employees Union has voted to secure headquarters in a more central location. Several ushers employed in various theaters conferred with the officers of the Union as to the possibility of an ushers' Union, affiliated with the International Stage Employees' Union.

Manager Hoffman of Poli's Theater, Bridgeport, Conn., has resigned his position in order to associate himself with the William Morris enterprises.

"The Coronation," in Kinemacolor, with Mr. Harold Mead as lecturer, was revived at Tremont Temple, Boston, on Monday afternoon, September 30. Last year these pictures attained great popularity here and ran for six months at the same house. The management claims that they will be better than ever now, because a motor-driven machine has been substituted for the hand-driven one.

Mr. Louis M. Boas is about the busiest manager in these parts, as he is managing the Premier, Savoy and Academy theaters of Fall River, Mass.

Monday evening, September 30 saw the initial performance at the new Poli Theater, Worcester, Mass. This house is called the one million dollar theater, and it certainly is the last word in theater construction. Mr. S. Z. Poli has employed Mr. Joseph C. Criddle as resident manager. Vaudeville and photoplays are to constitute the programs. This is the second Poli theater in Worcester, but the old house plays to stock-company attractions.

Mr. William Fox is making good the announcement of his intention to invade the New England field with his brand of vaudeville and picture theaters. Mr. Fox evidently intends to camp right along side of the Poli and Loew theaters. Having secured theaters in Hartford, Conn., and Springfield, Mass., Mr. Fox now states that Waterbury, Conn., is next on his list as he has leased a new theater in that city just built by Mr. J. A. O'Neill. This house has a seating capacity of about 2,000, and is centrally located on the main thoroughfare. Mr. Poli owns the Jacques Theater in Waterbury. Vaudeville and pictures will hold forth at the new Fox Theater.

Mr. Frank H. Bigelow, owner of White City Park, Lake Quinsigamond, near Worcester, Mass., intends to build a new summer theater on the site of the present White City Casino. This house will be built during the winter.

Mr. B. F. Keith's new theater at St. John, N. B., is now nearly completed, and has been named the Imperial.

Manager "Nate" Brown of the Broadway Theater, Everett, Mass., caused O. J. Matthews to be arrested because the young man was in a way breaking up the show at the Broadway, due to his loud laughter, and general loud conduct. Matthews was tried by Judge Bruce in the Malden District Court and was ordered to pay a fine of $25, or to stay away from all theaters for a month.

Manager Brown added a balcony to his house, and greatly improved the lobby. The house is one of the best appointed houses in its class in New England.

Boston is now having an electrical show that is quite the largest thing of its kind that has ever been attempted here. As is fitting, the moving picture is well to the front, and one of the most interesting things at the show at the Mechanics' Building, is a reel of pictures showing the making of a metropolitan daily newspaper. These pictures were taken in the several departments of the Boston American. Reporters are shown coming in with their "stories," writing them out and turning them in to the editor. Telegraph machines, copy readers, etc., are shown. The composing, the stereotyping and art rooms are in the reel, and also a vivid picture of the big presses in action. When the writer visited the show, these pictures were the center of interest.

HENRY.

LOUISVILLE.

THE RESURRECTION,' Tolstoi's masterpiece, with Blanche Walsh in the leading role, ran into slight trouble at Lexington, Ky., recently, when County Judge J. Percy Scott announced that he would not permit the presentation of the film. After a consultation, and witnessing the exhibition, Judge Scott and other officials decided to permit the showing of the film, provided that children and girls under 18, unaccompanied by their parents, be barred from attending. The exhibitors of Lexington complied with the conditions and the performances ran off smoothly. The film was shown in Louisville recently and aroused only favorable comment. The famous actress appeared at her best in "The Resurrection," according to critics, and the film was one of the heaviest business-pullers seen in the Kentucky metropolis for some time. Lexington officials seem to be unnecessarily stirred up, due to the fact that one or two pictures, which have never been reviewed by the National Board of Censorship, have been shown in the Fayette city.

Joseph Shrader, now manager of the Central Film Exchange of Indianapolis, was a recent visitor in Louisville. He announced the departure of L. Beck, formerly manager of the Central, to a position with the Universal, with quarters in St. Louis.

William H. Wassman, owner of the Crystal and Rex motion picture theaters in Nashville, Tenn., has taken over the lease on the Grand Theater, in that city. The Grand has been in disuse for several months, the lease being held by Jake Wells. The latter had intended to stage vaudeville at the Grand, but the venture fell through. Mr. Wassman has not yet decided what disposition he will make of his new house, though he is contemplating using the theater for musical offerings at low prices. Mr. Wassman is one of the first to enter the moving picture field in the Tennessee capital, and is a pioneer of the business.

Max Simons, owner of the Hippodrome Theater, Louisville, has announced that contemplated improvements in that house will be held in abeyance until the turn of the year, at which time they will be rushed through. The seating capacity will be increased by the installation of a balcony, according to present plans.

C. E. Hampson, formerly manager of the Novelty Theater, Louisville, is experiencing gratifying success as an exhibitor in his own interest. Mr. Hampson is now owner of the Victoria, in New Albany, Ind. Mr. Hampson recently installed a Beck piano-player in his house.

The Broadway Amusement Company, of Louisville, is planning improvements in the West Broadway Theater at Eighteenth and Broadway. It has been found that the present conditions will not admit of the installation of the new Wurtlitzer Orchestrion, which has been ordered. The theater will be altered to admit of the new instrument, while the seating capacity also will be increased. The West Broadway is one of the most popular of the theaters in that section of the city. The advertising of the theater is a bit out of the ordinary. The electric sign which stands in front of the house is one of the largest in Kentucky, and may be seen for blocks.

No decision has yet been reached by the lessees of the property at Fourth Street and Broadway, Louisville, as to the nature of the structure to be erected. Various plans have been announced, but later statements always annulled all previous ones. It is believed, however, that some kind of an amusement building will be constructed.

Judge Allen Kinney, secretary and treasurer of the Princess Amusement Company of Louisville, is again at work after undergoing an operation at the Jewish Hospital recently. Judge Kinney was taken ill suddenly and rushed to the Jewish Hospital, where an abdominal operation was performed. The well-known moving picture magnate went through the ordeal in good shape, and made a rapid recovery.

Michael Switow, Simon Switow and Ernest Carpenter, are the incorporators of the Advance Film Manufacturing Company, which has been formed with a capitalization of $5,000. The company will manufacture industrial and educational films, operating chiefly in Kentucky. Spectacles in various neighboring cities will be covered. The Advance Company will have offices at 214 West Market Street, above the Crystal Theater.

A. F. Mayer has been appointed Southern representative of the Central Film Exchange of Indianapolis. Mr. Mayer will cater to numerous Louisville houses, including the Novelty, Westonia, Empire and Grand, of New Albany, besides supplying Michael Switow with eight reels daily. The Swanson-Crawford Film Exchange of St. Louis, formerly represented by Mr. Mayer, has withdrawn from Louisville. Mr. Mayer will maintain offices in the Tyler Building.

The Consolidated Theatres Company has opened the Princess Theater in Earlington, Ky. The new house has a seating capacity of about 400. C. R. Carsens is resident manager. Work on the new house in Central City, to be known as the Empire, is progressing rapidly and will be put into operation some time this month. Thomas Murphy will manage the Empire. E. E. Hollis is field representative for the Consolidated, and will spend his time in attending to the company's affairs in Kentucky and elsewhere.

"Tom Butler" was the most recent sensation in Louisville, the three-reel Eclair feature being presented by the Majestic Theater. The subject aroused much favorable discussion. The film was gripping from start to finish and held its audience from the beginning.

Moving picture houses of Jeffersonville, Ind., have been ordered to bar children from attending until the end of the present diphtheria epidemic.

The Executive Committee of the Kentucky Motion Picture Exhibitors' League met in Louisville on October 15 and planned for the annual meeting of the organization to be held in Louisville early in 1913. President J. H. Stamper, of Lexington, Ky., presided at the gathering, which took place at the Seelbach Hotel. The Louisville Photoplay Association acted as hosts to the visitors, entertaining them at a banquet at the Seelbach. Conditions of moment to the members of the organization were discussed. The Kentucky Motion Picture Exhibitors' League is growing rapidly, after a rather slow start. Exhibitors of the Bluegrass State did not take kindly to the organization primarily, but after learning its objects they became enthused and those who do not now belong are in the minority. Officers of the League are enthusiastic over prospects of its being one of the leading State organizations of the country.

Miss Grace Lear, probably the most popular vocalist in Louisville moving picture circles, has left Louisville for a short vacation. Miss Lear's place at the Majestic is being temporarily filled by Mrs. Olive D. Scharf and Joseph C. Ramser, two well-known singers.

A. J. Wagner, formerly ticket man at the Novelty Theater, has returned to Louisville after a summer's vacation. Mr. Wagner is something over seven feet in height, and gazes benignly down from an elevation unoccupied by ordinary folk. Mr. Wagner has not yet decided to resume his former connection.

The Buckingham Theater of Louisville, hitherto the home of burlesque, exclusively, has made a concession to moving pictures by utilizing a reel at each performance. The animated pictures will be a feature through the entire winter. Whallen Brothers, considered among the most astute business men of the Kentucky city, are the owners of the Buckingham.

The strike of musicians employed by Louisville exhibitors is still on, though the casual observer is probably ignorant of the fact. The musicians have not yet asked for their positions, while the exhibitors are using automatic pianos with success. Houses which cling to vaudeville are employing amateur players who are expert enough at the keys to provide suitable accompaniment for the various acts. The majority, however, are giving their patrons straight moving pictures, and are filling the houses with the films without the frills.

The Majestic Theater has resumed the use of advertising slides. Manager Louis J. Dittmar discontinued the slides during the early summer, be-

lieving that they were distasteful to patrons. This opinion has been changed, however, and advertisers are paying fancy prices for the privilege of having their names and lines appear on the screen. Mr. Dittmar, it should be added, uses only a limited number. G. D. CRAIN, JR.

IN THE MISSISSIPPI VALLEY.

THE policy of the New Kimmell Theater, at Cairo, Ill., has been announced. It will be motion pictures and vaudeville, four and five reel features. Independent service will be used. Kyle Ent will be organist.

John G. Fredericks, manager of Dreamland Theater, at Belleville, Ill., gave a continuous moving picture show at the St. Clair County Fair. At night he gave a vaudeville performance inside of the race track, the spectators being seated in the grand stand.

The city of Clinton, Ill., has appealed from the decision of the Dewitt County Circuit Court, which found Joaquin Wilkinson not guilty of violating the law in conducting a moving picture show on Sunday.

Miss Mary Douglas is the new singer at the Princess Theater in Waterloo, Iowa.

The Chautauqua Utilities Company of Chautauqua, Ill., has been incorporated with a capital stock of $3,000, to operate hotels, water works, electric plants and amusement enterprises. The incorporators are: Nelson Levis, D. W. Caughlan, L. C. Haynes.

The Hirsch Amusement Company of Chicago has been incorporated with a capital stock of $6,000, to conduct amusement enterprises. The incorporators are Walter J. Spengler, David Levinson and Eugene F. Kline.

Bert Winans, of Rutland, is now the drummer at the Orpheum Theater, in Peoria.

E. M. Henle, proprietor of the A-Muse-U Theater, at Clinton, Iowa, has secured an option on the Grady property, on Sixth Avenue, Clinton, Iowa, with a view to erecting a new vaudeville house.

The Eagle Theater on Main Street Princeton, Ill., has opened. A pipe organ will be installed in October.

Elmore S. Kapz has leased the Buck Building at Mattoon, Ill., and will open a picture show as soon as the building is completed.

Gust Cooke, former owner of the Star Theater, in St. Charles, Ill., has purchased a moving picture and vaudeville house in St. Joseph, Mich.

Emil Seng, of Roberts, Ill., gave moving pictures at the annual Harvert Home Festival in that city.

Moving picture theaters at Athens, Ill., have reopened, after an epidemic of infantile paralysis.

Manager Joseph Quinn, of the Majestic Theater, at Rock Island, Ill., made arrangements for industrial pictures in that city.

William Desmondi has resigned his position as singer at the Lyric Theater in Champaign, Ill., and M. P. Harvey will return to his old position.

The American Amusement Company of Cedar Rapids, Iowa, in an action against L. D. Hendrix, asked that a receiver be appointed for the business. The bill states that a co-partnership was formed by the two, to establish moving picture theaters, in Mt. Vernon and Mechanicsville; Hendrix was placed in charge of the one at Mt. Vernon, and the plaintiff alleges that the business has not been properly conducted.

No license will be issued to the Barrymore, at Moline, for some time, or until improvements have been made, according to Building Inspector Wood. It is said that the Family Theater has been notified to discontinue the practice of selling standing room in the aisles.

Long & McManus, of Dixon, has leased the Opera House at Mendota, Ill., and will include it with Savannah, Sterling and Polo, giving two days each week of vaudeville and pictures in the new acquisition. The house will be re-decorated and other improvements made.

Harry A. DeWolf and A. G. Blomgren, proprietors of a Moline, Ill., clothing house, filed a bill for an injunction against H. A. Sodini, manager of a moving picture theater in that city to restrain him from exhibiting the heads of certain clothing houses at a theater. They claim to have a contract for the exclusive exhibition of clothing heads.

C. B. Burkhardt, who has been running a series of moving picture shows in Homer, Illinois, has purchased all the stock in the opera house and will remodel the place.

Charles Morton, of Bloomington, Illinois, has purchased the theater on North Main Street in that city from the Colonial Company. Guy Strickle, who has been managing the house, will go to Chicago.

Joe E. Tabor, of Belvidere, Ill., was recently granted a permit by the city council to operate a picture show in the new Majestic Theater, 309 South State Street.

W. W. Watts, manager of the Vaudette Theater, Springfield, Ill., denies that he will lease a new vaudeville theater on South Fourth Street, although he discussed with Frank McGowan, owner of the building.

Miss Ethel Pierce, of Elgin, Illinois, who has been pianist at the Colonade Theater, at Quincy, Illinois, has returned to her home at Elgin, where she has a position at the Lyric Theater.

Miss Marie S. Clark, for the last two years ticket seller for the Lyric Theater on Grove Avenue at Elgin, Illinois, has been made manager of the place.

Oral and Heloy Woods, of Avon, Illinois, will open a moving picture show.

Peter Wales will give a six-reel picture show every Saturday night at Chadwick, Ill.

Nathan Rhoads and Albert Rader have purchased the picture show of S. A. Stevenson at Capron, Illinois, and will give Wednesday and Saturday night shows.

Open dates at the Chatterton Opera House, Springfield, Ill., will be filled by pictures. Four reels will be given afternoon and night for five cents.

Howard Temple has leased the Madison Theater at Tuscola, Ill.

Fred Nash, of Goshen, Ind., is the new operator at the Dixon Opera House in Dixon, Ill.

The Victoria Theater Corporation, of Chicago, has increased its capital stock from $25,000 to $100,000.

The city council at Hillsboro, Ill., has raised the license fee for the opera house from $30 to $60 a year.

Business men of Story City, Iowa, are raising a fund to build a $30,000 combination hotel and opera house.

Mayor Faulstich, of Alton, formally opened W. M. Sauvage's new Hippodrome, in that city. The new house is using Licensed service.

F. O. Leidel has opened a new picture show at Troy, Ill.

A petition was circulated among the voters of Champaign, Ill., to decide whether they want the ordinance prohibiting the opening of theaters on Sunday repealed. Religious and civic organizations have entered the fight.

Moving pictures of road building in Colorado were shown by Prison Warden T. J. Tinan, of Colorado, before the Illinois State Highway Commissioners at Peoria, Ill.

The new Majestic Theater at Belvidere, Ill., was opened September 23, with a benefit performance for the Commercial Club. Joe Tabor is manager; Charles Bell, trap drummer, and Mrs. C. B. Morris, pianist. Licensed pictures will be used.

The Bijou, at Decatur, Ill., is installing 250 additional seats.

The charter of the Delmar Garden Amusement Company, St. Louis, has been revoked for failure to make a report as provided by the anti-trust law.

The Richlyn Amusement and Realty Company, of Kansas City, has been incorporated with a capital stock of $5,000, for twenty-five years. The incorporators are E. E. Richard, N. J. Flynn and I. F. Scanlon.

The Normandy Amusement and Investment Company, of Wellston, St. Louis County, Mo., has been incorporated for fifty years to conduct a place of amusement, etc. The incorporators are Victor Massa, James Cafferata and Louis Mazzoni.

The Hamilton Amusement Company, of Indianapolis, Ind., has been incorporated with a capital stock of $10,000 to operate theaters. The incorporators are C. A. Allen, W. E. and A. E. Denoe.

H. W. Meyers, who has been operating a moving picture show and skating rink at Creighton, Mo., will open a picture house at Neoga, Ill., it is reported.

Ed. Fellis is preparing to build a combined moving picture theater and bowling alley or dancing hall on Main Street Hillsboro, Ill.

The Casino Theater, East Washington Street, Springfield, Ill., was another house that found it profitable to feature the fact that it would install Power's No. 6a Cameragraph and place it on exhixition.

A charter has been issued by Secretary of State Doyle to the National Moving Picture Manufacturing Company, of Chicago, with a capital stock of $5,000 to manufacture and deal in moving pictures, machinery and accessories. The incorporators are Archibald McKellar, Henry Eckhardt and Frederick H. Kay.

Orville Rhoads, of Bloomington, Ill., is the operator at the Rex at Chenoa, Ill., which has opened for the winter season. Mrs. Rhoads is pianist and Warren Scherer, of Benton, Ill., violinist.

Mrs. Reese will open a moving picture show in the McGurty Building at Charleston, Ill. She has also purchased the Airdome and will operate it next year.

Kinemacolor pictures and slides of beautiful cities were shown at the St. Louis Pure Food Show, September 30 to October 5.

General Secretary John H. Fellingham, of the Y. M. C. A., at Des Moines, Iowa, has purchased a moving picture machine and will give a picture show on Saturday evenings to workingmen and their families. A small admission fee will be charged. Religious films will be exhibited on Sunday.

Earl Halberg, of Lincoln, Ill., who, in partnership with Paul Hill, gives picture shows in the small towns near Lincoln, had a narrow escape from death at New Holland, Ill. He rides about in a tricycle and while crossing the main street of the village was struck by an automobile and thrown high in the air, but escaped with a bruised arm. The tricycle was almost demolished.

The Scenic Theater at Bradley, Ill., was ordered closed by the town board because of an epidemic of diphtheria.

The Marquette Amusement Company, of Chicago, has been incorporated with a capital stock of $2,500, to do a general theatrical and moving picture business. The incorporators are Zabler, Morris Schwartz and Arthur Rosenthal.

The Triangle Theater Company, of Chicago, has been incorporated with a capital stock of $7,000, to operate photoplay houses and theaters and to sell cigars and confections. The incorporators are H. P. Wayman, C. E. More and W. M. Doherty.

The Lyric Airdome, at Robinson, Ill., has been closed and the Robinson House Building is being fitted up for the occupancy of the show.

Harry E. Downer will speak February 24, before the Woman's Club, of Davenport, Iowa, upon the subject of "What is the Educational Value of Historical Pageants and Moving Picture Shows?"

William Morse will reopen the Star Theater in the Hunt Block, East Main Street, St. Charles, Ill. P. Allison, owner of the new Star, has also leased the Irwin Opera House for vaudeville and moving pictures.

Le Roy Mathews of Monticello, Ind., former owner of the Crystal Theater at Champaign, Ill., is dead. Despite his illness he retained his intense interest in moving picture events and intended to re-engage in business as soon as his health permitted it. F. H. MADISON.

SAN FRANCISCO.

THE Republic theater, which has hitherto made no special effort to advertise the pictorial end of its program, began showing on Sunday, Sept. 29th, the four-reel feature "Resurrection" and has advertised that picture in every possible way. The house manager, M. Lebobitz, states that 72 eight sheets and 800 three sheets have been placed, in addition to the unusual newspaper advertising. The "Resurrection" was booked for the entire week, although the vaudeville acts were changed on Wednesday. This would seem to indicate that the "small time" vaudeville circuits in the West are awakening to the fact that real feature motion pictures are a better drawing card than the average vaudeville attraction. It will be remembered that other local vaudeville houses have featured a photodrama at their several houses within the past month, they being: the Empress, the two Pantages houses and the American. Manager Grauman of the Empress states that "Queen Elizabeth," with Mme. Bernhardt in the title role, exceeded all his expectations, although that picture was on during one of the recent record breaking weeks of warm weather. The Pantages exhibited a film with an explanatory lecture, showing the Indianapolis auto races, which were conducted last May. That picture was "headlined" during the week's run at both the San Francisco and the Oakland Pantages houses. The American Theater immediately after its reopening by Goey Bros. featured the "Abernathy Kids." Another popular priced vaudeville house, which advertises moving pictures in conjunction with vaudeville, is the Portola. That theater does not specialize any particular picture as a feature, but places the regular A B C Company posters in the same frames that the photos of the acts are contained in. This friendly attitude toward the moving picture on the part of the theaters avowedly in the vaudeville game, is growing and the managers thereof are to be congratulated upon their change of spirit.

Mr. Murry Steele, who was manager of the Kinemacolor California interests, met with his death by poison in this city on the night of Sept. 28th. Mr. Steele was well known by theatrical people both here and in Los Angeles, he having had at one time an interest in a motion picture house in the Southern City before becoming connected with the Kinemacolor Company. He was unmarried and was the son of Dr. A. J. Steele of St. Louis, where the young man attended school before going to the Chicago University. He took charge of the Kinemacolor affairs last November and continued until the time of his death. The body was sent to the parents home for interment in St. Louis.

Mr. Metcalf just received a large shipment of parts for the Edison and Power's machines. Six million tickets were also stacked on his shelves. O. Christensen's Auburn, Cal., theater has just been supplied by Mr. Metcalf with a 1913 Motiograph and a "Formastat."

At last week's meeting the directors of the Moving Picture Exhibitors League of San Francisco, a report of the Convention Committee was given, the figures showing that that meeting was practically self-supporting. The total expense was about $1,600.00, the largest single expense being for a special train and incidental expenses on the day of the trip to the Essanay studio at Niles Canyon, which ran up beyond the five hundred dollar mark. As a whole the convention paid for itself, considerable revenue being derived from the advertising inserted in the official program and also from the floor space occupied in the Hall by the different supply houses. The subject of a special rate of insurance for moving picture houses was also brought up at this meeting and the secretary was instructed to communicate with Eastern officials to secure forms, rates, etc., so that members of the Moving Picture Exhibitors League of California might derive still further benefit from their association with that League.

Wobber Bros. report the unprecedented success of their "Queen Elizabeth" feature which has been shown at the Empress theater, San Francisco, the Victory theater, San Jose, and the Yosemite theatre, Stockton, where it is now playing. A booking of twelve days has been secured at the Macdonough theater in Oakland, where an advanced price of admission will prevail. Requests for dates are being received from exhibitors all over the State,

and from all indications it will be several weeks before a return engagement in San Francisco can be secured.

In order that they may change their pictures every day, the management of the Powell Street Edison theater began Monday, Sept. 30th, taking Universal service from the California Film Exchange. This house has practically no transient patrons, so did not receive the attendence it should on days following change days. Hence the switch from licensed to independent.

The moving picture men of the State of California are puzzled regarding the present status of the Mutual Film Corporation in regard to the distribution of its product in California. Just at present the situation is extremely hazy or rather tangled. As reported several weeks ago, one of the local Independent exchanges secured the output of the Mutual and has since been booking same. This week letters were received from another exchange by the exhibitors which stated this second exchange had secured the exclusive right to distribute the Mutual releases in this State. Then a third local Independent exchange makes the assertion that they, too, are in a position to book the several brands produced by the Mutual. By next week all this will likely be straightened out and the Independent exhibitors will know just where they are at. It really is an important matter to them as the Mutual program is an acknowledgedly excellent one.

The Heidelburg theater, Oakland; C. A. Douglass, Merced; Green's theater, San Bruno, and Geo. J. Roy, at Burlingame, have each installed in their houses within the past week one or more Power's 6A machines, supplied by the Golden Gate Film Exchange.

Mr. F. K. Ricksecker left this city on Sept. 25th for an extended trip through the East in the interests of the Photo Player Company, of which concern he is the vice-president. He started off with a railway ticket several feet in length, a suit case full of data regarding their instrument and a supply of unbounded enthusiasm. He expects it will require three or more months' time to exhaust that trio "stock in trade," and that in the meantime he will visit several thousand of the many motion picture theaters which abound in the country.

The Board of Health of San Francisco has offered to co-operate with the Moving Picture Exhibitors League to eliminate unsanitary conditions in the motion picture theaters, their especial attention to be directed toward the absolute discontinuance of the habitual nuisance of spitting on the floor in such places of amusement. A slide will be made up and distributed among all theaters, which, will call the attention of the patrons to the law prohibiting such filthy habits. It is expected a clause will also be incorporated requesting (or demanding) that "no dogs be brought into this theater." If that last section is enforced it will be a great aid to the manager who is really trying to keep his house clean, as the present dog patronage of several San Francisco motion picture theaters is entirely too great for the comfort of the human patrons.

Kohler & Chase announce that they are taking careful measurements of the manual-controlled instrument they are now building for a prominent local motion picture theater, and will send complete drawings and general data to the home office of the Rudolph Wurlitzer Company so that the factory will be enabled to duplicate this magnificent double-tracker instrument in their main factory. The initial organ of this type will be finished within the next couple of weeks, when engraved invitations will be mailed to all interested by the manager of that department, Mr. deAvenough, who will officiate at the opening performance.

"ANDY."

OREGON.

THE Globe Theater, one of the handsomest and most up-to-date photoplay houses, was opened for the first time in Portland on Saturday evening, September 14th. A great crowd had gathered before the hour announced for the opening and it was with some difficulty that the aisles and passage ways were kept clear with such an on-rush of people eager to be on hand at the opening. Many beautiful floral pieces denoting the wishes of success, amongst them being a "floral globe" to represent the theater, were given the management. I. Lesser Cohen, manager and secretary of the Globe Theater Company announced that the purpose of the company in erecting the house was not only to offer to the Portland people the most beautiful theater in the country, but to meet the very highest requirements of this attractive form of moving picture entertainment and education. Special attention is to be given to films of an educational value, historical, geographical, scientific and industrial. The music to the patrons that is to be offered at this theater will be of pronounced merit. The company has installed an organ of exceptional quality, costing about $7,000, which was manufactured especially to its order and carefully adapted to the acoustic properties of the house. This organ was in course of construction for six months, and is remarkable in many of its characteristics. There is probably no instrument to equal it in any public entertainment house on the Coast. It is supplemented by an echo organ and chimes, and lovers of high-class music can be always certain of gratification. The building is absolutely fireproof, the seats and aisles commodious, plenty of exits and built to a style that is pleasing in architectural work. First-run licensed films will be shown. A. L. Levy is the president of the company.

The quickest piece of work ever gotten out in the film line was that of the Peoples Amusement Co.'s cameraman, who had taken the pictures of Theodore Roosevelt who arrived in Portland at 12 noon, one day, and whirled around the city until 2 o'clock. Over 307 feet were taken and at 5 o'clock that same evening they were exhibited at the company's Arcade Theater.

The General Passenger Agent of the Oregon Electric Railway Company, has invited the Peoples Amusement Company to participate in the dedication of their electric line from Portland to Eugene, some 123 miles south. The Peoples' cameraman will take a reel of pictures of this historical event, which will be made with impressive ceremonies.

One thousand feet of the salmon industry were taken by the cameraman of the Peoples Amusement Co. at Astoria, Oregon. This is one of the best educational pictures yet taken on the Coast that will soon be booked throughout the country with the Independent exchanges.

The Oregon Motion Picture Company has contracted to take the Pendleton Round-Up pictures at the annual round-up to be held in Pendleton soon. Ten thousand feet of film wil be used and 4,000 feet of the best will be clipped to be cold on the states right plan.

G. A. Metzger, general manager of the Oregon Independent Film Exchange, has just returned from a trip through Southern Oregon, where he has acquired some new business.

Melvin G. Winstock, of the proposed new film company, has purchased thirty-two acres at Beaverton, Oreg., where he intends to make the home of the company and plant a studio. The price paid is $500 per acre or $150,000 for the entire tract. The scenery is such that cannot be beat anywhere along the coast. It has hills and several streams running through the tract, timber that is several hundred feet tall, and brush is plenty throughout the tract for the production of Wild West pictures. Paraphernalia is being bought daily for the new studio.

The People's Amusement Company has approved the plans for building a photoplay house 50 x 100 at Corvallis, Oreg.

Melvin G. Winstock, general manager of the People's Amusement Company, left for Pendleton, Oreg., September 27th, to witness the "Round-Up," and while there concluded arrangements for the building of a theater in that city.

The Star Theater in Portland is being redecorated throughout. Mr. Arthur Philips is the new manager.

At the Rotary Club's weekly luncheon M. G. Winstock was chairman of the day and spoke on the subject of "Motion Pictures and their Making;" also dwelling upon the history and educational knowledge that can be derived from the films that are exhibited in the different theaters. Hon. A. Burnstine also spoke upon the subject of the art of making pictures. Covers were laid for 200. A special exhibition for the benefit of the Rotary Club members was given of Blanche Walsh in "Resurrection."

E. N. WEINBAUM.

GRAND RAPIDS.

PERHAPS the busiest man in the city to-day is Mr. J. M. Breen, the genial general manager of the United Theaters Company. Mr. Breen has been in the moving picture game since its inception in Grand Rapids, and his duties as manager of the large number of United Theaters, including the Monroe, Idle Hour, Original, Idea and Orpheum, with the getting out of the various programs, payrolls, looking after the employment of help, etc., all make a position which means being on the job a good many hours a day. Mr. Breen has certainly made good as evinced by the largely increased patronage of the various houses under his general managership, and he surely deserves all that is coming to him in the way of good luck.

Mr. B. S. Davis, manager of the Lyric Theater, is running a dandy universal program furnished by the Anti-Film Company, of 128 Lake Street, Chicago. His house is always well filled and though he has discontinued the use of souvenirs at matinees, the business steps along in the same old lively fashion.

Mr. Henri Kellar, formerly a favorite member of the Bishop Stock Company, is now door man at the Idle Hour. He has many friends in the city and his smile has a magnetism that is all its own.

Mr. F. J. O'Donnell, manager of the Orpheum and Columbia Theaters, reports a fine business. The recent improvements at the Columbia are fine and dandy, the new lighting system being highly spoken of. Many night crowds have been turned away from the Columbia. The Orpheum offers excellent 10c vaudeville and 30,000 feet of film: business could not be better.

The Lyric Theater of Grand Rapids is always on the lookout for big features. No features are too big to handle and it will pay the feature folks to "get in tuch" with Mr. Davis, the manager.

Mr. C. N. Williams is now in charge of affairs at the Monroe-Vaudette. He has taken charge since Mr. B. S. Deazey went to the Orpheum as house manager. Mr. Williams has a long experience and knows his work thoroughly. Mr. Deazey has his hands full at the Orpheum, as it is doing a big business, and the vaudeville end is a departure from his old duties.

Mr. Masterman, who came from Boston to look after the affairs of the Original-Vaudette, is making a host of friends and the Original is pleasing the crowds.

The Pathe feature, entitled, "Blighted Son," was shown at the Idle Hour recently. The house opened early and at 10 o'clock in the morning was turning away the crowds. The crowds kept up all day and the film proved a huge success. Owing to booking arrangements, the Original can show the features only one day, which is unfortunate, as they could often be given several days to good advantage.

Extensive improvements are being contemplated at the Superba. There will be a spacious balcony added and the theater will re re-decorated. Nichols Bros., who operate the Apollo and the Superba, as well as a theater in Flint, are optimistic concerning the outlook for the immediate future. They are featuring as many feature films as possible and have made a specialty of good music with the best results.

The Cines picture, "Daughter of the Spy," showed to well crowded houses at the Original Vaudette. It was well advertised.

A nice business is reported at the Freeport, Ill., Superba Theater, which is controlled by Nichols Bros., of this city. The Superba is under the able management of Mr. Martin Wagner. It seats 300.

Mr. A. J. Gillingham comes to Grand Rapids frequently, from Detroit, where he has very large motion picture interests, to look over his local propositions in the United Theaters. Gillingham & Smith dominate the licensed field here and are handling their theaters in a manner which makes them more popular every day.

Work is going on in the building occupied by the Superba, under the management of Geo. C. Nichols. The building is owned by the Superba Amusement Co., Inc., Geo. C. Nichols, president and general manager; F. D. Nichols, secretary and treasurer. The entire two stories will be made into a theater with balcony. The seating capacity will be 550 and high grade vaudeville will be run in addition to pictures. The front will be a very attractive one, of staff and brick with splendid illuminating effects. The entrance will be of marble and the seats all upholstered. The film service at the Superba is the Universal, furnished by Universal Exchange, Detroit, Mich. A Power's No. 6 projection machine is used.

Mr. Frank J. O'Donnell, manager of the Columbia, intends to maintain the high standard set for that house, as evidenced by his action the first week of this month in promptly canceling two acts which did not come up to the standard. Mr. O'Donnell is on the job every minute and his work is showing big results.

Emmet Poland, manager of the Superba, at Flint, Mich., reports business as exceptionally good. Vaudeville is given and the admission price is ten cents. Capacity of house is 400 and it is also controlled by the Superba Amusement Co., of Grand Rapids.

The Lyric of Grand Rapids is featuring Independent films and Mr. Davis, the manager, has a big business, capacity houses at night performances being the regular rule. The house is being thoroughly re-decorated.

HUGH KING HARRIS.

PHILADELPHIA.

THE Bijou Dream theatre, No. 1205 Market street, under the management of Frank Buhler, is undergoing a course of alterations. A new solid plate glass front has made the outside very attractive, and with new seats and the inside newly frescoed, the theatre now is one of the finest in the city.

Announcement has just been made of the proposed erection of two more theatres in West Philadelphia. Recently the West End Realty Company took title to the property at 23 to 37 North Fifty-second street, which will be the site of one of the theatres, costing $75,000. The other theatre will be built at Sixty-first street and Woodland avenue.

Moving picture houses having vaudeville features must pay a State Tax license of $500 a year, in addition to taking out a city license, according to a decision of the Supreme Court. The court refused the petition for an appeal from the decision of the Superior Court, which held that such houses come within the provision of an act of the legislature, fixing the annual tax of $500 on places of amusement that had "theatrical" and operatic entertainments.

To insure the rigid enforcement of the recent act of Congress prohibiting the importation of moving picture films of prize fights. The Secretary of the Treasury in a letter instructed Collector of Customs Hill to see that a most careful examination of films be made by the inspectors. All inspectors have been requested to make affidavits declaring to their best knowledge and belief whether films inspected by them are those of prize fights.

Vice-President Arch Johnston of the Bethlehem Steel Company is now in South American countries with several thousand feet of moving picture film showing the different departments of their plant, which is to prove to the high officials of those countries the vast facilities that his company has for the manufacturing of weapons of war.

George H. Chapman will erect a one-story moving picture theatre, 44.9 by 85 feet on the south side of Orthodox street, west of Paul street, Frankford, at a cost of $5000.

Boyertown, Pa. is to have an up-to-date theatre

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THEATRE OWNERS ATTENTION—Manager of a loop theatre wants to make a change. If you want a business getter, get busy and address E. H., care of Moving Picture World, 169 W. Washington St., Chicago, Ill.

SITUATION WANTED—By sober, reliable, experienced, licensed moving picture operator in or out of Chicago. Address H. D., care of Moving Picture World, Chicago, Ill.

FRENCH MECHANICAL ENGINEER—Just from abroad with latest improvements in all kinds of moving picture machines, wishes interview with interested parties. Only responsible parties considered. Address H. CHARLET, 230 W. 46th St., New York City.

EXPERIENCED OPERATOR—References. Will go anywhere in the United States. Address H. BAKER, 6001 Curtiss Ave., Cleveland, Ohio.

HELP WANTED.

EXTRAORDINARY CHANCES for solicitors knowing the moving picture trade in New York City and vicinity. Only with exceptional experience and acquaintances in the line wanted. Address SOLICITORS, care of Moving Picture World, New York City.

WANTED—Men to manage and book moving picture attractions on the road. Must have experience and be able to furnish bonds. State all particulars in first letter. Address AMERICA'S FEATURE FILM CO., 406-7-8 Schiller Bldg., Chicago, Ill.

WANTED—A First Class Press Agent who understands the advertising and picture business. State lowest salary. Address O. G. MURRAY, Richmond, Indiana.

WANTED—A REAL PICTURE MAN, to take one-half interest and manage the classiest and best equipped picture theatres, within 50 miles of Indianapolis. Splendid proposition to right party. Population 12,000. Capacity 350. Immediate capital required $1,200. Address BOX 42, Bedford, Ind.

THEATRES FOR SALE.

FOR SALE—An all-day five-cent theatre positively clearing $3,500 yearly. Will sacrifice for $3,500 if taken at once. Will rent with privilege of buying. Location, business section of Chicago. Address R. M. P., care of Moving Picture World, Chicago, Ill.

FOR SALE—Venus Theatre, best location, fully equipped. Bargain. Reason for selling, partners disagree. Address 11 16th Ave., Newark, N. J.

FOR SALE—Moving Picture Theatre in Boom town. Fully equipped and doing fair. Good chance for live party if taken at once. Reasonable. Address J. H. HORNAFIUS, Elizabethtown, Pa.

FOR SALE—One of the finest picture houses in New England, seating capacity four hundred, population twelve thousand. Up-to-date equipment. A bargain. Reason for selling, too many partners. Located 60 miles from New York. Don't write unless you mean business. Address J. FAPPION, 96 Hill St., New Haven, Conn.

FOR SALE—Nickelodion. Good reason for selling. Address IDLE HOUR THEATRE, Steubenville, Ohio.

FOR SALE—One of the most up-to-date photoplay theatres between New York and Albany. Seating capacity 350 seats. Power's No. 6 machine and other late equipment. Theatre situated 70 miles from New York. Population 30,000. Front and Interior lavishly equipped. Owner has extensive manufacturing interests which require all his time and attention. Address MANUFACTURER, Moving Picture World, New York City.

THEATRES WANTED.

WANTED—Will buy another picture show. What kind of show have you. State everything first letter to AL. BOWDISH, Marion, Ohio.

$1800—Buys Moving Picture Theater making not less than $50.00 clear profit a week. Address O. K., care of Moving Picture World, New York City.

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FOR SALE—Dandy new electric light plant, guaranteed by Detroit Engine Works. New moving picture camera. Films $4.00 to $15.00, posters. R. C. BARNARD, 404 Morris, Portland, Oregon.

Edison Exhibition Moving Picture Machine, like new. Make offer. W. A. HUTCHENS, Yadkinville, N. C.

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Big bargain list of films for sale. $2.00 to $12.00. Address PALMERS MOTION PICTURE SUPPLIES, 229 Third Ave. N., Nashville, Tenn.

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WANTED—For travel show, a second-hand iron booth for Powers No. 5 double lantern machine. Write particulars. Address N. HAYES, 26 Central Ave., Madison, N. J.

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AN A-1 CAMERAMAN and dark room worker wanted as partner in a well-established business. To a good man a half interest will be sold. Address PARTNER, care of Moving Picture World, Chicago, Ill.

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TO RENT—Per week, for sub-rental, eighteen reels film with posters. Reels not to be over four months from release date. Address WATERTOWN FILM EXCHANGE, Watertown, N. Y.

WANTED—To buy, 30 second-hand reels of Western subjects. Must be in good condition. Address FRED MEYER, 235 West 26th St., New York City.

I Am in the Market for a lot of educational, travel, scientific films. Address J. BARKEY, 133 West 90th St., c/o Groff, New York City.

WANTED—To buy 100 Independent films, about nine months old, with posters. Address L. W., 69, care of Moving Picture World, New York City.

We Wish to Buy for Cash Feature Films in good condition, with Posters. Address "FEATURE FILM 121," care of Moving Picture World, N. Y. C.

MISCELLANEOUS.

See adv't for Moving Picture Theatre for sale in Florida. Address PALMER'S MOTION PICTURE SUPPLIES, 229 Third Ave. N., Nashville, Tenn.

FOR SALE—Edison Concert Phonograph. Cost $65.00. 90 records, cost 35c each; with Cabinet, cost $12.00. Bought Player. No use for above. $35.00 takes this bargain. Address T. K. THRASHER, Confluence, Pa.

TO TRADE—1000 reels (Posters). We can use your reels. You can use ours. Write for our Exchange proposition. SILVER STATE FILM EXCHANGE, Pueblo, Colorado.

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building, which will be owned by the Lyric Amusement Company, of which William J. Schaeffer, of Boyertown is manager. The new theatre is to be a building of the most approved type and work on its construction will be started soon.

Suit has been started by Nathan Appell, of Reading, pa., through Counsel Dunn & Schaeffer, against Solomon K. Cohn, Harry J. Luken, Jacob G. Wolf and Cornelius G. Keeney for the recovery of $2,780 alleged due rent of the Grand Opera House from September 14, 1911 to June 30, 1912. The lease called for an annual rental of $3,500.

Charles Redfern, thirty-five years old, of No. 5647 Appletree street, was arraigned before Magistrate Harris recently, on the charge of taking $55 from his former employer, Frank Haley and was held under $500 bail for court. Redfern was arrested in a moving picture house where he was employed as a piano player.

The foundation for the new theatre building now being erected at Harrisburg is about completed, and the work on the upper portions of the place will be pushed to the limit so as to give the people of that city another amusement place for the fall season.

The Eclair Film Company, had a cameraman in Altoona, Pa., making pictures of the celebration which has just ended in that city. The events will be exhibited all over the country.

Samuel Germanski, proprietor of moving picture shows in Bridesburg and Manayunk, was convicted in Quarter Sessions Court yesterday of operating an illegal lottery. Judge Martin allowed the defendant to enter $600 bail pending disposition of a motion for a new trial. Germanski's scheme was to give out prize checks with admission tickets, entitling the bearer to a chance on a lot at Pine Beach, N. J. Witnesses to the number of a dozen said that they had been notified that they each won a prize lot and they paid Germanski $7.50 as expenses for conveyancing. According to the witnesses they have been unable to locate their newly-acquired properties.

What the manufacturers claim is the largest piece of plate glass in the State is being installed at the Empire Moving Picture Theatre in Reading, Pa., to be used as a screen. The dimensions are 12½ feet by 16 feet eight inches. The glass is more than two and a half inches thick. Its weight is 3,500 pounds, and its cost, including installation, is $1,000. The Motion Picture Screen Company of Shelbyville, Ind., is very much pleased with the glass.

E. Allen Wilson is making plans for a theatre to be used for motion pictures and vaudeville for McCartney & Redmond, which will be located at Richmond and Clearfield streets, and will cover an area of 72 feet by 190 feet.

CLEMENT H. CONGDON

INDIANAPOLIS.

UDGE REMSTER, of the circuit court has overruled a demurrer to the affidavit filed against J. M. Rhodes, owner of a moving picture theater, charging that he violated the ordinance prohibiting any child under fourteen years old from attending a moving picture theater unless accompanied by a parent or guardian, or by an adult having written consent for the child's attendance. The case is on appeal from police court, where the ordinance was held invalid, the city taking an appeal to the higher court. Judge Remster's decision, in effect, holds the ordinance valid, but the case will be tried on its merits.

The new Lyric Theater in North Illinois Street was opened October 15. It has been built by B. B. Barton and Charles Olsen, pioneers in the moving picture theater business in this city. The theater building is 150 feet by 200 feet, built of fireproof brick and will have a seating capacity of 1400. The lobby is being finished in marble and the furnishings, although elaborate, will be in excellent taste. Girls in uniform will serve as ushers and there will be maids in attendance in the women's checkroom. Moving pictures, with a few vaudeville attractions will be given. Barton and Olsen also conduct the Crystal moving picture theater and expect to open another house in Illinois street within a few weeks.

A new moving picture theater is being built by the Hamilton Amusement Company at 2116 East Tenth street, in the residence district. It will be a one story, concrete block structure, 40 feet by 75 feet, with a stone front. There will be a seating capacity of six hundred. The company was recently incorporated with an authorized capitalization of $10,000, and those interested in it are W. A. Denoe, formerly interested in moving picture theaters in eastern cities; W. C. Allen and Charles A. Allen.

Moving picture theater managers of the city are preparing to go to the state legislature next January and ask a repeal of the law forbidding theatrical or other similar amusements on Sunday. An attack is also being made in the local courts against an ordinance forbidding theatrical performances on Sunday. All of the theaters and moving picture theaters of the city are behind the movement.

Indianapolis local No. 1 of the Motion Picture Exhibitors League, has opened headquarters at 410 Saks Building. There are thirty-two moving picture theaters represented in the local. All amateurs appearing in the motion picture houses, are being booked through the local's office.

Harry D. Tutewiler, city playground commissioner, has had films made showing the city playgrounds and bathing beaches during the last summer. These films were exhibited at the fifteenth International Congress of Hygiene and Dermography held in Washington, D. C., in September, and at the fourth National Conservation Congress held in Indianapolis Oct. 1-4.

There has been installed in the new Alhambra theater, the largest pipe organ ever placed in any motion picture theater in America. The organ and all of its accessories, occupies more than 1000 square feet of space. The organ is of the two manual type, has thirty-seven registers and in all 72 accessories. An echo organ with cathedral chimes has been placed in a loft in the front of the theater. The theater contains two new Power's projection machines.

Moving pictures have been adopted in connection with the high school work at Anderson, by the board of school commissioners of that city. Motion pictures are to be used in illustrating history and other subjects.

H. P. Wysor, B. H. Whitely and C. R. Andrews have organized the Home Motion Picture Company at Muncie, to conduct motion picture theaters. The company has been incorporated with an authorized capitalization of $30,000.

Daniel P. Roberts, who has conducted motion picture theaters in this city for some time, has organized the Iroquois Amusement Company, which has been incorporated with an authorized capitalization of $50,000. Others interested in the company, which will operate several motion picture houses, are John Wohner and Jessie Wohner.

C. L. CUMMINS.

IN THE NORTHWEST.

THE Minneapolis Public Schools will use moving pictures this year in teaching history and geography. More than half of the schools in the city now have their own stereopticon machines, and with a circulating library of slides, but it is planned to improve the service. Phonographs are to be installed as well.

Moving pictures of the children of President Taft, watching the dances of the Blackfoot Indians, at Glacier Park, were recently made.

The Rivers-Wolgast fight pictures were stopped at the Star Theater, St. Paul, by the United States District Attorney.

Calendar of Licensed Releases.

Current Releases.

MONDAY, OCTOBER 21st, 1912.

BIOGRAPH—The One She Loved (Drama) .....
CINES—The Lion Tamer's Revenge (Dr. 2-reel special)
EDISON—Kitty at Boarding School (Comedy) 600
EDISON—Mother Goose in a Sixteenth Century Theater (Comedy) 350
KALEM—The County Fair (Drama) 1000
LUBIN—Just Maine Folks (Drama) 1000
PATHE—Pathe's Weekly No. 43 (Topical) .....
SELIG—A Sad Devil (Comedy) 1000
VITAGRAPH—Four Days a Widow (Comedy-Drama)1000

TUESDAY, OCTOBER 22nd, 1912.

EDISON—At the Masquerade Ball (Drama) 1000
ESSANAY—The Tomboy of "Bar Z" (Drama) 1000
CINES—Ascoli Piceno, South Italy (Scenic) 260
CINES—The Invited Guest (Comedy) 740
C. G. P. C.—The End of Louis XI (Hist. Dr.) .....
C. G. P. C.—Old Toledo (Scenic) .....
LUBIN—In the Service of the State (Drama) 1000
SELIG—So-Jun-Wah and the Tribal Law (Drama) ...1000
VITAGRAPH—The Spirit of the Range (Drama) 1000

WEDNESDAY, OCTOBER 23rd, 1912.

EDISON—At Home in the Water (Sports) 400
EDISON—The Boy Rangers (Comedy) 600
ECLIPSE—In the Ossan Valley, Pyrenees, France (Sc.) 370
ECLIPSE—Making Briar Pipes (Industrial) 330
ECLIPSE—A Persistent Fly Swatter (Comedy) 300
ESSANAY—Bringing Father Around (Comedy) 1000
KALEM—The Peril of the Cliffs (Drama) 1000
PATHE—The Simple Life (Comedy) .....
SELIG—Tempted by Necessity (Drama) 1000
VITAGRAPH—Scenes of Irish Life at Dublin (Edu.)
VITAGRAPH—An Expensive Shine (Comedy) .....

THURSDAY, OCTOBER 24th, 1912.

BIOGRAPH—The Painted Lady (Drama) .....
ESSANAY—Th. Thrifty Parson (Comedy) 1000
LUBIN—The Old Chess Players (Comedy-Drama) ...1000
MELIES—A Son's Example (Drama) 1000
PATHE—Little Raven's Sweetheart (Drama) 1000
PATHE—Olympic Games (3-reel special) (Athletic)...
SELIG—The Awakening (Drama) 1000
VITAGRAPH—The Toymaker (Drama) 1000

FRIDAY, OCTOBER 25th, 1912.

EDISON—The Affair at Raynor's (Fourth Story of the Series of "What Happened to Mary") (Drama) 1000
ESSANAY—Sunshine (Drama) 1000
C. G. P. C.—Tom Thumb (Trick) .....
C. G. P. C.—The Hermit Crab (Science) .....
KALEM—The Girl in the Caboose (Drama) .....
KALEM—New York Public School Drills and Dances (Edu.) .....
LUBIN—The Noodle Industry (Industrial) .....
LUBIN—Down with the Men (Comedy) .....
SELIG—Getting Atmosphere (Comedy) .....
SELIG—The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan (Edu.) .....
VITAGRAPH—Faithful Unto Death (Drama) 1000

SATURDAY, OCTOBER 26th, 1912.

EDISON—Young Mrs. Eaton (Drama) 1000
ESSANAY—The Ranch Girl's Trial (Drama) 1000
CINES—A Turn of Fortune (Drama) 1005
KALEM—Death Valley Scotty's Mine (Drama) 1000
LUBIN—The Forest Ranger (Drama) 1000
PATHE—The United States Armada (Topical) .....
VITAGRAPH—In the Furnace Fire (Drama) 1000

Advance Releases.

MONDAY, OCTOBER 28th, 1912.

BIOGRAPH—At the Basket Picnic (Comedy).....
BIOGRAPH—A Real Estate Deal (Comedy).....
PATHE—Frenzied Finance—Special Release (Drama).
EDISON—The Land Beyond the Sunset (Drama).....1000
KALEM—The Power of a Hymn (Drama).....1000
LUBIN—An Irish Girl's Love (Drama).....1000
PATHE—Pathe's Weekly No. 44, 1912 (Topical).....
SELIG—The Fisherboy's Faith (Drama).....1000
VITAGRAPH—None But the Brave Deserve the Fair (Comedy) 1000

TUESDAY, OCTOBER 29th, 1912.

EDISON—Burmah, Rangoon, India (Scenic)..... 350
EDISON—Bringing Home the Pup (Comedy)..... 650
ESSANAY—Miss Simpkins' Summer Boarder (Comedy)1000
CINES—Straw Hats Made in Florence, Italy (Ind.).... 340
CINES—Mosques and Turkish Places (Scenic)..... 460
CINES—Venetian Lace Workers (Ind.)..... 200
C. G. P. C.—Whiffles, Cubic Artist (Comedy).....
C. G. P. C.—In the Tyrol, the Arlberg Valley (Scenic)..
LUBIN—Parson James (Drama) 1000
SELIG—Jim's Vindication (Drama) 1000
VITAGRAPH—Bunny at the Derby (Comedy).....
VITAGRAPH—Just Luck (Comedy-Drama) .....

WEDNESDAY, OCTOBER 30th, 1912.

EDISON—Copper Mines at Bingham, Utah (Ind.).... 400
EDISON—A Suffragette in Spite of Himself (Comedy). 600
ECLIPSE—A Race for Honor (Drama).....1000
ESSANAY—The Letter (Drama) 1000
KALEM—The Strange Story of Elsie Mason (Ind.)....1000
PATHE—A Mamma Wanted (Comedy).....
SELIG—A Heart in Rags (Drama).....1000
VITAGRAPH—Poet and Peasant (Drama).....1000

THURSDAY, OCTOBER 31st, 1912.

BIOGRAPH—The Musketeers of Pig Alley (Drama)..
ESSANAY—The Fisherman's Luck (Comedy).....1000
LUBIN—The Heavenly Voice (Comedy).....1000
MELIES—Wrongly Accused (Drama) 1000
PATHE—Jim's Partner (Drama) .....
SELIG—Her Bitter Lesson (Drama).....1000
VITAGRAPH—On the Line of Peril (Drama).....1000

FRIDAY, NOVEMBER 1st, 1912.

EDISON—A Baby's Shoe (Drama) 1000
ESSANAY—The Moving Finger (Drama).....1000
C. G. P. C.—Tragedy at the Court of Milan (Drama)....
KALEM—Pat, the Soothsayer (Comedy).....
KALEM—The American Rhine (Scenic).....
LUBIN—Fixing a Flirt (Comedy).....1000
SELIG—His Wedding Eve (Comedy).....1000
VITAGRAPH—Lessons in Courtship (Comedy).....
VITAGRAPH—Bettina's Substitute (Comedy) .....

SATURDAY, NOVEMBER 2nd, 1912.

EDISON—Bobby's Dream (Comedy) 375
EDISON—For Professional Services (Comedy)..... 625
ESSANAY—The Mother of the Ranch (Drama).....1000
CINES—A Head for a Head (Drama).....1075
KALEM—The Skinflint (Drama) 1000
LUBIN—The Family Next Door .....
PATHE—Wifey's Investment (Comedy) .....
VITAGRAPH—In the Garden Fair (Comedy-Drama)..1000

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Calendar of Independent Releases.

Releasing Through Universal Company

Current Releases

SUNDAY, OCTOBER 20, 1912.

REX—Leaves in the Storm (Drama)
CRYSTAL—Bella's Beaus (Comedy)
CRYSTAL—The Only Woman In Town (Comedy)
ECLAIR—The Old Professor (Drama)
ECLAIR—The Sulphur Industry in Sicily (Edu.)

MONDAY, OCTOBER 21st, 1912.

IMP—The Pickaninnies and the Watermelon (Comedy)
NESTOR—Betty's Bandit (Drama)
CHAMPION—Thy Will Be Done (Drama)

TUESDAY, OCTOBER 22nd, 1912.

GEM—The Woman in White (Two Reels) (Drama)
BISON—Hunted Down (Drama)
ECLAIR—The Homecoming (Drama)

WEDNESDAY, OCTOBER 23rd, 1912.

POWERS—The Skeleton (Comedy)
POWERS—New Messina (Scenic)
NESTOR—The Border Parson (Drama)
UNIVERSAL—The Animated Weekly No. 33 (Topical)

THURSDAY, OCTOBER 24th, 1912.

REX—A Kentucky Feud (Drama)
IMP—King, the Detective, and the Opium Smugglers
ECLAIR—Making Uncle Jealous (Comedy)

FRIDAY, OCTOBER 25th,1912.

VICTOR—The Angel of the Studio (Drama)
POWERS—Just a Woman (Drama)
NESTOR—The Lady Barber of Roaring Gulch (Com.)

SATURDAY, OCTOBER 26th, 1912.

BISON—Trapper Bill, King of Scouts (2 Reels) (Dr.)
IMP—Joe, the Pirate (Comedy)
IMP—Early in the Morning (Comedy)
MILANO—Kelly Goes to War (Comedy)
MILANO—A Three-Cornered Wedding Journey (Com.)

ADVANCE RELEASES.

SUNDAY, OCTOBER 27th, 1912.

REX—Through a Higher Power (Drama)
CRYSTAL—A Pair of Fools (Comedy)
CRYSTAL—The Blonde Lady (Comedy)
ECLAIR—Gontran's Love Stratagem (Comedy)
ECLAIR—Brusia—Asiatic Turkey (Eduational)

MONDAY, OCTOBER 28th, 1912.

IMP—Yvonne, the Foreign Spy (Drama)
NESTOR—The Call of the Desert (Western Drama)
CHAMPION—Sue (Drama)

TUESDAY, OCTOBER 29th, 1012.

GEM—The Old Dollmaker (Drama)
BISON—The Cowboy Guardians (Drama)
ECLAIR—Rosie (Comedy-Drama)

WEDNESDAY, OCTOBER 30th, 1912.

POWERS—The Collaborators (Comedy)
NESTOR—Fatty's Big Mix-up (Comedy)
UNIVERSAL—The Animated Weekly No. 34 (Topical)

THURSDAY, OCTOBER 31st, 1912.

REX—Careful Nursing (Comedy)
IMP—John Sterling, Alderman (Two-Reel Drama)
ECLAIR—The Transgression of Deacon Jones (Com.)

FRIDAY, NOVEMBER 1st, 1912.

VICTOR—The Redemption of Riverton (Drama)
POWERS—A Dreamland Tragedy (Drama)
NESTOR—Making a Man of Her (Comedy)

SATURDAY, NOVEMBER 2nd, 1912.

BISON—Trapper Bill, King of Scouts (Two Reels)
IMP—Ferdie, Be Brave (Comedy)
IMP—President Taft at the County Fair (Topical)
MILANO—A Tragic Wedding (Drama)

Releasing Through Film Supply Company

Current Releases

SUNDAY, OCTOBER 20th, 1912.

MAJESTIC—Captain Ben's Yarn (Drama)
THANHOUSER—Petticoat Camp (Comedy)
THANHOUSER—The Woman in White (Drama) (2 Reels) (Special)

MONDAY, OCTOBER 21st, 1912.

AMERICAN—The Best Man Wins (Drama) 1000

TUESDAY, OCTOBER 22nd, 1912.

MAJESTIC—Love and War (Drama)
GAUMONT—A Country Scandal (Comedy-Drama)
THANHOUSER—Through the Flames (Drama)

WEDNESDAY, OCTOBER 23rd, 1912.

AMERICAN—The Way of the Transgressor (Drama)
GAUMONT—Gaumont's Weekly No. 33 (Topical)
RELIANCE—Johnny On the Spot (Comedy)
RELIANCE—How Jack Won Out (Comedy)
SOLAX—The High Cost of Living (Drama)

THURSDAY, OCTOBER 24th, 1912.

AMERICAN—The Wooers of Mountain Kate (Drama)
GAUMONT—Love (Comedy)
GAUMONT—Calino Marries a Suffragette (Comedy)

FRIDAY, OCTOBER 25th, 1912.

LUX—Stick It, John (Comedy) 445
LUX—All Through a Five Pound Note (Comedy) 524
SOLAX—The Idol Worshipper (Comedy)
THANHOUSER—In a Garden (Drama)

SATURDAY, OCTOBER 26th, 1912.

GREAT NORTHERN—Angling Widow (Comedy)
RELIANCE—The Wireless Miracle (Drama)
GAUMONT—Zigoto Has a Good Heart (Comedy)

ADVANCE RELEASES.

SUNDAY, OCTOBER 27th, 1912.

MAJESTIC—The Tree Imp (Drama)
THANHOUSER—Taking Care of Baby (Comedy)
THANHOUSER—Mary's Goat (Comedy)

MONDAY, OCTOBER 28th, 1912.

AMERICAN—One, Two, Three (Drama)

TUESDAY, OCTOBER 29th.

MAJESTIC—A Woman Alone (Drama)
GAUMONT—A Domestic Treasure (Comedy)
GAUMONT—The Gorges of Albuquerque (Scenic)
THANHOUSER—Put Yourself in His Place (2 Reels) (Drama)

WEDNESDAY, OCTOBER 30th, 1912.

AMERICAN—Chiquita, the Dancer (Drama) 1000
GAUMONT—Gaumont's Weekly No. 34 (Topical)
RELIANCE—Men Who Dare (2 Reels) (Drama)
SOLAX—Making an American Citizen (Drama)

THURSDAY, OCTOBER 31st, 1912.

AMERICAN—The Wanderer (Drama) 1000
GAUMONT—Zoological Specimens of the Pond (Edu.)
GAUMONT—Bruges, the Venice of the North (Scenic)

FRIDAY, NOVEMBER 1st, 1912.

LUX—Oh, My Pipe (Comedy) 331
LUX—Henpeck Bids for Freedom (Comedy) 652
SOLAX—At the Phone (Drama)
THANHOUSER—The Little Girl Next Door (Drama)

SATURDAY, NOVEMBER 2nd, 1912.

GREAT NORTHERN—The Lottery Prize (Comedy)
GREAT NORTHERN—Unsuccssful Flirtation (Com.)
RELIANCE—Trials of Faith (Drama)
GAUMONT—(Title Not Reported)

Mutual Film Corporation, Advance Releases.

MONDAY, OCTOBER 28th, 1912.

KEYSTONE—The Grocery Clerk's Romance (Comedy)
KEYSTONE—At Coney Island (Comedy)

WEDNESDAY, OCTOBER 30th, 1912.

BRONCHO—How Shorty Kept His Word (Drama)

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IT ALL HAPPENED IN ONE EVENTFUL WEEK:

Messrs. Josiah Pearce & Sons, 814 Canal St., New Orleans, La., purchased the State Rights for TEXAS, LOUISIANA, MISSISSIPPI, ALABAMA, TENNESSE, KENTUCKY, GEORGIA and FLORIDA.

The Famous Players Film Co., of Kansas City, Mo., has arranged to book the theatres in ARIZONA, MONTANA, WYOMIMG, MINNESOTA, NEVADA, OREGON, N. DAKOTA, S. DAKOTA, UTAH, IDAHO, N. MEXICO and WASHINGTON.

The Kansas City Feature Film Co., 813 Walnut St., Kansas City, Mo., has joined the prosperity line and are booking ARKANSAS, NEBRASKA, MISSOURI, OKLAHOMA, IOWA and KANSAS.

The Famous Players Film Co., Grand Opera House Bldg., Atlanta, Ga., will heed the clamoring demands of exhibitors in N. CAROLINA, S. CAROLINA, VIRGINIA and W. VIRGINIA.

The eight thousand nine hundred plus exhibitors who have repeatedly requested the information respecting booking for "QUEEN ELIZABETH" need only get in touch with the concerns mentioned above to book the film in the various territories—but they need do that NOW—IMMEDIATELY, IF NOT SOONER.

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Times Building, Broadway and 42d St., New York City

A. ZUKOR, President **DANIEL FROHMAN, Managing Director**

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Scott & Van Altena.

"Ragtime Eyes"—Jerome & Schwartz.

"You'll Miss Your Lovin' Baby Bye and Bye"—Crown Music Company.

"I Know You're Somewhere Loving Me"—Jos. W. Stern.

"Land of Golden Dreams"—

"As Deep as the Deep Blue Sea"—Pub. by F. B. Haviland Pub. Co., New York.

"I'm Dreaming of You"—Pub. by F. B. Haviland Pub. Co., New York.

"Bring Me Your Message of Love, White Dove"—Pub. by J. Fred Helf Pub. Co., New York.

"Oh, You Little Rascal"—Pub. by George W. Meyers Music Co., New York.

"I Love You Just Because I Do"—Pub. by Sidnie Gill Music Co., New York City.

"When I Am Away"—Pub. by Robert B. Thompson, Chicago, Ill.

"Memories of You"—Pub. by Rossiter.

"It Looks Like the Good Old Summer Time"—Pub. by Rossiter.

"My Girl of the Golden Days"—Pub. by J. H. Austerheide, Indianapolis, Ind.

"Give Me a Shove, I'm Falling in Love"—Pub. by J. Fred Helf, New York.

"Bring Back My Golden Dreams"—Pub. by F. B. Haviland Pub. Co., New York.

"Some Day You'll Know I Loved You"—Pub. by F. B. Haviland Pub. Co., New York.

"I Will Love You Always Just for Auld Lang Syne"—Pub. by J. Fred Helf, New York.

"Seems to Me the World Is Singing, Marguerite"—Pub. by Edmund Lyons, Peace Dale, R. I.

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Beginning Four Releases a Week

TUESDAY, OCTOBER 29th.

"ROSIE"

An animated pictorial novel of love and its jealousies. Cupid maroons the pair on an island.

THURSDAY, OCTOBER 31st.

"THE TRANSGRESSION OF DEACON JONES"

A comedy object lesson which proves that the advance of science must eventually eradicate sin and crime.

FRIDAY, NOVEMBER 1st.

The Best Split Reel Released

"THE HOUSE FLY"

A wonderful showing of humankind's most deadly menace. As a preachment "It Swats the Fly" all right. And on the same reel—

"THE MENDER, THE PIPE AND THE VASE"

SUNDAY, NOVEMBER 3rd.

"AUNT BRIDGET"

A little masterpiece of one-reel production. Every element perfect.

Eclair Film Company 225 West 42nd Street New York City, N. Y.

MY inside, personal opinions are my own. Salary or bribe couldn't influence them. If I think one of our productions falls short I simply say nothing, thus preserving my loyalty to **ECLAIR.** But I will go on record as to my film judgment and commit myself to saying that the **ECLAIR'S** two reel release of **"SILENT JIM,"** date **November 5th,** is going to be ***one of the big, big hits of the year.*** Alec B. Francis has never done a better thing in all his splendid career. Miss Tennant stands forth in eminent fashion and Robert Frazer is huge in his success. The story has real red blood to pump into the hearts of its characters. It rings true from the silence of Jim to the completion of the wonderful tale he tells. Just the sort of story which could never happen anywhere else but in that wild, lonesome, Canadian North-West. ***The Exhibitor who does not or can not show it is the loser. It is a "return booking" Feature.***

ME, **ECLAIR'S** PUBLICITY MAN.

LICENSED FILM STORIES

EDISON.

REMOVING SUNKEN VESSELS (Oct. 16).—Who is aware that the New England Coast is the graveyard of many ships, which are not only a menace to navigation, but which contain much that is worth saving? Wrecking companies are organized for the purpose of buying up these vessels, sending divers down to get exact locations, blasting when necessary, and finally bringing up fantastic shapes, covered with barnacles and sea-weed. And yet from all this comes much that is valuable. Copper, wood and other material have a commercial value after their long soaking, which is considerable.

LIKE KNIGHTS OF OLD (Oct. 16).—A young girl, whose time is spent in reading historical novels, has an ancestor whose life-sized portrait hangs in her library. He is her ideal type of man and she has no use for modern young men. Fred Norton, a young stock broker, is in love with her, but she holds his manner of living in scorn, telling him to emulate the heroes of the Sixteenth Century. She falls asleep and we see the life-sized portrait of her ancestor become animated and her ideal steps from the frame and approaches her in a most gallant manner. The scene now changes, disclosing her dream of the Sixteenth Century and the life led by women of that period. The commands of her lord and master are unreasonable in the extreme, and for disobeying him he strangles her almost to death. When the exciting scene reaches its highest pitch she suddenly awakens, to find it was but a dream. Although it was only a dream, it makes a profound impression on her, so much so that when Fred calls again he finds her views concerning the Knights of Old quite changed and a modern man is preferable to her after all.

THE FOUNDLING (Oct. 18).—We are introduced to a young man, Frank, who is supposed to be the son of a celebrated artist. Frank and another young man are rivals for the presidency of a well-known club. Shortly before the election the rival discovers that Frank is not really the artist's son. He causes this information to be published in a newspaper, and upon being confronted with it, the artist is forced to admit the truth. He took Frank when a small boy from the Old Foundlings and brought him up as his own son. With Frank the artist visits the foundlings and there finds, as the only clue to the former's parentage, a very curious drawing of a chicken sitting on a large weight, with a hammer on one side and a pair of shears on the other. From this the artist is able to guess the place of his birth, and even the suggestion of his name. Following up the clue Frank visits the town of Dorking, where he meets the vicar's charming daughter. Her interest is immediately enlisted. The first name they find leads them the wrong way, and this fact is taken advantage of by the rival, who, by bribery, makes it appear that the village toper is Frank's father. However, the real facts, which show him to be the son of a worthy couple whose marriage was kept a secret, are disclosed just in time and we know that he will not only get the club's presidency, but the more valuable prize of the vicar's daughter.

A SOLDIER'S DUTY (Oct. 19).—The Lieutenant John Miller, U. S. A., receives a note from his Southern sweetheart chiding him for not getting through the enemy's lines to visit her. His pride determines him, and going to his general he asked leave of absence. The general tells Miller that leave of absence will be given him on condition that he purposely gets captured in his fiancée's home with a decoy despatch on him. Miller refuses, then the general reminds him that his first duty is to the flag. His patriotic appeal decides Miller and he consents.

How Miller by a trick gets through the enemy's lines and arrives at his sweetheart's house; how he is tempted; how, by a superhuman effort, he masters himself and sends crashing to the floor a large marble bust which causes his capture; how the decoy note works and the enemy is utterly routed; how the remnant return to avenge themselves on Miller, and are only prevented from shooting him by the strategy of Grace; all these scenes must be witnessed to be appreciated.

The closing scene, five years later, is something to be remembered. Picture in your mind a stately colonial mansion, now utterly ruined. Grace's father slumbers by the door. To this scene returns Jack Miller, and he is confronted by Grace, who tells him that however much she may have loved him, she can never forget the suffering he has brought on her and hers.

Jack turns to go. He is recalled by Grace's father, who tells him that after all he did his duty as a soldier and the lovers are reunited.

KITTY AT BOARDING SCHOOL (Oct. 21).—In this film story you will find an idyll of school days. Kitty is a popular girl and when some of the boys from the university across the way happen (?) along where the girls are having a little picnic all alone, she is the center of attraction. Naturally the other girls are jealous and they give Kitty the laugh when the chaperon admonishes her for her actions. When they get back to the boarding school Kitty is a little snubbed by the rest of the girls. They go for their fun without her and she is left severely alone. While sitting musing, a half-witted fellow, who delivered for the tailor to the boys' university, made the mistake to come to the girls' school with one of the boy's suits. Kitty kept the clothes and moreover, put them on. The consequences were rather beyond what she foresaw.

MOTHER GOOSE IN A 16TH CENTURY THEATER (Oct. 21).—In this film we see Mother Goose catering to the joy and happiness of young folks as well as old. She gives us a real taste of what things were in the past when good Queen Bess ruled and Mr. William Shakespeare was the power in the theatrical way. He had no scenery in his day and when they wanted to change a set for the next act a stage hand brought out a placard bearing the legend, "paddock" for a stable yard and, when the same scene was to be changed to a banquet hall they would simply change the card to one bearing the words "banquet hall."

Charley goes to the baker's shop and steals a bag of barley and as he comes out he is surprised by the baker and gets that famous clout that makes him hop, hop, hop. Little Jack Horner sits in his corner and we see him do that which made him famous and all to the delectation of the little audience that sits on the stage just as they did in William Shakespeare's time.

The Queen of Hearts makes some tarts and the King gives the Knave a fearful beating and the tarts are restored, much to the Queen's happiness.

And little Miss Muffit sits on the tuffet and a terrible big spider comes and places himself beside her and Miss Muffit gets an awful fright and scampers away to safety.

AT THE MASQUERADE BALL (Oct. 22).—Margaret's salary as a stenographer gave her little leeway for pleasure. She knew of society events only from her morning paper, and when she read of the grand masquerade Mrs. Van Rensellaer was to give she fervently wished that she could go, and when she saw handsome Jack Van Rensellaer at her employer's office she wanted to go more than ever. Jack, too, was interested; he called more than once at the office, ostensibly to see his friend, but in reality to see the little stenographer, whose modest demeanor appealed to him.

Miss Winslow, one of the invited guests, lost her invitation and Margaret found it. Here was her chance! After what seemed an age to Margaret, the night of the ball came. Her invitation passed her by the butler without question.

Jack Van Rensellaer, dressed as Romeo, recognized her. In the conservatory he laughingly proclaimed her as his Juliette. Later, as they danced together, Miss Winslow, who had made herself known to her hostess, after explaining the loss of the invitation, lost a valuable jewel in the ball-room.

The hostess explained the loss to all and requested that her guests unmask. Poor little Margaret! Her only escape lay in Jack's help. She quickly begged him to take her to the conservatory where she could explain. She told him of finding the lost invitation and her desire to have one gala night to relieve the monotony of her hum-drum life at the office. Then she lifted her mask for Jack. He believed her and would see her through, and soon the occasion came, for Miss Winslow, in her search for the jewel, came upon them and immediately went to tell Mrs. Van Rensellaer of the one masked guest, but meanwhile the jewel was found upon the ball-room floor. Apologies were made and Jack's indulgent mother was satisfied to accept Margaret upon her son's acknowledgment of his friendship for her.

AT HOME IN THE WATER (Oct. 23).—Here we have a demonstration by one of the world's greatest exponents of swimming, M. G. H. Corsan. And this demonstration is not in the confines of a tank, but on the shore of Lake George. Mr. Corsan shows us the most approved methods of life-saving, and after marveling at his own work, we are left to admire some of the feats of two of his most advanced pupils—a young man and a girl. How these two paddle safely off in an apparently submerged canoe is a sight worth going a long way to see.

THE BOY RANGERS (Oct. 23).—A dozen young Americans all go camping, for it is summer. They call themselves "The Boy Rangers." They happen to pitch their tents near an eccentric farmer's estate. He has been bothered with tramps to such an extent that he has posted a notice to the effect that he will pay a reward for the capture of anyone trespassing on his grounds.

The boys see the notice and the peculiar actions of the owner of the property cause them to think he is a tramp. The detective department gets to work. The boys are as earnest as the great Gaboriau, and to their chagrin they soon find that they have arrested a man for stealing his own fishing pole. As they go up the road with their quarry, a country constable identifies their prisoner and the boys try to quietly sneak away. The constable and the property owner soon appreciate the joke and the boys are called back. They receive a reward for their diligence and they leave delighted.

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AGREEMENT

WHEREAS the NATIONAL BASEBALL COMMISSION has organized and is about to conduct a series of baseball games between the New York Giants and the Boston Red Sox, said games to be played alternately in the city of New York and the city of Boston at the home grounds of the New York and Boston teams, and

WHEREAS PATHE FRERES are desirous of obtaining the exclusive right to take motion pictures of the said games and of the individual players upon said grounds, and

WHEREAS the NATIONAL BASEBALL COMMISSION represents and guarantees that it has the right to sell said exclusive privilege of motion pictures of said post-series games, and

WHEREAS, the said NATIONAL BASEBALL COMMISSION sets forth that the baseball players are within its control, and will not, by strikes or mutiny, refuse to allow their pictures to be taken.

NOW, therefore, it is agreed that in consideration of the sum of Thirty-five hundred dollars (3500) paid to the NATIONAL BASEBALL COMMISSION by PATHE FRERES, the said sum to be paid before the fourth (4th) of October, Nineteen hundred twelve, the said NATIONAL BASEBALL COMMISSION will allow PATHE FRERES the exclusive right and privilege to take motion pictures of the baseball games in said series at New York and Boston, and will allow no other motion pictures on said grounds, and

IT IS FURTHER AGREED that the said NATIONAL BASEBALL COMMISSION will allow the admittance of two motion picture cameras and two operators and three assistants, and will provide said PATHE FRERES with one box immediately in a line drawn from the home plate to the first base, from which said motion picture camera may be placed.

(Signed) PATHE FRERES

(Signed) THE NATIONAL BASEBALL COMMISSION

By AUGUST HERRMANN,
Chairman.

WITNESS AS TO THE SIGNATURE
OF PATHE FRERES.
(Signed) JOHN P. ROBERTSON.

ATTEST SEAL OF NATIONAL BASEBALL COMMISSION
(Signed) LOUISE RAVER.

WARNING!

ON the opposite page is reproduced the contract giving and guaranteeing to PATHÉ FRÈRES the EXCLUSIVE PRIVILEGE OF THE WORLD'S SERIES AT NEW YORK AND BOSTON.

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What did they do with the reward? It is a laugh to see, for do not the spoils belong to the victor?

THE AFFAIR AT RAYNOR'S (Oct. 25).—When Mary walked into the office of Raynor & Jones she created what might be termed a magnetic disturbance. Raynor needed a stenographer very badly and welcomed Mary, while Wilson, Raynor's trusted clerk, instinctively disliked her.

Wilson had been losing steadily at the stock game until he was almost wiped out, and his last hope lay in somehow securing enough money to carry his margin. He knew that it was customary for the collector to allow himself half an hour to get to the bank, so, watching his chance, he steals over to the collector's coat and sets back his watch thirty minutes. As a consequence, the collector arrives at the bank after hours and is compelled to return with the money. Mr. Raynor is forced to put the money into the safe, and, watched by Wilson, he now proceeds to put the safe combination memorandum in his pocket, which hangs on the rack. Later, Wilson, in helping Raynor on with his coat, drops it. Wilson apologizes, takes the coat to the outer office to brush it and incidentally to steal the memorandum, which he hurriedly places behind the washstand. Later, after Mr. Raynor has gone and Mary is preparing to go home, she chances to see the stolen memorandum, and like a flash Wilson's intention dawns upon her. Quickly she makes another memorandum, and changing the figures, replaces. Wilson unsuspectingly gets the changed slip and asks Mary if she is going home. She makes an excuse about working late, and Wilson leaves. Mary now prepares for her vigil by procuring a revolver and switching off the lights. Hour after hour drags by and Mary begins to get weary. Suddenly she hears a key in the door and seeinw Wilson's shadow, starts up and darts behind the screen. Wilson stealthily enters and Mary, tensely grasping the revolver, breathlessly waits. Swiftly he gets to wark; back and forth the combination knob turns and now he tries the handle. Locked! Again and again he tries, the while feverishly consulting the false memorandum. He is beginning to despair. Suddenly he gets up and rushes into Raynor's private office. He must get that combination. This is Mary's opportunity. Stealthily she reaches the telephone and calls up Raynor's club. Explaining hurriedly the situation, she gets back behind the screen just in time to avoid Wilson, who rushes in like an infuriated beast. Again he tries the safe and again he is unsuccessful, and ripping out an oath, clinches his fists. This so startles Mary that she inadvertently makes a noise, which Wilson hears. Quickly turning, he rushes to the screen, only to find a revolver poked in his face. Nonplused for the moment, now he begins arduously to plead, but the revolver never wavers. Becoming frantic, he beseeches and implores. Mary feels that she cannot hold out much longer. She throws the screen toward Wilson and the fight is on. Suddenly the door is thrown open and Mr. Raynor, his brother and an officer rush in. Mary collapses—Wilson is arrested and the next morning Mr. Raynor's brother, whose admiration for Mary is unbounded because of her pluck the night before, succeeds in getting Mr. Raynor's consent to her going to Europe on a private diplomatic mission for him. (This is the fourth story on "What Happened to Mary.")

YOUNG MRS. EATON (Oct. 26).—The most pa'try of all reasons decides Mrs. Eaton. The stock market has been very unsettled of late and Eaton has neglected her shamefully. Could she not understand he was busy, very busy, playing the game. She was lonely and eventually found companionship in Mrs. Van Zandt, a veritable female Mephisto who inveigled the lamblike Mrs. Eaton into her clutches.

And now comes that part of the film which may be really termed "unique," a life-like reproduction of the "gambling houses" in society. One may see the very denomination of the cards and how Mrs. Eaton steadily lost until all her money was gone. And what then? The suave, purring, smiling Mrs. Van Zandt can always suggest some easy expediency.

"Why, of course, its very easy dear. Buy jewelry in your husband's name and pawn it."

Mrs. Eaton at first recoils at the suggestion but is finally persuaded. Once started, it becomes a fixed habit until one day Eaton, in need of ready money to carry on his transactions awakes to find himself accused of the promiscuous squandering of money. He is amazed when, on making application for a loan, he is refused. His credit is gone!

Now Mrs. Van Zandt discloses her real nature and when Mrs. Eaton cannot pay her I. O. U.'s she shows her a newspaper predicting her husband's bankruptcy. On Mrs. Eaton dawns the realization that she alone is responsible for her husband's ruin. Slowly she comes to a decision. She will go to her uncle who is the president of the bank that has refused to loan and intercede for her husband.

She is next seen entering the board room of the bank whose directors are in session and summoning all her strength, she discloses her responsibility for her husband's financial condition and makes a magnificent appeal for the continuance of his credit.

How she won the consent of the directors, particularly one who was reluctant is best appreciated by seeing the picture.

THE LAND BEYOND THE SUNSET (Oct. 28).—Little Joe's grandmother, a drunken old hag, beats and abuses him when he fails to bring her sufficient money with which to replenish her supply of liquor.

A settlement worker has given Joe a free ticket to a seaside excursion and picnic given by the Fresh Air Fund. What a day it was! Joe actually walked upon the grass without being driven off. He romped and played with the hundred other waifs until they were called to lunch. And then the fairy story—the first he had ever heard.

The soft voice of his pretty chaperon added greatly to the story and Joe's imagination began to work. But alas! The setting sun proclaimed it time to return to the city; the glorious day was at an end but not for little Joe. His chaperon had laid the book down at his very feet and now bustled about getting her charges ready for departure. Joe picked it up—the story all came back. He walked along the beach toward the setting sun. He found a boat without oars and not a soul in sight. A look at the book and the thought of his hovel called "home" helped him to make up his mind. His fairies had guided him to the shore and sent him a boat into which he climbed; he needed no oars because his fairy friends guided the boat and so he sailed out—out to sea, along the path of shining light to the land beyond the sunset.

BURMA, RANGOON, INDIA (Oct. 29).—In some scenes we are taken through an oriental market place congested here and there in the flurry of business activities while on either side of the streets, Burma flower girls line the way, peddling their goods and bargaining with the shrewdness of a prosperous merchant. Turning from here to the lumber region we see the tremendous strength of the elephant (a beast of burden) applying its bulk and brawn in moving such timber as would require mechanical force in a modern country.

BRINGING HOME THE PUP (Oct. 29.—Mr. and Mrs. Pipp and their small son Willie are spending their vacation in the country. Willie Pipp acquires a pup by trading his watch for it very much against the wishes of his disgruntled father who dislikes dogs, but Mrs. Pipp, who runs things, declares her baby boy shall have the pup at any cost and trouble begins to brew. The first real trouble begins when they miss their train to the city on account of the dog. This starts a quarrel which the angry Mr. Pipp seeks to terminate by throwing the pup into the river. Willie Pipp jumps in to rescue his pup. Old Pipp dives in to rescue his little Pipp and Mrs. Pipp screams for help. They are finally dried out and ready to start again for home. They succeed in bringing the dog to the city were more trouble awaits them. No dogs are allowed on the street cars and consequently they have to walk home. In trudging through the park they get into an argument with a policeman on account of the pup and finally, upon reaching home the janitor refuses to allow them to enter with the dog but Mrs. Pipp soon overrules his objections by crossing his palm with silver.

COPPER MINES AT BINGHAM, UTAH (Oct. 30).—You haven't seen the real West until you have visited Bingham, Utah, where the largest copper mine in the world is. Never been to the city of Bingham which has the proud distinction of being six miles long and sixty feet wide? Then just keep your eyes on the motion picture screen and see how they tear down the mountain and also tear it up, digging and blasting it and carrying it away in cars. Next to the Panama Canal this is the largest engineering operation in the world. Witness twenty-two railroad tracks, one above the other, view the aerial tram carrying hundreds of buckets of gold, silver and copper up over your heads.

Blast after blast rock the mountain at high noon. Men hurry for shelter when the shrill whistles send forth their warning from mountain peak to rocky pit. Huge steam shovels grasp gold and copper be-sprinkled Mother Earth within their iron jaws and lift her roughly into little cars which rush and rock around the mountain sides and then lay their precious burden down at the smoke dimmed, roaring furnace mouth. Night and day this gigantic toil goes on.

A SUFFRAGETTE IN SPITE OF HIMSELF (Oct. 30).—How a thoroughly respectable British householder, bitterly opposed to woman's suffrage, becomes apparently a violent advocate of the cause, the difficulties this gets him into finally leading to his arrest, his forcible rescue by a band of suffragettes who believe him their champion, his final arrival home in a torn and dilapidated condition before his astonished wife and, above all, how the fatal "votes for women" confronts him at the end—all these make the fun fast and furious.

SELIG.

A SAD DEVIL (Oct. 21).—Tom, Dick and Harry, a trio of college chums, spend their leisure time in framing up jokes upon each other. Dick and Tom have been reprimanded by the head of the institution for tardiness, so they buy an extra large alarm clock, in order to prevent and repetition of a trouble that may lead to their expulsion. In order to see them move three hours earlier than their scheduled time, Harry sets the alarm and lies abed, laughing as the other boys scramble into their clothes and rush hastily out into the wee hours of the morning to get breakfast that will not materialize for a long time.

They soon determine that Harry is the responsible party for their early discomfiture and retaliate by sending him a letter from his sweetheart, enclosing an invitation to a masquerade ball and instructing him to dress as Mephistopheles. Harry takes the invitation in earnest and at the chosen hour and place finds himself face to face with the president of the college who emphatically disapproves of his devil's disguise. He beats a hasty retreat and on his way back to his room has a series of desperate and embarrassing experiences.

SO-JUN-WAH AND THE TRIBAL LAW (Oct. 22).—Red Reagan, and two companions, Brooks and Mathis, lose their way while on a prospecting trip in the mountains. Fortunately they come to an Indian camp where they get food and water, and So-Jun-Wah a beauteous Indian maid, shows them the trail to the settlement. Reagan and So-Jun-Wah fall in love at sight, but he goes on his way. Later she meets him with her mother as they are out berrying. The old Indian woman covets two kettles hanging over their camp fire, but Reagan declines to sell them. The old squaw insists and pushes Jun-wah into the arms of Reagan, remarking, "You take girl, me take kettles." The mother takes the kettles and leaves her daughter with Reagan. The next day So-Jun-Wah returns to her home to get her pony and is returning to Reagan when Me-Ha-Jah a brave who has failed to win her love catches her, ties her to a tree and then rides on to the waiting Reagan and tells him that the Indian girl cares for him no longer. The revengeful Indian then returns to his captive and takes her to the chief of the tribe who condemns her to be stoned to death for having broken the tribal law. Reagan and his friends happen along and rescue the girl just as the cruel sentence is about to be executed.

TEMPTED BY NECESSITY (Oct. 23).—Jim Rogers, a clerk in a real estate office, has been sent to the bank to make the daily deposit. On his way he overhears a quarrel between a man and his wife and goes into their back yard to act as mediator. During his rather strenuous labor, he hangs his coat on the fence and Smooth Dan Tracy happens along, who abstracts the bank book and money. Rogers merely gets a beating for his interference and then finds he has lost the money. His employer promptly discharges him. His efforts to obtain work are unavailing and he is on the verge of starvation when Dan Tracy happens along and suggest that he assist him in wrecking the pay train. Rogers is so weak and hungry, that he assents to the scheme. The protestations of his wife against his associations with Tracy have so much weight that when that desperado attacks the station operator, Rogers interferes and again gets the worst of it, being knocked into a state of unconsciousness by the maddened Tracy. The latter gets the switch-key and rushes away to wreck the oncoming pay train. The faithful wife escapes from her room, rushes to the station, revives her husband and the operator and they all rush to the switch that has opened. They overpower Tracy and close the switch as the pay train thunders by to safety.

THE AWAKENING (Oct. 24).—Bill Williams, a poor inventor with a large family, suddenly comes into great wealth through the sale of an invention. Sudden affluence turns his head, and he changes at once from the plodding mechanic of the dingy shop into an ultra-fashionable man of the town. His wife, dazed with her new surroundings, stops at home ministering to her family as of old, while her husband soon finds congenial feminine companions, who flatter him into forgetfulness of his worthy but modest and retiring wife. Strangely enough Mrs. Coleman, the woman of fashion, takes a fancy to the neglected wife and persuades her to follow the example of her husband, in order to win him back. This eventually brings the husband to a sense of his obligations and he becomes reconciled to his wife.

THE FISHERBOY'S FAITH (Oct. 28).—Ferdinand loves Amanda of the island, but the offer of a well-to-do relation of hers to educate her, takes her to the main land. The new vistas of life enchant her, and her letters to him continue less frequent until they stop entirely. Ferdinand, reading glowing accounts of life in the navy, enlists in the service and Amanda, who has become engaged to a city man, visits her modest old home on the island. Ferdinand happens to pay one last visit to the island at the same time and saves from drowning the fiance of Amanda. When he learns of her engagement, he bids them both goodbye forever.

JIM'S VINDICATION (Oct. 29).—Many thrilling adventures of the wild West cling about the daring doings of the pony express riders, who cover the territory between the East and the West on horseback. One of these daring riders, exhausted after a long ride, is doped by a dose of morphine and robbed. A jury at trial convicts him of robbery and he is sentenced to serve time. His friends enable him to escape, having a number of faithful horses at command. During this wild flight for freedom, he encounters the real criminal and runs him down.

A HEART IN RAGS (Oct. 30).—A little girl playing hide and seek with her playmates near a railway switch, child-like climbs into a box car to hide. Before she is aware of it, the train pulls out and carries her away a helpless and unwilling prisoner. Her playmates report her loss and her agonized parents begin to hunt for the missing little one. In the interim, Pittsburgh Bill, a happy hobo, who is stealing a ride in the same car, discovers the little girl, Rosie, and proceeds to entertain her by playing hopscad and going through

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A FISHERBOY'S FAITH

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Oct. 29th.

JIM'S VINDICATION

Depicting the thrilling experiences of a pony express rider. A "bully" story of the West, and one of its oldest and most famous institutions. William Duncan, Lester Cuneo, Rex de Rosselli, and other Selig favorites, are seen in the excellent cast. About 1,000 ft.

Oct. 30th.

A HEART IN RAGS

The story of how a good-natured tramp revealed his better self. It is a sensational and dramatic story of an adventure on a railroad. Cleverly enacted and told in a thrilling manner. About 1,000 ft.

THE INVINCIBLE PROGRAM.

Oct. 31st.

HER BITTER LESSON

The story of how an impulsive marriage led to most regrettable results. Adapted from M. E. Braddon's novel, "Aurora Floyd." Adrienne Kroell and Charles Clary play the principal parts. About 1,000 ft.

Nov. 1st.

HIS WEDDING EVE

A laughable comedy, showing the experiences that befell a nervous philanthropist who almost missed an all-important engagement. Thomas Santschi, Frank Clark and Misses Betty Harte, Eugenie Besserer and Phyllis Gordon. About 1,000 ft.

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all sorts of foolish performances to allay her fears until he can put her off the train or restore her to her parents. When the train comes to a standstill the pair fall into a hobo camp and one of the disreputables attempts to steal Rosie from Bill and hold her for ransom. This starts a fight and results in the town constable and a posse raiding the camp. Finding Bill fleeing with the child in his arms, they assume he is a kidnapper and shoot him. He falls, fatally wounded by the railway track just as an auto bearing Rosie's parents comes upon the scene and she is restored to their arms. She is duly grateful and not forgetful and clears the faithful Bill of any stigma and he dies happy.

HER BITTER LESSON (Oct. 31).—Aurora Floyd elopes from boarding school with John Conyers, but hardly a week has elapsed before she discovers that she has married a worthless libertine. She appeals to her father for aid and advice and he finally pays Conyers to leave the country for a year, so that she can secure a divorce on the ground of desertion. She returns to her home town, and realizes that her girlhood sweetheart, John Mellish, is the man she really loves. Upon hearing the report of Conyers' death, she promises to become the wife of Mellish. Just as the marriage is about to be consummated, Conyers appears life-size and proceeds to blackmail her, until death relieves the earth of his presence.

HIS WEDDING EVE (Nov. 1).—Thomas Ellis, on the eve of his wedding, in a very nervous state is pacing the street two hours before the ceremony, when he bumps into a nurse girl carrying a child; the girl falling, sprains her ankle. The man finds he not only has a baby, but a girl on hand and relieves himself of the former by calling an ambulance. In his effort to dispose of the baby, however, he becomes an object of suspicion and is run into the police station. He is extricated from his dilemma after a most anxious hour, and arrives in church just in time to save his prospective bride from nervous prostration.

MELIES.

THE SMUGGLER'S PRISONER (Nov. 7).—Making an exceptionally good haul early in the morning, Jim and John, partners in a fishing smack, declare a holiday. Jims wife, Annie, prepares luncheon and, leaving the children in care of the obliging John, goes for a long promised row to sea with Jim. Returning that night the boat springs a leak, then sinks, and husband and wife are thrown into the water far from shore. Jim places the oars under his wife's arms for support and swims for help. Ann is washed ashore safe, though exhausted, and is revived by John, who, worried by their long absence, was at the shore searching for them with a sea glass. Jim is picked up by a smuggler's boat, and when well, is forced to become one of them. He attempts to escape when in port by instigating a mutiny, but is overpowered and threatened with death should he try it again. He is put under close surveillance. Five years have passed and Ann is still waiting and watching for Jim. Not once but many times, John, as Jim's best friend asks her hand in marriage, but she refuses. When the smugglers' vessel nears Jim's own port the temptation is too strong for him. He risks his life to jump overboard. On the shore are little Mary and Jim, Jr., his children, but they do not know him. They rescue him as he reaches shore exhausted and then call their mother. Ann recognizes him at once and the happy family are reunited once more after years of love and belief.

KALEM.

THE POWER OF A HYMN (Oct. 28).—The mother teaches the hymn to her sons, George and Tom, who are adopted by Judge Reynolds after the good woman's death. George proves a tractable and studious boy, but Tom is given to bad associates. One afternoon the judge finds him gambling with a number of boys of his own age, in a vacant lot. He takes the young boy home, talks to him and tries to influence him to keep away from evil companions. That night Tom runs away from home.

Twenty-five years roll by. George has never heard from Tom and is now a criminal court judge. Tom, on the downward path, is arrested for forgery and is held for trial before his brother. George, not knowing the forger is his brother, sentences him to prison.

Tom, after serving his time, swears vengeance against the judge. He learns of his home address and at night goes to the house with the intention of squaring his debt. Crawling through a window in search of his brother, he suddenly hears the tones of the hymn which he learned in his childhood. An inadvertent movement on the part of Tom draws the attention of George, who is seated at the piano. The judge takes a revolver from a nearby desk and starts after the intruder. Tom tells him who he is and the purpose of his visit. He explains that Providence has prevented him from becoming a murderer by permitting him to hear the hymn. The judge's three-year-old child, who has been a witness of the entire scene, leads the outcast to a chair. The judge places his hand on his shoulder and calls him brother.

THE STRANGE STORY OF ELSIE MASON (Oct. 30).—Little Elsie, scarcely two years of age, awakens one morning and crawls out of the house, dragging her doll. The little tot creeps to the nearby railroad station and resumes her nap in one of the flower beds.

Mrs. Hastings, a wealthy widow, is taking an early morning train, after having spent several weeks at an eastern summer resort. She reaches the station before train time and while strolling about, she discovers little Elsie. While she is fondling the little one, the train arrives and Mrs. Hastings, who has no child of her own, cannot master the temptation to take this baby with her.

Upon arriving in the west, Mrs. Hastings learns from a newspaper of the strange disappearance of Elsie Mason. Her first impulse is to communicate with the Masons, but she destroys her letter and preserves the news item.

Twenty years later we see that Elsie has grown to young womanhood and now bears the name of Christine Hastings. She leads a happy life with her foster mother, who all these years has kept her secret. During an afternoon tea, Mrs. Hastings' nephew, Jack, arrives on the scene and soon falls in love with the charming young woman.

Mrs. Hastings is taken seriously ill and her secret prays upon her mind. She calls Christine to her bedside and shows her the old news item. Soon afterward she dies and Christine, believing her place is with her parents, leaves a note for Jack and returns to her eastern home, where she takes up the simple life on the farm. But Jack cannot forget. When he finds the note he journeys to the east and gains Christine's promise.

PAT THE SOOTHSAYER (Nov. 1).—Pat, a knight of the hod, goes home to his faultfinding wife, with the usual results. It is pay day and Pat having spent a dime for refreshments, is severely taken to account by his helpmate. The row becomes so strenuous that Pat decides to leave his home forever. In a nearby rendezvous where he is accustomed to meet some old cronies, Pat learns of a fortune teller who needs an assistant. Our hero, believing he is particularly equipped for this line of business, makes application for the position and is engaged.

The next day Pat's wife reads the advertisement of the fortune teller and becomes convinced that no questions are too deep for Professor Bunko, and that he can solve the mystery of Pat's disappearance. Arriving at the fortune teller's, she is shown into a dimly lighted room and Pat, the assistant, is detailed to tell her fortune. This is the chance of a lifetime and Pat, embracing the opportunity, vividly describes his tragic death(?) and the conduct of the wife, which incited the unfortunate man's self destruction. Pat's wife, full of remorse, is about to become hysterical when she penetrates her husband's disguise. Then she has her inning and Pat is glad to return to the hod.

THE AMERICAN RHINE (Nov. 1).—By steamer we take a trip up the Hudson River, "The American Rhine." Grant's Tomb, Spuyten Duyvil, Indian Head, the highest point of the Palisades, Tarrytown Lighthouse, the stone house on Treason Hill where Major Andre and Benedict Arnold met, the walnut tree at Stony Point where Washington paid off his troops, Stony Point Hill, captured by "Mad" Anthony Wayne in 1778, Washington's sun dial at Newburg, New York, the Tower of Victory at Newburg, and the Otis Incline in the Catskill Mountains, are some of the many picturesque sights that meet our eye.

THE SKINFLINT (Nov. 2).—Tobias Imsier threatens to foreclose on the Widow Rix's note and carry off her cow. The widow resolves to appeal to her wealthy brother for assistance. Arriving at the home of the Skinflint, she makes known her plight, but her miserly brother tells her he is a poor man and cannot help her. The constable takes the widow's cow, but Osborn, the sweetheart of the widow's daughter, takes the money he has been saving up for his marriage and pays the note.

A few days later, while out riding, the horse driven by the Skinflint takes fright and runs away. When the wreckage is cleared the miser, bruised and unconscious, is discovered and the physicians' examination proves he has received a mortal injury. The skinflint is taken to his home, and his only near relative, his sister, is summoned to his death bed. As death draws near the old fellow realizes his many mean actions have brought him no happiness and his money cannot help him at this, his last hour. Calling his sister to the bedside, he begs her to forgive him and gives her the money he has accumulated.

ECLIPSE.

A RACE FOR HONOR (Oct. 30).—Charles Burgess, the proprietor of a large garage, receives a letter from a patron claiming to have left a purse containing $8,000 in one of the cars the evening before. The next day Mr. Gordon, the unfortunate customer, calls for his wallet, but the money cannot be found. Finger prints and the testimony of the watchman throw suspicion upon Frank, an engineer employed in the establishment, and matters look very grave for the young man, much to the grief of Lucy Burgess, who is secretly in love with him.

Suddenly she remembers that she saw her father enter the garage the night before and search several of the cars. Her suspicions are immediately aroused, much as she dislikes to direct them against her parent. Later, seeing her father ride out of the yard in great haste, she feels certain that he is seeking to escape justice. Without hesitation, the courageous girl quickly explains the situation to her sweetheart, and together they start in pursuit in another and swifter car.

The two cars race along at a tremendous speed for many miles, until finally, when the fugitive is obliged to stop for repairs, the pursuers easily overtake him.

Although furious at first, the older Burgess finally yields to his daughter's earnest pleading, and agrees to return the money, thereby saving them all from disgrace.

CINES.

MOSQUES AND TURKISH PALACES (Oct. 29).—Many beautiful edifices of the church and palatial homes of the rich in the cities of northern Africa are spread before us in an unusually attractive manner. We are shown in turn the "Palace of the Bey," the "Palace of the Padro," the "Lion's Staircase," the "Kuba," the "Mosque of Padro Bey" and several other interesting buildings. Close views of the mosaic walls and columns are indeed remarkable and cause us to marvel at the designs and workmanship of these master builders of the east.

STRAW HATS (Oct. 29).—An interesting subject showing the selection of straw, plaiting of the straw by hand or machine, drying the hats, shaping and ironing, and the last finishing touches to place them in readiness for the market. This is an industry of Florence, Italy.

VENETIAN LACE WORKERS (Oct. 29).—Every woman knows the beauty and value of hand-made Venetian lace, and will be delighted with this opportunity to witness the various processes of its manufacture. We are shown close views of the lace in actual making—every movement of the workers' hands can be followed in bringing the patterns to completion under their deft fingers.

A HEAD FOR A HEAD (Nov. 2).—Beatrice, the beautiful daughter of the rich Marquis Besier, is loved by Vigot, a humble gardener. She proudly repulses his attentions and later even advises her father to discharge the insolent fellow from the estate.

Filled with indignation, Vigot departs for Paris vowing vengeance against these aristocrats who despise him. Is he, a Democrat, not their equal? During the reign of terror Vigot becomes a close follower of Robespierre and the two are known as the Tiger and the Hyena.

The prosecution of the aristocrats is Vigot's opportunity. Informed of the Marquis' whereabouts he orders his arrest and condemnation. On the way to the guillotine in the fatal cart, the Marquis is recognized by Beatrice, his daughter. Her screams attract the notice of the crowd, who demand that she, an aristocrat, die also, and she is thrown into prison.

After pleading in vain in her behalf, Vigot finally determines to rescue Beatrice at any cost. By bribery he achieves his purpose, but Beatrice, although filled with gratitude, cannot love him, and the two part, never to meet again.

Her escape soon becomes known and Vigot, after a short trial, is condemned to die at the guillotine. Alas! he has sacrificed his life on the altar of love.

LUBIN.

AN IRISH GIRL'S LOVE (Oct. 28).—Kathleen loves Brian. Miles Rorke, a middle-aged farmer who is favored by Kathleen's stepmother on account of his prosperity, is another suitor. One night a neighbor, the widow O'Keefe, gives a dance at her cottage and Miles begs Kathleen to go with him. The stepmother urges and finally the girl consents. Brian appears at the dance and Kathleen favors him with the dances. The next day Miles goes to Kathleen's cottage and urges his suit. Brian, who is preparing for a voyage which will last for nearly a year, comes in. The question of Kathleen's hand is discussed, and she goes to her room, returning with two old rings. She gives one to each of the men and declares that she will in a year from that day marry the man who will first place it on her finger.

The year is almost passed and there is no news from Brian. Miles is making preparations for the wedding on the morrow. A fearful storm is raging on the coast and Kathleen goes to Miles's house and pleads that he shall give her until twelve noon before claiming her. On the fearful morning she goes down to the shore to search the wreckage. Two men watch her as she plunges into the sea and drag a body from the water. Thrusting her hand down the dead man's breast she finds the ring on a string around his neck. She bids the men to go and tell Miles that Brian has come back and the ring is on her finger.

PARSON JAMES (Oct. 29).—Richard James, better known among the boys of Barston as Parson James, was a minister of the gospel, but as his profession was not remunerative, he took up a claim on the mountain side that brought him a profitable sum. While working the claim Cummings, a gambler, and his wife, "Frisco Nell," were requested to leave town. Cummings was caught cheating at cards. "Frisco Nell" had a beautiful baby about a year old and fearing that a forced tramp over the mountains would kill the little one, she decided to leave it in the parson's care. When James returned after his day's work, he

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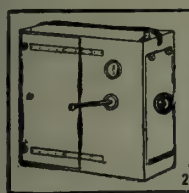

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found the tot cuddled up on the sofa and a note told him that he had become a foster father. The boys of the camp were soon notified of the arrival of the parson's baby and each one wanted to contribute to the child's support, but the parson believed that he could take care of the child himself. When she grew older, she was sent to a convent and in a few years returned to the parson, a beautiful woman. Now that she had reached an age of understanding the parson told her of her father and his miserable life and how he had died. Also of her mother, who returned to see her child, but died in his arms before her wish could be granted. It all seemed like a strange dream to Nellie, as the parson was the only father she had ever known. Soon there came a letter to Parson James from an old friend, asking him to take charge of a new church many miles away. The friend suggested a match between little Nellie and his son, but she wanted no one but her "daddy." She now fully realized that she loved him with a deeper love than the love of a daughter. The parson told her that he could never part with his little girl after all those years of care, so they agreed that nothing would separate them as long as life lasts.

THE HEAVENLY VOICE (Oct. 31).—Mrs. Smith, a widow, and her daughter, Mary, live alone. The widow has an admirer in the person of Major Lee, a wealthy bachelor. He does not make much progress in his suit, however, until he discovers the widow's passionate love of music. One day while passing the village blacksmith shop, he hears the young blacksmith singing. The Major bribes him to serenade the widow every evening, after which the Major goes in and reaps the laurels. After this his progress is rapid. Mary discovers the deception, but does not betray the Major. She meets the musical blacksmith, however, and they fall in love. The conspiracy is almost successful, but disaster overtakes them on the night that the Major is to propose. He instructs John, the blacksmith, to be on hand promptly at eight that night, but John, in the company of his sweetheart, forgets, and is late. Meanwhile the Major has arrived, and after fuming awhile at John's delinquency, decides to trust to past performances and goes in to propose. John and Mary arrive immediately afterward and John, thinking he has beaten the Major after all, and expecting him any moment, begins to sing. The Major, however, is on his knees pouring out his love for the widow. He starts up in consternation and horror. The widow comprehends the deception, rushes out and captures John, who is innocently singing with Mary in his arms. She upbraids them all and breaks down and weeps. They soothe her and the Major explains that it was his great love for her which led to the deception. She finally becomes mollified, weeps on his shoulder, and everyone is happy.

FIXING A FLIRT (Nov. 1).—Bill Bruce is an imitation of "a man about town." He starts a flirtation with Bess Bradley, a stenographer, who has little use for a "make believe." He, however, invites her to dinner. Bess tells the head clerk, who outlines a scheme. The invitation is accepted and Bess and Bill are seated at a table in a rather pretentious cafe. Presently two other girls "blow in" and Bess greets them cordially. Of course, it is up to Bruce to ask them to sit down, which they do and commence to study the bill of fare. In a few minutes two more "drift in" and the other girls are delighted; the newcomers are invited by Bess to join the party. Before the orders are given three more turn up, and Bill finds that he has eight girls to feed. The dinner is most enjoyable until Bruce calls for the bill, which is much higher than his money roll will stand. He excuses himself for a few minutes and interviews the cashier, who will hear of no compromise except the money. Bill has to strip himself of his watch and other ornaments, and is carefully watched by the eight girls. Finally he makes his escape and upon reaching his home is tackled by his landlady, who talks money and nothing else. She is so hard-hearted that poor Bruce has to sleep on the doorsteps.

THE FAMILY NEXT DOOR (Nov. 2).—The Hoffman Bar is a notorious place mostly noted for the old referees, who settle disputes. Neighbors Ford and Heap have a dispute which is settled in favor of the former, much to the chagrin of the latter. Both exit swearing eternal war. Bob Ford is in love with Mary Heap and upon Heap's arrival home he discovers them kissing. He orders young Bob away from the premises. Bob returns home and tells his brother Roy his troubles. Roy tells him to go after the girl, never minding the old folks, and Bob decides to do so. Hop Heap locks his daughter Mary in her room. Bob gets some cow girls to assist him, and the girls hold up Hop Heap while Bob gets Mary to leave her room through a window and elope with him. Roy in the meantime has made up his mind to assist his brother. He starts out to do so. Meeting another bunch of girls and boys, he tells them his plans and asks if they will join him. They all agree to do so. Finally they catch up with Bob and the girls and start off for the parsonage. En route Bob and Mary send word to their respective fathers that they are going to get married. The fathers immediately start out in pursuit. Roy coming out of the church sees the fathers coming; he holds them up. The cowboys and cowgirls take the newly married couple to the station. The train is just pulling out. The friends returning get a glimpse of Roy and the neighbors going into the Hoffman Bar again. They follow them, and while inside the girls coddle the old men into signing a telegram recalling the children. All is forgiven.

VITAGRAPH.

NONE BUT THE BRAVE DESERVE THE FAIR (Oct. 28).—Mr. Hardy takes his daughter Flora and her beau, Jim, to see the circus when he gets an order to deliver milk. Professor Bluff, the elephant trainer, charms Flora by his pretended bravery. He becomes the idol of her dreams, and her love for Jim grows cold. A few days later Flora is in the barn collecting eggs, when she suddenly finds herself surrounded by four elephants who have escaped from the circus. She is at first alarmed, but the elephants are so friendly, she gradually learns that they are very docile and affectionate. Professor Bluff comes upon the scene. He tells her not to be afraid as he is their master! With an air of bravado, he drives them from the barn and poses as a hero. Flora sees through his false pretenses, and disgustedly expresses her opinion about "bunk" heroes in red coats and gold trimmings. The fallen hero can scarcely recover from his chagrin. When he does, he seeks a reconciliation with Flora. He finds her walking with her first and true love, Jim Hardy. The professor pleads with her, but the two lovers pay no heed to him.

BUNNY AT THE DERBY (Oct. 29).—In his little donkey cart, with his "Old Dutch," John Bunny, the costermonger, starts to the Derby, an annual national event in England. He is the observed of all observers and the envy of his neighbors when they cop the style in which he is doing things. As he proceeds along the post road to Sutton, and stops at the "Cock" Hotel, he is IT. From Sutton to Howell, and thence to the Spread Eagle, he's the whole cheese. As he makes the journey of the hill from Howell to the downs, it is a sight long to be remembered. There are finer equipages, but none more noticeable.

At the Derby he is the center of attraction and spends his money like a drunken sailor in treating his "loidy" to 'arf and 'arf and other refreshments. Topping off the expedition by having their fortunes told by one of the gypsies. Incidentally, Bunny has some very funny experiences, but he is a good sport, gets out of them gracefully, and quite satisfied with his day's outing. If you have ever attended the Derby, follow John Bunny in this picture and you will have the time of your life and see things that will surprise and amuse you.

JUST LUCK (Oct. 29).—Unemployed and despondent, Hank Fuller decides to invest his few remaining dollars in an Accident Insurance Policy, calculating to place himself in the way of danger in the hope of meeting with an accident and securing the weekly indemnity or the compensation for the loss of a limb or an eye. He lies down in front of a trolley car which stops within a few feet of him. He does the same thing in the path of an automobile, and it never touches him. He falls from the top of a house and lands in a load of hay. He explodes a stick of dynamite, with no injurious consequences. Disgusted, he goes to the insurance company and demands the return of his money, which is given. On his way down the steps of the building, he slips on a banana peel, falling down the full flight and rolling into the street with a broken leg and arm. In the hospital, reclining on his little cot, he sorrowfully exclaims, "Just my luck."

POET AND PEASANT (Oct. 30).—Louis La Salle, a young poet, tired of the dissipations of Paris, resolves to quit Paris for a summer holiday and go for a walking tour in Normandy. Mr. Savard lives on his small farm with his daughter Toinette. Baptiste, a deformed farmhand, worships Toinette from a distance, but never dreams she can return his affection. Louis meets Toinette, and asks where he can obtain a night's lodging. She invites him to her father's house. Toinette learns to love him, but no one sees the danger but Baptiste, who is powerless to interfere. For a while Toinette lives in a fool's paradise, then Louis is recalled to Paris and soon forgets her. She is broken-hearted and gradually fades away. On her death-bed she gives Baptiste a trinket Louis had given her, to give him if he ever returns. Two years pass, and Louis, with some friends, comes back to the village. He suddenly recalls Toinette and visits her old home to find it deserted. In the churchyard he meets Baptiste. The latter, first in a passion, seizes him by the throat, upbraiding him with his treachery to the dead. Then the memory of Toinette comes to him. He releases Louis, gives him the token and bids him go, and Louis, bowing his head in shame, leaves Baptiste alone with his dead love.

ON THE LINE OF PERIL (Oct. 31).—A young Northern soldier is chosen to find out, if possible, the plans of the Southern army. He goes to the Southern general's home. While hiding in the barn, he sees a Southern officer making advances to the General's pretty daughter. She repulses him and he attacks her. The young spy impetuously rushes to the girl's assistance. He knocks her assailant senseless. When she sees him in his Northern uniform, she accuses him of being a spy, but when she hears someone approaching, an uncontrollable feeling is awakened in her and she persuades him to hide himself in the loft of the barn. Her father and other soldiers appear and she tells them the spy has gone. Upon regaining consciousness, the officer who attacked the girl tells his men to make a thorough search of the barn for the spy. The girl, who has brought food to her protector, hears the men coming, drags him out of the barn into the house and hides him in the fireplace of the library, in which the General and his officers have left the maps and plans of their intended attack upon the Northern forces.

After the girl has left the room, he comes from his hiding-place, takes the plans and places them in the bosom of his shirt; stepping back into the fireplace again. The girl brings him a Confederate's uniform, which he dons and makes his escape.

After the war, when peace is declared, the Northern soldier goes South to visit the General's daughter and declare his love. She receives him with joy and tells him that her love has ever been his, but her father will never forgive him for what he did during the war. Her father, overhearing the conversation, and feeling that the young man had only done his duty and was brave enough to perform it, holds out his hands to the young man, which the latter grasps. Then the old General passes into the house, leaving the young people to themselves and the happiness of their re-union.

BETTINA'S SUBSTITUTE (Nov. 1).—Bettina was justified in being indignant because her employer, a married man, makes love to her. She tells her beau, Raymond, about it and he vows to get square with the old masher and teach him a lesson. He tells Bettina to send word to her boss that she is sick and obliged to remain at home for a few days, but she will send a substitute. Raymond makes up as a young woman and reports at Babb's office as Bettina's substitute.

The boss receives "her" very gracefully and very sweetly and kindly asks "her" to go to lunch with him. Raymond encourages him and later, at the office, in the presence of the boss's wife, he becomes so effusive in his familiarity with him Mrs. Babb tartly expresses her opinion.

The next morning Bettina and Billy go to the office and tell Mr. Babb they are engaged to be married. Bettina says she is glad that he liked her substitute. Raymond cannot restrain his laughter and says, "yes, you ought to see him make love to me!" Babb looks up in astonishment to see the young man place the wig he wore as Bettina's substitute on his head, thus revealing his identity and the joke played on him. Babb collapses and the young couple smilingly say, "Good morning."

LESSONS IN COURTSHIP (Nov. 1).—It is one thing to be in love and it is two things to be in love and too bashful to propose. This is Dick Warren's position. He confides in his friend, Billy Henson. "Leave it to me!" says Billy, "and after I have given you a few lessons in first aid to the lovesick and bashful, there will be nothing to it!" Billy arranges to dress himself in his sister's clothes and let Dick make love to him, coaching him in what he should do and say. They go to Billy's room and instructions begin. Dick is getting along famously, saying all sorts of sweet things to Billy; only calling him Alice, which is the name of the girl with whom he is in love.

In the midst of the performance, Billy's sister, with Alice, hide behind the portieres and overhear everything that is said. They are convulsed with laughter and pull down the portieres. Dick is so chagrined he can scarcely speak, but it is not necessary for him to say anything. What Alice has seen and heard has explained everything and the rest is easy for Dick.

IN THE GARDEN FAIR (Nov. 2).—The house next door to Mr. Cobb is rented by a widow named Mrs. Rose, who moves in with her little girl, Helen. Mr. Cobb is a widower with a little boy named Phil. Through the acquaintance of their two children, Mr. Cobb and Mrs. Rose are not very long strangers. Their neighborliness ripens into love and shortly they are engaged to be married. Unfortunately, an unforeseeen circumstance arises when Mrs. Rose accidentally discovers that Mr. Cobb very often admires the photograph which he has recently received of a very pretty lady.

They become estranged and she will not condescend to ask for an explanation. Cobb has about given up in despair. The children arrange to take an excursion on a lake some distance from their houses. Sometime after they have gone, Mrs. Rose cannot find her daughter, and Mr. Cobb goes in search of his son. They go together in search of the children. They find them in a boat on the lake. They have lost the oars and cannot get ashore. Mr. Cobb gallantly jumps in the water and goes out to the boat and pulls it ashore. Mrs. Rose is so delighted over the rescue of her daughter that she cannot thank Mr. Cobb too much and they become more friendly.

ESSANAY.

MISS SIMKINS' SUMMER BOARDER (Oct. 29).—Joe Mason, a bashful country boy, tries in vain to propose to Marian Foster, his sweetheart. But his bashfulness always always gets the best of him, and the proposal is just as far off as ever when Jack Richards, a brisk city chap, comes to board out the summer at the home of Miss Simkins, a spinster. In the course of his wandering around, Richards is introduced to Marian and immediately falls in love with her, much to Joe's discomfiture. Marian does not return Jack's love, but is fascinated by his dashing manner and carries on a mild

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General

Features

Shakespeare's As You Like It

Vitagraph Release October 7, 1912. Three Reels.

Presented by the Vitagraph Company, with ROSE COGHLAN as Rosalind.

The Man Hunt

Pathe Release September 30, 1912. Two Reels.

Kilborne, a poacher, is loved by Rose, the daughter of an old charwoman, whose cabin in the midst of a dense forest is Kilborne's rendezvous. Although Rose has often saved Kilborne from the hand of the law, brutal treatment is her only reward, for Kilborne is in love with a farmer's daughter. He is being tracked by the gendarmes, and Rose, suspecting that he is at the farmer's house, hurries there to warn him of the impending danger. The police arrive at the farm immediately after her and surround the house. When Kilborne steps through the door he is ordered to surrender. He refuses. An officer raises his gun and fires. Rose steps in front of Kilborne as the shot rings out and receives the bullet in her heart. As she breathes her last Kilborne weeps for the first time in his life and realizes the depth of the love he never recognized.

Daughter of the Spy

Cines Release September 16, 1912. Two Reels

This is a story of a spy who gives shelter in his own home to a nobleman fleeing from the soldiers. The nobleman informs his host and his beautiful daughter of his identity and shortly after a file of soldiers enters the house and places him under arrest. Before going to prison, he denounces father and daughter for their duplicity. Heart-broken, at the fate of the nobleman, the daughter determines to make a desperate effort to release him. On a pretext she enters the prison and is shown about, noting carefully the location of the prisoner's cell. By a ruse, she procures the keys to the cell directly above that of the nobleman and with a crow-bar breaks a hole in the flooring, lowers a rope and helps the prisoner to liberty. The two make a perilous descent down the castle wall to the casement below. Meanwhile, the girl's father, the spy, is on the wall with the sentry, and discerning the figures of the fugitives, seizes a rifle and fires. To his horror he finds he has taken the life of his own daughter.

The Blighted Son

Pathe Release September 9, 1912. Four Reels.

This is a story of a young man whose father is very wealthy. He leads a life of reckless dissipation until the father, learning the use his son is making of the money, refuses to furnish further funds. The young fellow thereupon commits his first crime; the crime of theft. The shock of this disgrace brings an attack of apoplexy upon the father, which makes him totally blind. From this time it is a rapid drop to bankruptcy for the once honored family. When it is too late the young man realizes his error and determines to begin life anew. He leaves his native country for South Africa and, after fearful hardships, which develop the better side of his character, he returns to his native land—a man.

Fire at Sea

Pathe Release August 26, 1912. Two Reels.

An old sea captain, a slave to liquor, is hired to sail the schooner "Joanna" with a cargo of gunpowder for a revolutionary project. A young man sails with him, against the advice of his sweetheart, who has a premonition of evil. When a few days out to sea, and while the young sailor is asleep, the skipper drinks until he is irresponsible. He goes into the powder room smoking his pipe. Soon he falls asleep and the pipe, dropping from his hand, ignites the powder. A deafening roar and the vessel is a mass of flames, leaving a wreck-strewn sea and a red glow in the sky to tell a waiting sweetheart the story of her lover's fate.

Rip Van Winkle

Vitagraph Release August 19, 1912. Two Reels.

This legend is written by Washington Irving, of the time of George III of England, during the occupation of this country by the English in the 18th century. The story of Rip Van Winkle, the happy-go-lucky, ne'er-do-well, is well known to every child. Rip Van Winkle is portrayed by that eminent actor, Mr. Robert McWade, Sr., who was associated for so long with the famous Joe Jefferson. The splendid Vitagraph Company carry out the other parts in their usual creditable way.

Rameses, King of Egypt

Cines Release August 12, 1912. Two Reels.

A production of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

King Rameses, hearing of the beauty of a young shepherdess, disguises himself as a peasant and journeys to her home. She resents his ardent advances and tells him of her devoted lover, a shepherd, tending his flocks on the mountain slopes.

The King, angered, has her carried off by force to his palace. Although rejected, he determines to win her with lavishness, but without avail.

The shepherd, hearing of his lover's abduction, vows vengeance on King Rameses and attempts to stab him.

When again the king's advances to the shepherdess are rejected, he orders the two lovers before him and, in all the magnificence of the Egyptian court, he magnanimously commands their marriage to take place.

The splendor of the Oriental Courts, wonderful processions and ceremonies are all shown in a story not soon forgotten.

Don Juan and Charles V

Pathe Release July 29, 1912. Two Reels.

Charles V, abdicated the Spanish throne in favor of his son, who became Philip II. Almost the first thing Philip did was to fall in love with Lucinda, a beautiful Spanish maid, who was practically betrothed to Don Juan, a young student. Don Juan insults the new king when he finds him forcing his attentions upon Lucinda. Don is arrested and Lucinda brought to the torture chamber to see him suffer in the hope that in order to save him she will consent to marry the King. Charles V is informed of the situation and, coming out of the monastery to which he has retired, he astounds the younger men by acquainting them with the fact that they are brothers. He makes them pledge their loyalty to one another, asks Lucinda to choose between the two men and when she and Don Juan embrace, gives them his blessing.

Siege of Petersburg

Kalem Release July 22, 1912. Two Reels.

A visit of a Confederate officer to his betrothed and her family is interrupted by a young man and his crippled sister who have been made paupers by the ravages of the war. The young pauper proclaims his love for the young lady of the house, and in order to demonstrate his bravery and loyalty, enlists in the Confederate cause. Some months later the young soldier rescues his rival, the Confederate officer, from a burning bridge. A year elapses, and the pauper has been promoted to a lieutenancy. The Confederates are entrenched before Petersburg, and the Federals succeed in mining a part of the Confederates' outer works, but their batteries are discovered in time to frustrate their plans. The Confederates place a small detachment under command of the poor, young lieutenant, to keep the nearby batteries working. The officer whose life has been saved, realizes the danger to the young lieutenant, forges an order, relieving him of that hazardous duty and takes command himself. The mine is exploded and the gallant officer and his men are killed.

The Money Kings

Vitagraph Release July 15, 1912. Three Reels

This is a story of a conspiracy on the part of the Money Kings to involve the United States in a war. A representative of the United States government starts for the peace conference at The Hague, with the President's signature on an agreement of peace. The Money Kings employ a clever woman, as their secret agent, to trap the young representative and steal the precious document. A little dinner "for two" is arranged, during the course of which the woman conspirator removes the document from the young representative's coat and replaces it with one that resembles the original. The daughter of one of the Money Kings learns of the conspiracy and that the original document is in her father's safe. On a pretense she opens the safe, extracts the original message and, in turn, replaces it with one to resemble it. She sends a wireless message to the young representative on his way to The Hague, telling him of the conspiracy and to watch for her cousin in his hydroplane, bearing the original message. The Money Kings are foiled.

Film Co.

flirtation just to tantalize Joe. A Sunday school picnic is now planned and a rather novel scheme is decided upon. The name of each girl and boy is placed inside the lunch boxes, and then these boxes are to be drawn and the couples are paired off according to the names. Richards is right in his glory and, discovering the lunch box in which Marian has placed her name, publicly announces that he will marry the girl he lunches with. Marian's sister, Florence, overhears him, substitutes Miss Simkin's name for Marian's and, arriving at the picnic grounds, auctions off the lunch boxes. Richards eagerly outbids Joe, gets the lunch box, hunts out Marian, opens the box triumphantly and is badly stung to find the name of Miss Simkins inside. Florence takes care to let the spinster know, and the boarding house lady immediately starts off in pursuit of the discomfited city chap while Joe, with Marian clasped in his arms, roars with laughter at the funny sight.

THE LETTER (Oct. 30).—Carleton Kirby, a thieving politician, offers Senator Denton ten thousand dollars to vote for his bill in the Senate. Denton refuses and angrily dismisses Kirby from the house. Later in the day, however, Denton changes his mind and writes Kirby a letter agreeing to vote for the bill of the offer still holds good. This letter he neglects to mail and leaves it in his desk. Called out of town, Denton is seated in the railway station when his disorganized brain conjures up a vision of himself on the floor of the Senate, congratulated first by his colleagues for putting the bill through and then, as the price of his vote is discovered, surrounded by a cursing, angry mob, who threaten his very life. Hastening to a telegraph office Denton wires his daughter, Renee, to destroy the letter in his desk addressed to Kirby. Winslow, a friend of Kirby's, discovers the contents of the wire, hastens to Denton's home, secures the incriminating letter, substitutes a blank in its place and takes it at once to Kirby who conceals it in the top of his hollow walking-stick for safety. The theft is discovered and Denton realizes he is trapped. A detective is employed, but fails to find the letter in Kirby's house. To save her father, Renee now adopts a disguise of a lady agent, hires a tough to shoot and scream under Kirby's window and, in the excitement secures the letter from the hollow cane. Returning home she restores it to her father, and with a prayer of thanksgiving in his heart he takes her in his arms and gives thanks for his salvation.

THE FISHERMAN'S LUCK (Oct. 31).—Fishley and his daughter arrive at the summer resort, and Dolores is introduced to Mr. Steppling, who plays at the summer theater. Fishley discovers them together one morning and angrily orders Steppling to cease his attentions. Steppling tells his troubles to his friend Calvert, and waits an opportunity to get even with Fishley. It comes when the old man dons his fishing togs and bikes down to the brook to catch a few live ones. Tacking a sign lettered "No Fishing Allowed" to a nearby tree, Steppling disguises as a constable and Calvert rigs up as a tramp. Each now secures a string of fish, then Steppling interrupts old Fishley in his fishing and starts to place him under arrest. In the exictement Fishley falls in the brook, scrambles out and takes wildly to his heels. Removing his disguise Steppling hastens after him and finds him buying Calvert's string of fish. Old Fishley is now given the surprise of his life when Calvert removes his disguise, but Steppling agrees to keep it a secret if Fishley will allow him to court Dolores. Fishley agrees; they present him with both strings of fish and he is telling the greatest fish story on record at the hotel when Steppling's former sweetheart exposes the whole scheme by telling she saw the boys giving Fishley the fish. Therefore all parties are stung.

THE MOVING FINGER (Nov. 1).—Stumbling into the squalor of her miserable tenement room the woman, a wretched victim of drink and dissipation, sinks down at the table and lights the half-burned candle. Slowly the memories of other days return and we see her happy with her husband in their humble cottage. Then one morning a motor car stops at the gate and the man enters for a drink of water. Their eyes meet, and the man goes away with a smile of satisfaction. Returning next day he finds her alone, points out her humble surroundings, paints a glowing picture of the gay city life and begs her to come with him. She hesitates—and is lost. That evening her husband returns and finds a note on the table saying she could stand the poverty no longer and has gone with one who can give her the luxuries she craves. In the mad swirl of the city the woman is very happy, then one night the man enters and she discovers the gloves of the other woman in his pocket. Furiously she denounces his perfidy and he leaves her. Repentance has come and the woman writes her husband, begging forgiveness and asking him to take her back. "You have made your bed; lie in it," is the answer that is returned her and the scene slowly fades to the misery of the tenement room. With every hope crushed the wretched woman slowly shreds the letter, smiles bitterly snuffs out the sputtering candle and sinks down upon her cot as the light fades into blackness.

THE MOTHER OF THE RANCH (Nov. 2).—Dan Hart, a ranchman on the Mexican border, starts for a distant town with a load of cattle, leaving his wife and daughters alone in the house. Several hours later one of the girls is getting water at the creek when she hears the sounds of battle and discovers the Mexicans and rebels are fighting again. Hastening to the ranch house she tells her mother and the woman prepares for any emergency. That night four of the rebels cross the border line, discover the flag flying in the ranch house yard and are hauling it down when one of the girls fires from the window and wounds one of their number. Pretending friendship the rebels gain entrance to the house, overpower the girls and imprison Mrs. Hart in an upstairs bedroom. The brave woman manages to free her bands, lowers herself from the window, swims across the creek to the barn, saddles a horse and rides madly for the sheriff. Meanwhile, the rebels find some liquor in the house and become boisterous. Watching their opportunity the girls manage to escape and take refuge in the barn. Galloping into town Mrs. Hart spreads the news and starts back on a wild ride with the sheriff and posse. Discovering the flight of the girls the rebels are reeling out of the house when the posse dash up. The ruffians attempt to escape to the woods, but are shot down by the enraged cowboys. Returning to the ranch house the boys find Mrs. Hart and her daughters clasped in her husband's arms.

BIOGRAPH.

AT THE BASKET PICNIC (Oct. 28).—Dave is invited to the Sunday-school basket picnic and calls for his girl on the way out, but in the schoolyard he meets his hated rival, a well-dressed chap, who is quite attractive to the village maidens. Dave excels in one thing over the well dressed chap—pugilistic qualifications, which he makes use of in whipping his rival, but by so doing he disgraces himself before the pastor and pupils of the school. Later on, however, Dave is given a chance to prove himself a hero in the eyes of all.

A REAL ESTATE DEAL (Oct. 28).—Two clerks, who are in love with their employer's daughter, are given a chance to prove their mettle by the father. The plan is as follows: The clerk who disposes of a certain piece of property which has been on their books for a long time, will be considered the daughter's accepted suitor. Off they start, vying with each other in their alluring persuasions to the several customers who go in search of real estate. Their strenuous endeavors are the source of extremely comic situations.

THE MUSKETEERS OF PIG ALLEY (Oct. 31).—Much is printed from time to time in the newspapers of the workings of the gangsters, but the public gains but a vague idea of the actual facts. Hence this picture production, which does not run very strong as to plot, is simply intended to show vividly the doings of the gangster type of people. Much has been done, and is still being done, to wipe out this evil which has long been a menace to the respectable citizen and this picture shows the situation as it is, and the extreme necessity for radical action on the part of the authorities. While the theme of the story is decidedly interesting, it also serves as a consistent vehicle to present the facts.

Among the Exhibitors

Fargo, N. D.—A. J. Cavanaugh is contempating the erection of a picture theater here.

Annville, Pa.—A theater will be opened in this city, according to John A. Kramer.

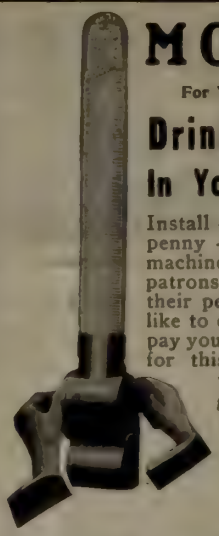
Jacksonville, Tex.—John F. Morris is constructing a brick building on Main Street, to be used as a theatrical and picture show building.

Corsicana, Tex.—M. L. Levine has let the contract to build a structure for a moving picture house, which will be located on West Fifth Avenue, near the buisness center of the town.

Cincinnati, Ohio.—The New Liberty Amusement Company, Cincinnati; operating theaters and moving picture exhibitions; capital, $15,000. Incorporators, Philip Schmitt, George W. Hill, W. H. Ford, Fred A. Lamping and Robert Franken.

Nowata, Kan.—The Rex Theater, Nowata. Capital, $2,000. Incorporators, A. A. Shiklett, Metta Shiklett and George B. Schwabe, all of Nowata.

Chicago, Ill.—Triangle Theater Company, Chicago; $7,000; operate photoplay houses and theaters and to sell cigars and confections; H. P. Wayman, C. E. More, W. M. Doherty.



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The Torment—Drama	2
Great Mine Disaster—Sensa	2
Flight to Death—Sensa	2
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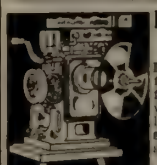

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INDEPENDENT FILM STORIES

UNIVERSAL

CRYSTAL.

A PAIR OF FOOLS (Oct. 27).—Pearl is stopping at the only hotel in a western town. Jack and Joe meet her and she flirts with first one and then the other. Each tries to hide the fact of his flirtation from the other. Accidentally they both call on Pearl at the same time, only to find her very much taken up with Chester, a city drummer. Jack and Joe throw Chester out of the hotel, and then leave Pearl, vowing never to see her again, but each tries to steal a march on the other, and visits her again, but she will have none of them, having again taken up with the smart city drummer.

THE BLONDE LADY (Oct. 27).—George and Mabel are in love. Mabel's father is opposed to George and his suit. George writes Mabel a letter, asking her to meet him at Darling's restaurant. Father gets hold of the letter, and decides to meet George himself, taking with him a large club. Mabel warns George. George disguises himself as a blonde lady and keeps the appointment. George flirts with father and they dine together. Father is very much smitten, and George steals father's hat. George then runs out on father, who does not know what to make of it until he arrives at home, only to find George and Mabel planning their wedding day. Father raises a row until George threatens to expose his wild actions and career in the restaurant, and father has no other course left open to him than the giving of the parental blessing.

UNIVERSAL.

ANIMATED WEEKLY, NO. 31 (Oct. 9).—Doings on the Campus. The Sophomores and Freshmen open the season at Columbia College with their annual Campus Parade and Tug of War, in which the Freshmen were victors.

Grand Army Parade at Los Angeles. Ten thousand veterans march through the city in honor of those who fought in the Civil War.

The Ebor Handicap. The Ebor Handicap, with a purse of $50,000, is won by an American-bred horse, "Election."

Terrible Railroad Wreck. Ten persons killed and more than fifty injured when the Boston-New York Express leaves the tracks at Westport, Connecticut.

Rowing Races. The Four-Oar Race of two miles on the Hudson, is won by the Union Boat Club of New York.

San Francisco—1915. The Japanese Commissioners secure site and break ground at San Francisco for the Pacific-Panama Exposition.

Balloon Races at Hurlingham. Fifteen balloons start in the Point to Point Race for the Deinville Cup.

Championship Revolver Shoot. Crack marksmen meet at Cypress Hills to decide the Pistol Championship of the United States.

Willie Collier, the great American comedian, at his summer home, St. James, Long Island.

ANIMATED WEEKLY, NO 32 (Oct. 16).—The Great Naval Review. Scenes aboard the United States Battleship Connecticut, during the great Naval Review—held at New York, October, 1912.

Archery Contests at New Milden. Interesting competition at New Milden, England, to decide the Archery Championship.

Up-in-the-air with Beatty. Mr. Cornelius Vanderbilt enjoys his first flight in an aeroplane at the Hempstead Plains Aviation Field, Garden City, Long Island.

Flower Carnival at Rome. The last flower parade of the season. An unusual Procession.

The St. Leger Stakes. The last classic of the season, won by Mr. August Belmont's "Tracery."

A Bull Moose Candidate. Oscar Straus, the Progressive nominee for governor of the State of New York.

Review of the Peruvian Troops. The president of Peru, Augusto B. Lequito, reviews the Peruvian Army from the Government Palace, founded in 1535 A. D., by Pizarro.

Athletic Meet in London. W. B. Applegarth breaks the record for the 200-yard dash at the meeting of the South London Clubs.

Bessie McCoy, The "Yama Yama Girl," and her husband, Richard Harding Davis, at their summer home, Mt. Kisco, New York.

REX.

A KENTUCKY FEUD (Oct. 24).—Buck and Jeff, cousins, are the last two males left in the McCall clan to continue the feud between the McCalls and the Buckners. Jeff falls in love with Almyry Buckner, daughter of old Simon Buckner. Buck McCall, having been in hiding from the sheriff before young Jeff met Almyry, finally returns to the old home and learns of Jeff's marriage. He meets a pretty little child, who says she is Honey Bee McCall. He takes a great liking to her. Through the untiring efforts of Preachin' Dan, the feud is dropped and a general reconciliation follows.

THROUGH A HIGHER POWER (Oct. 27).—Antonio, a handsome Mexican, is in love with Estella, a Mexican maiden, but an attractive American girl arrives and fickle Antonio immediately falls in love with her. Upon learning of this the Mexican maiden attempts to stab her lover. He overpowers her and sneeringly dismisses her. Then in order to rid himself of her altogether, and to further his ends, he steals the money from the strong-box and accuses her of the theft. She is sent to prison for a term of years. He marries the American girl, who is an adventuress, and one day shortly after runs away with her American lover, taking all the money with her. The Mexican maiden, while crossing the prison corridor, beholds Antonio being led to confinement for a crime committed by him as a result of his American wife's treachery.

POWERS.

JUST A WOMAN (Oct. 25).—Mamie, a girl of the underworld, whose only education has been that of crime, becomes a daring house-breaker and succeeds in looting many of the apartment houses and private residences in the suburbs. Completely nonplussed, the police are obliged to call in special detective service, and a noted sleuth is assigned to the case.

Detective White frequents the haunts of the girl, finally meeting and ingratiating himself in the role of a lover. Disguised as one of the habitues of the dive, he tries for some time to secure damaging evidence, but is unsuccessful. In his attentions to Mamie he arouses the jealousy of big "Bill," a notorious crook, whose suspicions are aroused as to the detective's true calling. Through persistent shadowing, he finds his suspicions correct and just as the detective had planned to make a clean haul, denounces him before the gang and in the hearing of the girl.

Although thoroughly disillusioned, the girl cannot forget the one good influence that entered her life, and as the gang is about to wreak its vengeance, she throws herself upon the gun in the hands of "Big Bill" and in the struggle, receives the shot intended for the detective.

THE SKELETON (Oct. 28).—Doctor Tilton, a well known professor, orders a skeleton, so that he can better demonstrate to his students the various parts of the human anatomy. When the same is delivered by the express company, his two children, Matty and Early, are with him when he unpacks it, and again the scheming minds of the youngsters devise new plans to further test the patience of their elders. The incidents leading to the final downfall of both the skeleton and the children cause many a hearty laugh, as this time the children suffer more than the patience of the grown-ups.

THE NEW MESSINA (Oct. 23).—This film shows the views of this world-famed city and the wonderful strides which the inhabitants have made in rebuilding the territory which was entirely wiped out by the great catastrophe of some time ago. Although mankind is weaker than the elements, the energy and perseverance shown by the people of this territory is well worth thinking of.

IMP.

KING, THE DETECTIVE, AND THE OPIUM SMUGGLERS (Oct. 24).—King, the detective, is sent to try and capture some opium smugglers that are operating in a seaport town. He arrives at the place and disguises himself in rough clothes and mixes with the fishermen. One day while walking along the shore, King sees two children (a boy and a girl), fighting. He rushes to separate them and reaches the children just as a young lady does, who turns out to be the children's sister. He accompanies them home and meets Jane's father and the bully who is very much in love with Jane. The bully is jealous of King on first sight and when King and bully meet at the saloon and dance hall, the bully starts a fight, but they are separated by the crowd.

One night King is followed by the bully, who attacks him and knocks him there. The bully goes after his gang with the intention of getting them to help him do away with King. The boy, in the meantime has seen the bully run home and tells his sister. They run to the shed and unbind King and get him in a row boat and he starts to row away. In the meantime, the bully and his gang discover that King has been released. The bully's gang desert him and he goes looking for King alone. He sees him in the row boat, weak and exhausted, and gets into another row boat, catches King and chops a hole in his boat.

Jane and her brother and sister are afraid to go home after the liberating of King and see the bully as he is on his way to their home. Jane sends the boy to follow him. The boy hears the bully tell the father what he has done to King. The boy rushes to tell his sister, they get a motor boat and rescue King just as his boat is about to sink. The bully and his gang are afterwards arrested as the opium smugglers, and all ends happily with Jane in love with King.

NESTOR.

BETTY'S BANDIT (Oct. 21).—Jack Parsons obtains a job with rancher Cole. He tumbles across Betty one day when she is being annoyed by a mean Mexican. He punishes the man and takes Betty home. Later Jack is out hunting for "strays" when he stumbles upon Mexican Pete. He springs at the astonished Jack, who wrests the Mexican's gun from him, but is not quick enough to avoid an ugly wound from a dagger. Pete escapes.

Jack picks up the jeweled handle dagger which Pete has dropped, hurries to the nearest habitation, which is the farmhouse owned by Betty's father. Betty is taking in the washing, but waits for the handsome, tired looking boy with a smile on his face. He asks for water and she notices the bloody handkerchief on his arm, makes him dismount and assists him to a bench. She ministers to him and binds his arm, and despite her mother's and her own protests, he insists upon going. Betty walks with him to his horse and admires the pretty dagger. Jack begs her to accept it and she does so. Not wanting her mother to think she is forward she secretes it in her room.

The following day her father brings in a proclamation offering a reward for the capture of the hold-up and mentioning the fact that the bandit had a jeweled dagger stuck in his belt. Betty feels the world slipping away from her feet and steals upstairs to her room. She can hardly believe the handsome cowboy can be such a bad character, but how about the jeweled dagger? The worthy farmer, with two assistants, rides out intent upon earning the reward. They are successful and come across the exhausted Mexican, whom they secure after a short struggle. The farmer takes his prize to the farm in triumph, sending one of his men for the sheriff.

Betty cannot find Jack at the ranch and is returning disconsolate and in tears, when Jack overtakes her. She begs him to fly, but he cannot see why he should. She thinks he is hardened and ungrateful, and rides away; but he follows her to the farm, where she is mystified upon seeing the sheriff, the Mexican and the dagger. Jack clears up the mystery and persuades Betty to show him the farmyard, when he contrives to tell her something interesting.

THE BORDER PARSON (Oct. 23).—John Meldon keeps a western hotel and despite his wife Mary's pleadings, he drinks too freely with the boys who frequent the hotel. At last she falls sick, and the new parson, acting upon the doctor's advice, writes May, their daughter, who is away at school. The parson next takes John to task and backed up by May, who hurries home, succeeds in convincing John that it was his conduct which led to Mary's illnes. The night of the crisis, the minister and doctor are watching beside Mary, while father and daughter wait in May's room. Mary passes

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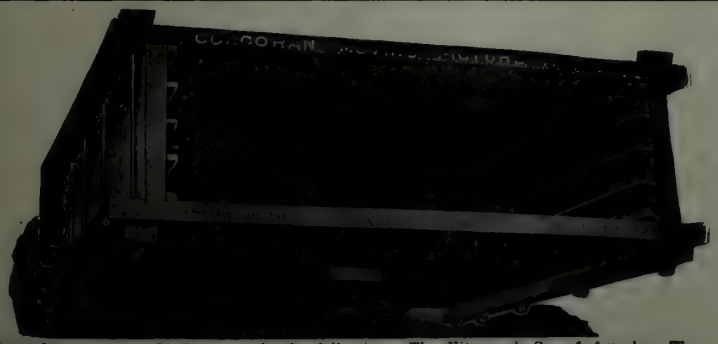

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the crisis and the minister hastens to May's room to tell father and daughter. As he enters, Jim, the leader of the boys, and an unsuccessful suitor, comes up the stairs to his room. He looks at his watch and finds it past midnight. The next morning, he tells the boys of the parson entering May's room early that morning and excites them to drive the parson out of town, but before this can be accomplished, John appears and makes the necessary explanation, sends Jim to his business, and hands May over to the parson, thanking him for making him see the error of his ways.

THE LADY BARBER OF ROARING GULCH (Oct. 25).—Violet De Ray opens up a barber shop at Roaring Gulch. Violet not only does a ripping good business, but she unconsciously has a hand in hurrying along several matrimonial affairs which have hung fire. This is notably the case with Si, who has loved bashfully and at a respectable distance for years. He is lured into Violet's shop, and after his chin whiskers have been clipped he emerges elated; and this coupled with Mandy's desire to protect him from such evil influences, cements a long drawn out romance.

Marcia Allen is a flirt. Her pa takes her to the window, so that she may see her Jack being patted and petted, after which Marcia is not so coy. Pa's desire to get into the lady barber's shop never consummates, owing to Ma's vigilance, and when Pa, with malice aforethought, injures his hand so that he cannot shave himself, Ma officiates with disastrous results as far as Pa's beauty and comfort are concerned.

The ladies of Roaring Gulch eventually meet and decide to oust this interloper and innovator. They swoop down upon her in a body; they look through the widow and see the minx kissing a gentleman of Italian extraction. They enter and make themselves very unpleasant and discover that the man is Violet's husband. Violet is persuaded to leave and does so in good financial circumstances, and Bill, the barber's smile returns and he does his customary business as of yore.

MILANO.

KELLY GOES TO WAR (Oct. 26).—Kelly loved his sweetheart and the girl loved Kelly, but her father wouldn't consent to his daughter marrying a namby-pamby sort of gentleman. He was a veteran and his son-in-law must bear the scars of battle and have trophies galore. Kelly went to enlist, but the army didn't want him. Undaunted, he went to a collector of war junk and he bought enough equipment to outfit a whole battalion. He chartered a boat and placing his formidable armament aboard with the cannon well in front of his rowboat started out to win the laurels of the carnage of battle and come home triumphant. But even a brave soldier must eat, and so when Kelly started to cook he forgot all about the ammunition around him. Up went the ammunition and up went Kelly. But he was wearing the talisman of love and he landed right in the midst of a big battle. With a whirl that sent the enemy flying he grabbed a flag. Before the routed warriors knew what he was about he made a dash for the ocean, for Kelly was in a hurry to get back and claim the girl. With as large a collection of trophies as any militant warrior ever could conceive of, he presented himself at his prospective father-in-law's and claimed honor as a veteran and his girl. He won both.

BISON.

HUNTED DOWN (Oct. 22).—John Dayton is shot by George Willis in a saloon quarrel. The deed is seen by Arline Marsdon, who gives Willis money and a marked time table, whereby he escapes and goes further West. Mrs. Dayton is determined to bring the murderer to justice and engages the services of Craig Burton, a detective. Burton collects the evidence and by means of a pierced ace of spades, a handkerchief and the marked time table, he tracks Willis to the edge of the desert. Willis is made aware of the detective's presence and hits the desert trail. He is followed and shot by Burton, who revives him and brings him back to justice.

A DAUGHTER OF THE REDSKINS (Oct. 26).—A regiment of cavalry surprises the Sioux and puts them to flight. Colonel Graham and others personally attend to the wants of the wounded, and the Colonel finds a wounded squaw in one of the tepees, with a little girl crouched in terror by her side. The Colonel sends for a canteen, gives the squaw water and promises to look after the child after the mother dies. The Colonel takes the child home, where she is raised. Fifteen years pass and Nechia, the Indian girl, is educated at Carlisle, where she purchases some beautiful Indian dresses. She returns to the Colonel's home and soon becomes the object of admiration to the Lieutenants Stark and Lee. Stark later proposes and is accepted.

Old Chief Gray Eagle, of the Sioux warriors, jumps the reservation and commits outrages. Colonel Graham receives orders to ride against the Indians and to punish them. Nechia learns for the first time that Gray Eagle is her grandfather and blood begins to tell and her sympathies turn to her native race.

The Indians attack a small settlement, which is rescued by the timely arrival of cavalry. Many Indians are taken prisoners, including the implacable Gray Eagle. At the fort he comes face to face with Nechia and he tells her she is a daughter of the Sioux.

Colonel Graham treats with the tribe, offering to release Gray Eagle if they will return to the reservation. The Indians refuse. As the troops ride out, Nechia steals to the window of Gray Eagle's cell. He commands her to go and tell the braves to fight. He gives her a feather from his hair. Nechia obeys. She reaches the Indian camp in time to prevent their making peace terms, tears off her riding costume, disclosing her Indian garb underneath. She is henceforth all Sioux. The braves attack the officers and kill a number of them. The Indians, led by Nechia, attack the fort, capture it and release Gray Eagle. As reinforcements ride up Nechia stands beside Gray Eagle. Stark comes up and not understanding the situation runs to Nechia. Gray Eagle fires as Nechia throws herself between them, and she dies in Stark's arms.

ECLAIR.

ROSIE (Oct. 29).—Mary one day finds in her fiance's possession a postcard from his friend Tim concerning his "Rosie," whom the writer declares to be a "beaut." In a fit of jealousy Mary gives her John his engagement ring, and flounces off to a summer resort to nurse her wounded pride in solitude.

She finds little of the desired privacy in the gay hotel, and she seeks it on the ocean waves in a light canoe. Not being a graduate in navigation, she comes to grief, and crawls up, wet and much annoyed, upon an uninhabited island. The first object she comes upon, lying under an oak tree like a dropped acorn, is her John. Mary's annoyance is considerably increased when she learns from him that they two are marooned there as hopelessly as Crusoe. She spurns his offer of his own dry clothing, and they agree to meet as little as they can.

As night comes on, the cold becomes stronger than her pride, and she is glad to creep out from behind her rock and beg for the comfort of the rejected coat. By morning the aching void where her breakfast should be puts another crimp in her spirit. Mary gets an object lesson in the high price of food. They breakfast on a microscopic fish, the best specimen that the incomplete angler, John, can lure to his hook; but not until the mischievous lover has first secured his payment in kisses from the famished and exasperated Mary. In view of the dimensions of the meal the cost of living seems to Mary unreasonably high.

In short, John improves the advantage of his position so thoroughly that by the time they are rescued by a passing doryman and taken back to the hotel Mary has all but forgotten her rage against that mean horrid "Rosie." John shows her to Mary through his spy glasses, dancing innocently on the waves, her name written in beautiful gilt letters about her stern, "ROSIE!"

THE TRANSGRESSION OF DEACON JONES (Oct. 31).—Deacon Hiram Jones is tendered the nomination for Mayor of his town on the Purity League ticket, which has for its platform the establishment of a curfew law and the abolition of the moving picture business. The deacon's daughter, Mollie, is in love with Dave Baker, but the deacon will not allow her to have anything to do with him on account of his being in the hated moving picture business.

A few months before the election, the deacon attends the County Fair, and unknown to him, a moving picture concern is taking views in the Fair grounds. The deacon is attracted by a three-shell game, and getting the fever, places a few bets on the elusive pea. He is arrested for gambling, but buys the officer off.

Just before the election for Mayor takes place, Dave, in his service, gets the reel showing the County Fair scenes. He runs the picture off before the show commences and sees the good deacon playing the three-shell game. Dave realizes that he has the deacon where he wants him and sends for him to come to the theater. The deacon does so and is horrified on being shown the picture. He begs Dave not to show it, but without success until at last Dave offers to compromise with Mollie as the basis. It is a bitter pill for the deacon to swallow, but rather than face the results of the picture being shown, finally consents, much to the delight of his daughter and future son-in-law.

A STUDY OF THE FLY (Nov. 1).—This film discovers the dangerous little insects swarming about the dead and decomposing body of a hog. There the fly is seen feasting on foul flesh and then crawling under this carrion body to lay its eggs. We are shown the generation of its larvae into life and the peculiar phenomena which it has of decaying flesh that it may obtain its nourishment. Then, as maggots, which is their common term, they are shown crawling into the decayed recesses of the flesh, there to remain till they break their shell and issue forth as flies.

THE MENDER, THE PIPE AND THE VASE (Nov. 1).—Gontran has a model wife. His wishes are hers and her wishes are his. "Ah! If I only had a good pipe." "Oh! If I only had a pretty vase." She loves flowers and he likes to smoke a good pipe.

The following day Mr. Gontran surprises his wife by giving her a vase, while she gives him a pipe. Later Mrs. Gontran complains that he is trying to smoke her out and she throws the pipe out of the window. Mr. Gontran finds that his wife is trying to crowd him out with her flower mania and throws the vase out of the window. Pipe and vase come crashing at the feet of a porcelain mender, who is passing on the street. He mends the broken articles. Mr. and Mrs. Gontran regret, however, their hasty action. The mender brings the mended pipe and vase up and becomes a medium for reconciliation. Mr. Gontran presents his wife with the vase and Mrs. Gontran offers her husband the pipe, and the mender has mended their shattered joys.

CHAMPION.

THY WILL BE DONE (Oct. 21).—Bob Shirley, who is in want, is befriended by Joe Morgan and his eleven-year-old daughter, Gertie. Bob later becomes Morgan's partner, and one day while they are out prospecting, Morgan is killed. His dying words to Bob were to take care of his little girl. Bob strikes a rich claim and sends Gertie to an Eastern school.

Five years later Bob goes to live with his ward in the East. He is secretly in love with her, but upon reaching the city he finds that she is in love with a young man named Foster. Bob gives his consent to the marriage.

After three years of married life, Foster pays attention to a designing woman. Bob reprimands him for his actions, and one night he arrives at Foster's home just in time to prevent him from doing bodily harm to his wife. In his endeavor to escape he falls down the fire-escape and is killed. Gertie is filled with grief and again turns to her guardian for protection.

GEM.

WOMAN IN WHITE (Oct. 22).—This two-reel subject by the Gem Company was given an extended review by Mr. Louis Reeves Harrison on page 225 of our last week's issue.

VICTOR.

THE ANGEL OF THE STUDIO (Oct. 25).—Little Roxie is a worshiper of artists, and is particularly interested in two of them occupying offices in the building, one by the name of Duncan Andrews, because he is successful, the other Charles Moss, because he is unfortunate, due to his dissipation.

When Moss apprises Roxie of the fact that his rich uncle is going to pay him a visit the following afternoon and that he is dejected because he can only show a poorly equipped studio, she tells him that she will manage to have Andrews out at the time his uncle is due and that he can show him Andrews' lavishly furnished studio. The idea appeals to Moss, and he receives his avuncular relative in Andrews' studio.

While Moss is entertaining his uncle, Roxie meets Andrews, who has returned to get at the bottom of things. She takes him into Moss' miserably furnished studio, where she explains everything to him. He agrees to aid her in anything and goes to the perturbed Moss and shakes his hand as though he were a dear friend.

When Moss' uncle asks to let him see how he works, Roxie again helps him out by posing for him. While she is arraying herself one of Andrews' models appears. Moss and the model become fascinated at once, and while she is away donning a Grecian costume, Roxie appears and mounts the dais. Her appearance mortifies Moss, who orders her off and places the model thereon.

The uncle takes his departure and tells his nephew that as he is going very nicely, he needs no help. Moss gets furiously angry at Roxie, but his madness is soon cooled down by the check for $5,000 which the avuncular relative had given to Roxie with instructions to give it to Moss as soon as he had gone. This pacifies Moss, who gains Andrews' permission to take the model down to his own studio to paint her portrait. And poor Roxie's reward for her kindness is to watch the two go into the studio and shut the door in her face.

FILM SUPPLY COMPANY

RELIANCE.

THE TRIALS OF FAITH (Nov. 2).—The Allens have a pretty daughter, Priscilla, whom they are very anxious to see married to John Winthrop, the finest lad in old Plymouth town. The parents of the young people arrange for the match, and all would have gone well, but on the day that the papers were to have been signed and the engagement entered into, Faith, a poor relation of the Allens, arrived from England. John loses his heart to Faith and she returns his affection.

This does not make Faith any too much of a favorite at the Allens and Priscilla's treatment of the stranger is particularly harsh. One day in the woods, Faith is kind to an Indian. In turn he teaches her the value of the herbs and the healing qualities of the various plants. A little child is taken ill in Plymouth town and Faith, with her knowledge of woodland remedies, cures him. She is called upon to attend others and she does everything so well that Priscilla sees a chance for her revenge. She spreads the information throughout the town that Faith must be a witch, else how is she able to affect such marvellous cures. The governor has Faith arrested and the girl is condemned to be hung. John, in despair, goes to the Indians and secures their help. At the

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last minute—just as the fire is about to be applied—he dashes in with his Indian followers and snatches the girl from the very arm of death.

MEN WHO DARE (Oct. 30).—George Mortimer steals money from the bank in which he is employed, is arrested and sentenced to ten years' imprisonment. Ruth, his wife, pays him frequent visits. At the prison factory, under the old doctor's regime, whether a convict is well or not, he is put to work. George, who is not very strong, is examined by Dr. Randolph, the new prison doctor, and is found to be unfit for the labor. He is sent to the prison hospital. This move on the part of the new doctor invokes the animosity of the warden in charge of Mortimer, and he writes Ruth that she will not be permitted to see her husband again.

The girl comes at once to the prison and asks the warden how her husband is. He replies that he is well and happy. But just at this moment George is brought in from the hospital. She hears her husband speak in very favorable terms of the new doctor and she determines to follow him home that night.

The prison factory foreman sees her with the doctor and brings the news to the warden. They plan to have the doctor removed and to get a sworn statement from Ruth to the effect that she had been at the doctor's home. This she at first refuses to do, but seeing how cruelly they treat a dying convict, and fearing that her husband will be treated accordingly, she promises. A host of reporters are brought in to hear the woman's story. As she is beginning to tell it George comes out just in time to hear how his wife accuses the doctor. He denounces her accusations and tells the assemblage how good the doctor has been to him. After his passionate defense of the doctor, George falls dead. The reporters force the warden to resign, showing him no mercy for his fiendish act, while the doctor gently leads the prostrated widow away.

GAUMONT.

GAUMONT WEEKLY NO. 82 (Oct. 16).—Racing Around Paris. Annual foot race brings out many contestants.

Raising the Nantucket Steamer which recently met disaster at Baltimore is brought to the surface.

High School 125 Years Old. Emerson Institution in Brooklyn, celebrates century and a quarter of progress.

The Czar and Imperial Family. They appear at the centennary celebration of the Battle of Borodino at Moscow.

Annette Kellerman up a Tree. Views of the famous diving venus at her country home, near Baltimore.

A Texas Smash-up. Twenty two cars go over an embankment at Calvert, that state.

N. Y. Fire Department Gives Exhibition. Rapid and efficient work by flame fighters in metropolis. Building emptied of 2000 employees in four minutes. Fire drill at U. S. Naval Academy, Annapolis, Md.

La Promenade des Toilettes. French modistes give us first examples of coats and front sheathed gowns. The Army hat and how Paris is adopting it.

Governor's Day at the Brockton Fair. New England city receives Governor Foss at its annual agricultural exposition.

This is not Roosevelt. But John M. Keyes giving a moving picture cartoon of third term candidate.

A COUNTRY SCANDAL (Oct. 22).—The happy Parisian household of an officer in the treasury department is more or less deranged by his promotion to the governorship of a small country province. He and his wife, although pleased at the advance, dislike very much the isolation from their good boulevards. His wife, beautiful and vivacious, creates a decided impression upon the gentlemen in the town of their new residence. The Parisienne, while without any intention of flirting, cannot help it, because of the fact of her charms making a very good eye-full for the beauty lovers among the rurals. The matrons are much scandalized and all almost gossip their middle-aged lives away over the entirely innocent doings of the governor's lady. In desperation at the continued thralldom of their husbands, they write a letter to the head of the treasury department in Paris, telling him that a great scandal is disturbing the peace of their city, and ask that he investigate. An inspector is sent, who himself succumbs to the charms of the Parisienne. The inspector has a tendency to inspect too minutely and he gives a very striking imitation of a man making love to another man's wife. The Parisienne angrily repudiates his advances and he is more or less orally ejected from the house. He is not a bad fellow at heart, however, and not resenting his discomfiture, he decides to do the exiles a good turn. He realizes that they are uncomfortable in their suburban situation and pine for their gayer city. He recommends the regime of the governor to his employer so highly that the latter is recalled to Paris to a position superior.

LOVE (Oct. 24).—Love shows the harrowing experience of a literary gentleman when one of his productions tells those who have "passed 16" to cheer up, that the sun of love is about to rise for them. It takes three letter carriers to carry the mash-notes he receives. He keeps an appointment with a lady who signs herself "past sixteen." When he gets there, there are about thirty ladies of the maiden state who look as though they had passed sixteen at a dead gallop and look as though they had left it twenty years behind. The disappointed author seeks to lose his admirers, who, with pertinacity worthy of the love of angels, pursue him in a merry chase of the usual French destructiveness and hilarity. He finally escapes them and resolves henceforth he will devote his literary talents to writing booklets for a dill-pickle factory, and essays on the frankfurter.

CALINO MARRIES A SUFFRAGETTE (Oct. 24).—This story tells of a gentleman struck by the strong mind which had inspired a woman's rights article in a newspaper. He is married to her, or she is married to him, according to the way you look at it, and thereupon he enters upon a domestic reign of terror. She puts him through a course of sprouts, including physical training, wrestling with kitchen utensils, hooking friend wife up the back, etc. He finally turns like the proverbial worm, and shows that it is man's place in the universe to wear trousers, and in the last scenes he has friend wife eating out of his hand and giving the paw.

A DOMESTIC TREASURE (Oct. 29).—A professional pianist is beloved by a young man whose parents believe that a wife should be of the good, old-fashioned variety, who can prepare Hungarian goulash or make a feather bed, and are strongly opinionated against women who live by art alone. To prove that his choice is a housekeeper of the first water, he induces her to accept a position of slavey in his parents home. Here, by catering to their stomachs and comforts generally, she endears herself completely to the hearts of the old folks. The plot is finally revealed with blessings all around. The couple have so many children who are so musical that the family becomes a veritable domestic symphony.

THE GORGES OF ALBUQUERQUE (Oct. 29).—This is a scenic picture of nature in her wilder moods.

ZOOLOGICAL SPECIMENS OF THE POND (Oct. 31).—This is a scientific exposition of how the under-water world lives, showing the family affairs of the denizens of the aquatic world. It shows how they have to fight their way through legions of hungry enemies, how they make and wear armor that will render them teeth-proof, how these watery deeps are even more lawless than the streets of New York.

BRUGES, THE VENICE OF THE NORTH (Oct. 31).—This film treats of the island city whose pretty canals and deep azure of its skies, rival the queen of the Mediterranean.

THANHOUSER.

THE WOMAN IN WHITE (Oct. 20).—A full and descriptive review, dealing with this two-reel subject can be found in another part of this week's issue.

TAKING CARE OF BABY (Oct. 27).—The small boy was sneaking out of his home when halted by the familiar cry, "I want you to take care of the baby." The boy and the girl went down the street together and into the park. Some hours later they returned, and the brother was loud in his praise of the goodness of little sister.

Luckily for mama, she never knew what really happened in the park. The boy never knew either, and the baby didn't tell. The boy wheeled the baby sedately enough until he met some of his chums playing marbles. He accepted an invitation to join them in the game, shoved the gocart to one side, and boylike, never thought of the baby again until it was time to go home. Then, as she was asleep in the gocart, he simply started off with her.

While his attention was distracted the baby crawled out of her carriage, and this is what she did. She crossed a road, and was nearly run down by a whizzing auto; she robbed some birds of a dirty crust of bread and ate it, although mother had a hatred of germs and watched her diet carefully; she was just falling into a lake when a woman saved her; was nearly mashed flat by a piano that fell from a high window into which it was being hauled, and ended her adventures with a thrilling dynamite explosion of which she was the star. Then weary and frightened, she went back to her gocart, and it was not a bit surprising that she slept calmly.

MARY'S GOAT (Oct. 27).—John Green's fortune little by little ebbed away until at last he was forced to mortgage his home. Times did not get better for him, and finally he was told by the holder of the mortgage that unless he paid the principal at once he would lose his home.

The town's banker would not advance him money, neither would any of his friends. Despair had already seized him when he stepped into the little country store owned by William Warren, a crusty old bachelor, who was the last person in the world he would have asked to help him. But the old store-keeper actually volunteered to loan the amount needed, but he exacted one condition, which was that unless the note was paid at a certain time John Green's daughter would have to marry him. The pretty young girl did not view this condition with favor, but she and her father both felt confident that they could meet the note at maturity, so this curious condition was embodied in the note and the girl signed it.

The day the note was due, John Green went to the bank and drew out the amount necessary to pay the storekeeper. But on his way home he lost his pocketbook and the old storekeeper found it. The finder knew to whom the pocketbook belonged, but decided not to return it until after the note was due, for he wanted the girl to marry him and he knew it was the only way to win her.

But he reckoned without Mary's goat. The intelligent animal delivered Mary from her trying position and sent the wicked old storekeeper from the little home.

PUT YOURSELF IN HIS PLACE (2 reels) (Oct. 29).—On page 226 of our issue dated October 19, a full and descriptive story of this subject, as reviewed by Louis Reeves Harrison, can be found.

THE LITTLE GIRL NEXT DOOR (Nov. 1).—Helen Randall and Ruth Foster were little tots. The two children lived side by side on one of the fashionable streets in New York City. One day Helen and her parents were starting for the park when the little one suggested that they invite Ruth to go with them. The idea pleased them all, and as for Ruth, she was in an ecstacy of delight. She skipped down the steps into the Randall's automobile, and her father (a widower), watching her as the machine whizzed off, realized more than ever the little treasure he possessed.

At the park the two children got into a boat unobserved by their elders and drifted into the lake. In total ignorance of their peril they frolicked about the flimsy craft until it suddenly capsized and two little figures were hanging to the gunwale. Randall swam out to the boat. Even his love for his child made him hesitate to take her to the shore first until the little Ruth assured him she was safe, that she would stay on the boat until he returned.

But when he returned, and with him her frightened father, the little form that they brought to land was still, the child had slipped from the boat and drowned while he brought his own child to safety.

The loss of his little girl made Foster almost frantic, and he became as vindicative an enemy to Randall as he had been a friend. A power in Wall Street, step by step he smashed the latter back in the merciless warfare of the street, until Randall, innocent of wrong though he was, stood on the brink of ruin.

But when all hope was gone, when he had brought himself to looking upon a life of poverty with the resignation born of necessity, his daughter took the matter into her own hands and John Foster, wealthy financier and lonely man, learned the lesson of forgiveness.

SOLAX.

MAKING AN AMERICAN CITIZEN (Oct. 30).—A husband and wife, belonging to the most ignorant and lowest class of peasantry, emigrate to the United States. On landing in New York, the husband loads a huge bundle on back of his wife, and carrying nothing but a rough walking-stick himself, starts to pass through the Battery, walking behind his wife. Soon a crowd gathers around them, some laughing, jeering, others indignant and threatening, until suddenly a huge American pushes his way through the crowd, stops the wife, takes the bundle off her back, lays his hand on the shoulder of the husband, bending him nearly double, picks up the bundle, places it on his back, and orders him to march on.

This is the husband's first lesson in Americanism. Other lessons follow, in which the husband is taught, with an emphasis he cannot doubt, American ways and manners, until after he has been arrested and sent to jail for beating his wife, he becomes thoroughly convinced that old world methods will not do in this strange new world and decides to become an American in spirit and in [illegible].

AT THE PHONE (Nov. 1).—Mr. Dean, a wealthy broker, at the hospital awaits with nervous expectancy the results of an operation on his wife. With impatience he paces up and down the waiting-room, and finally in order to fill in the untenable space he decides to call up his "kiddies" and gain solace in a few moments' talk with them. When central gives him the connection he hears first to his bewilderment, and then to his utter dismay and unrestrainable excitement, two strange voices saying, "Well, if the kids make a holler, we'll shut 'em up for good, eh? This safe will be easy."

Dean doesn't know whether to stay at the hospital and wait to hear the result of the operation, or run to the rescue of his little ones. He is about to rush out of the ward, when the doctors come back bearing his wife. They notice his wild excitement, and by force keep him out of her way. The strain is too great for Dean. He falls in a dead faint.

At the house before Mr. Dean had called, the nurse, in a rush to receive and hurry away with her beau, forgets about hanging up the receiver, after talking to the butcher. The burglars enter, go through the house and decide that they will not hurt the sleeping children, so long as they slept—but in discussing their plans in the library near the safe and open 'phone—which central vainly tried to have closed—they are overheard by the anxious Mr. Dean.

The burglars are surprised at their work by a wideawake policeman and the children are saved and brought to the side of their mother. When Mr. Dean is revived he starts for the 'phone to telephone the police to save his children, but to his amazement and delight, he sees them in the arms of his dear wife.

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MAJESTIC.

THE TREE IMP (Oct. 27).—Rex, a rich young man, grows sick unto death of being run after, and escapes to the woods, where he comfortably settles under a big tree. An irresistible imp in the branches above mischievously tosses an apple into his lap. He invites her down, and scorning his proffered hand she jumps lightly to the ground, hugging her book and apples. They become great friends. The next day he chances to come upon the farm cottage where she lives alone with her grandmother, and the delighted imp invites him for a glass of lemonade. The two are surprised by Miss Gay (one of the many determined to catch him) who looks the imp over jealously and carries the reluctant Rex away. Jealousy springs up in the imp's heart. As for Rex, he cannot keep away from the imp. One day the imp rescues Miss Gay, who has toppled into the water. But when Rex carries Miss Gay back to the hotel the other ladies stare so scornfully at the imp's meager apparel and her glorious hair which hangs about her shoulders like a halo, that she runs abruptly away, dropping Miss Gay's hat. Rex hastens after and finds her mournfully holding out her skirts. He takes her hand, but seeing something in his eyes she runs away frightened. She begs grandma to buy her a pretty dress and when grandma flatly refuses she drops in a sobbing heap. Then seized with an inspiration she rushes to the attic and fishes an old fashioned evening dress of her mother's from a trunk. Gleefully donning it and doing her hair up in imitation of the hotel style, she strolls down before the hotel. Miss Gay and several others poke fun at her. She whirls upon them and in bliding rage lays them low, declaring that at least her hair is her own. Rex has overheard, gives the ladies a withering glance and pursues the imp, finding her sobbing against a tree. He tells her that he loves her "in any old clothes." Later, the hotel boy gives the ladies a note, saying "The imp and I are to be married—Rex."

A WOMAN ALONE (Oct. 29).—Mabel Weston falls in love with a dashing young stock broker, to whom her father takes a dislike. She marries him in spite of her father, who tells her to choose between her father and her lover. A constant gambler on the stock market, her husband finally loses his last dollar and commands Mabel to go to her father and borrow some money. She goes, and is refused the loan. She tells her husband that her father will not help them, and he rushes from the room in despair. Meanwhile, the father reconsiders his act and goes to his daughter's home with the money. Just as he is handing it to her a shot is heard and they discover that the husband has committed suicide.

Mabel starts out to support herself as a stenographer and leads a very lonely and miserable existence, due to the rude advances made by her employer. A young lawyer in an adjoining office makes her acquaintance by means of a bunch of violets. He watches Mabel constantly from his office window and one day sees her employer forcing his attentions on her. He arrives upon the scene just in time to administer a good thrashing to the employer and persuades Mabel that she need no longer be a woman alone.

MUTUAL FILM CORPORATION.

BRONCHO

THE STORY OF THE SAVAGE MODOC MINE (Oct. 23).—After-dinner speeches are being made, and the toastmaster calls upon a man named Allen, who, while apparently young in years, has snow-white hair, and he tells how his hair turned white in one night. As he speaks the scenes he describes are shown in the film.

John Allen, his father, joined the gold rush with a partner. After many hardships they finally located a good claim and worked it, securing gold beyond their wildest dreams. The partner went hunting one day and was killed by Indians, and Allen received the news from a trapper who found the body. Saddened, he resolved to come home, and sent a letter to his wife and son that he would join them in a few months. The mine caved in and buried him alive. Allen heard no further word from his father, and as time elapsed his mother died. Alone in the world he went West to search for his father, and one night as he sat alone at his camp fire a vision of the dead man appeared. The next day his hair had turned white. The spirit of his father guided him to the mine, where he secured assistance and dug out the dead man. This scene is very cleverly shown taken from the interior, and showing the picks and shovels breaking through, permitting ever widening rays of light to lighten up the inside of the mine.

HOW SHORTY KEPT HIS WORD (Oct. 30).—Jim Burns, a young lawyer, defends "Shorty," accused of moonshining. In a great courtroom scene he secures the acquittal of his client, and wins his gratitude. Burns' sweetheart, Ethel, goes on a visit to a neighboring town and comes back in a stage coach. Burns goes to meet her, and on the way his horse shies at a rattle-snake. Jim draws his revolver and shoots the reptile, continuing on the way.

Powers, a government detective, is sent to the district to secure evidence against the moonshiners, and rides in the same coach with Ethel. His unwelcome attentions are resented by Ethel, and when she meets Jim she tells him of the insults. Jim promptly knocks the detective down, and friends prevent any further trouble. "Shorty" sees the detective and recognizes him as the man who killed his brother in trying to arrest him, and "Shorty" has sworn vengeance. Ethel washes her hands at a well and Jim goes to bring her a towel. In his absence the detective appears and tries to apologize. "Shorty," concealed by a bush, fires and kills the detective, who falls at Ethel's feet. Jim rushes back as well as others attracted by the shot, and all, including the girl, believe that Jim has done the shooting. He is arrested and tried for murder.

"Shorty" in making his escape is dangerously injured by his horse falling upon him. His partner carries him to his cabin and sends for a doctor, who calls frequently on his patient. One day the doctor lays down a newspaper, which contains glaring headlines of the murder trial. "Shorty" in his weakened condition, determines to save Burns, and fighting back the doctor who seeks to detain him, he leaps on a horse and gallops to the courthouse, where he absolves Jim.

KEYSTONE

THE GROCERY CLERK'S ROMANCE (Oct. 28).—The grocery clerk's sympathies are aroused by the sight of hard-working Mrs. Brown, whose shiftless husband sits around and smokes, and spends his time at the saloon. The clerk wins Mrs. Brown's gratitude by doing the washing for her, and taking care of the chores around the house. Brown saunters out to the woods and comes upon three conspirators, who accuse him of being a spy and decide to kill him. Brown is tied to a tree stump, a charge of dynamite is placed under him, a fuse attached and lit, and Brown is saying his prayers when his little son finds him. The boy rushes home with the news, and the clerk does all in his power to prevent the rescue party reaching Brown in time. In his frantic struggles Brown frees himself and makes his escape just as the explosion takes place and the rescuers arrive. All believe him dead, and the grocery clerk immediately proposes to Mrs. Brown and she accepts him. They lose no time in getting a minister and the ceremony is about to proceed when Brown, who has gone to the village saloon to steady his shattered nerves, is informed that his wife is marrying the grocery clerk. He dashes to the scene and prevents the wedding, chases the clerk away and takes his unwilling spouse home—to work—again.

AT CONEY ISLAND (Oct. 28).—The Boob takes his girl to Coney Island, where she flirts with a married man and eludes the Boob. They visit all the amusement devices, and many comical scenes are shown as the Boob tries to get his sweetheart back again. They finally land in a ballroom, where the clumsy and heavy-footed Boob is pushed aside for the light-footed rival. His little son, however, has been on his trail and brings his mother to the scene, where she asserts herself in a positive manner and leads her erring husband away by the ear. The girl, weeping and regretful, throws herself into the arms of the happy Boob.

AMONG THE EXHIBITORS.

OAKLAND, CAL.—The New Alamda Theatre is rapidly approaching completion. It is being built for the California Amusement Company.

PITTSBURG, KAN.—A deal was consummated recently whereby the management of the Palace and Electric Theaters was changed. Hal Horton disposed of his interest in the Electric Theater to W. H. Daly and Ed. Frazier, and sold an interest in the Palace to his brother Ernest, who now runs one-half of the show. W. H. Daly has assumed the management of the Electric.

BOYERTOWN, PA.—A new moving picture theater will be erected by Wm. J. Schaeffer here and its dimensions will be 45 by 100 feet.

TOLEDO, OHIO.—The Exclusive Film Co., of Toledo, capital stock $10,000, has been incorporated by Rupert Holland, J. F. Stepp and others.

CINCINNATI, OHIO.—A contract has been let for a motion picture theater at the northeast corner of Main and Webster Streets.

CINCINNATI, OHIO.—A contract has been let for a new theater on the west side of Walnut Street, south of Sixth Avenue.

RIDGEWOOD, N. Y.—A contract has been let for a new theater in this city. Located at the corner of Green Street and Covert Avenue, by the Ridgewood Amusement Company.

SHENANDOAH, PA.—The contract has been let for the Arcade Theater, a new theater in this city.

BINGHAMTON, N. Y.—The contract has been let for a new moving picture theater to cost $15,000.

BUFFALO, N. Y.—A contract has been let for a new moving picture theater on Main Street and Fillmore Avenue.

ALTOONA, PA.—A contract has been let for extensive alterations on the Pastime Theater on Eleventh Avenue, near Fifteenth Street.

DAVENPORT, IOWA.—J. B. Balluff will open a picture theater.

WEST ALLIS, WIS.—The Allis Amusement Company, incorporated, capital $4,000. Incorporators, Ray Anderson, A. E. Bateson, E. E. Cotanch.

Chicago, Ill.—A contract has been let for a theater building for the Metropolitan Amusement Co. It will be erected on Madison, near Forty-fourth Avenue.

Grand Rapids, Wis.—A contract has been let for the new Ideal Theater, A. F. Billmeyer, architect.

Moline, Ill.—A contract has been let for the erection of a new theater for Rufus Walker. Location 1611 Fifth Avenue. Cost $12,000.

La Salle, Ill.—A new moving picture theater will be opened on First Street, between Joliet and Marquette Streets. Peter Mackiney and Thos. Whitfield, managers.

Cincinnati, O.—A contract has been let for the erection of a new moving picture theater at 20 E. McMicken Avenue.

Sterling, Ill.—Earl Scott will open a new theater in the city of Moline.

Chicago, Ill.—A contract has been let for the erection of a new theater. Cost $16,000. D. S. Pontecost, architect.

Chicago, Ill.—Bids are being received for a new theater building to be erected on Western Avenue and Berlin Street

Cincinnati, Ohio.—Dr. Edward Behymer is building, at 3848 Eastern Avenue, a concrete and brick picture theater. The cost will run up to $7,000.

Green Bay, Wis.—A contract has been let for the construction of a new theater for Henry Goldman, on Washington Street.

Los Angeles, Cal.—A contract has been let for the erection of a new moving picture theater at the corner of No. Broadway and Workman Streets, for the Globe Amusement Co.

Greenwood, Miss.—A contract has been let for the erection of an opera house in this city, costing $20,000.

Chicago, Ill.—Bids are being received for a new theater building for the No. Shore Investment Co. C. W. and Geo. L. Rapp, architects.

Menominee, Mich.—A contract has been let for the erection of a new motion picture house here. Harry Cobodas of Houghton, manager.

Newark, N. J.—A contract has been let for an addition to the moving picture theater at 990 So. Orange Avenue, which is owned by the Hope Amusement Co.

Philadelphia, Pa.—A contract has been let for a large vaudeville and moving picture house at Richmond & Clearfield Streets, McCartney & Redmond owners. Cost $50,000.

Chattanooga, Tenn.—T. O. Thompson and F. B. Holt will open a new moving picture house in this city.

Manson, Ia.—Amos Johnson sold his motion picture theater here to Frank Pool and W. A Norman.

Silver City, Ia.—E. B. DeWolf will conduct a motion picture theater here.

Vail, Ia.—Magil & Maloney will conduct a motion picture theater here.

Nickerson, Kan.—John Beck bought a motion picture theater.

Bogalusa, La.—E. Blanchard will erect a $4,000 motion picture theater.

Finley, No. Dak.—Ball & Long have opened a motion picture theater.

Milwaukee, Wis.—The Milwaukee Film Exchange incorporated, capital $15,000; incorporators: Robt. White, Oscar H Jacobs, Fred J. Murphie.

New York, N. Y.—A contract has been let for the erection of the John Cott's new Boston theater, to be located on Columbus Avenue

Montclair, N. J.—A contract has been let for the erection of a new theater in this city. It will be erected at the corner of Bloomfield Avenue and Valley Road.

Cincinnati, O.—A contract has been let for the erection of a moving picture theater in Hyde Park. Will be located on the No. side of Erie Avenue.

Brooklyn, N. Y.—Jno. Mason is to erect a moving picture theater on the S. E. corner of Flatbush and Bedford Avenues.

Indianapolis, Ind.—The Hamilton Amusement Co. will build a new moving picture theater at 2116 E. Tenth Street.

New London, Ia.—Leonard Wallar will have a new moving picutre theater in this city.

Chicago, Ill.—National Moving Picture Manufacturing Company, Chicago: capital $5,000; manufacturing and dealing in moving pictures, machinery, and accessories; incorporators: Archibald McKellar, Henry Eckhardt, Frederick H. Kay.

Racine, Wis.—The Gem Moving Picture Theater became the property of C. W. Christianson, who purchased it from C. J. Smith recently. The theater is now closed for repairs.

Cincinnati, O.—A motion picture theater, to contain about 50 seast, will be built at 18 and 20 East McMicken Avenue. The owners of the property, being anxious to lose very little time in getting the work started, commenced securing estimates through Architects Rapp, Zettel & Rapp before the specifications were actually finished. The improvement will be 41.5 by 120 feet, and will be of fireproof construction. Peter Schorr is one of the interested persons.

LOS ANGELES, CAL.—Plans are drawn for a two-story brick building to be erected on Moneta Avenue, near Sixty-first Street, for J. Hadnet.

LOS ANGELES, CAL.—The Globe Amusement Company will open the doors of the Globe Theater, No. 3 Sunset Boulevard, near Echo Park, to cost $30,000.

ASTORIA, ILL.—Jesse Mercer has sold his picture theater business to Klegg & Shipman.

WARRENSBURG, MO.—Mr. Bruce, owner of the Snow White Picture Show, has sold out to the Yale Amusement Company.

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AMERICAN.

Oct. 16—The Border Detective (Dr.).....1000
Oct. 17—The New Cowpuncher (Dr.).....1000
Oct. 21—The Best Man Wins (Drama).....
Oct. 23—The Way of the Transgressor (Drama)
Oct. 24—The Wooers of Mountain Kate (Dr.)
Oct. 28—One, Two, Three (Drama).....1000
Oct. 30—Chiquita, the Dancer (Drama).....1000
Oct. 31—The Wanderer (Drama).....1000
Nov. 4—Maiden and Men (Drama).....1000
Nov. 7—God's Unfortunate (Drama).....1000
Nov. 9—The Starbucks (Drama).....1000

AMBROSIO.

Sept. 25—Arabian Infamy (Drama).....
Oct. 2—The Bowstring (Dr.) .....

AMMEX.

Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....
Oct. 23—A Redeemed Reputation (Drama)....
Oct. 30—Brand of Cain (Drama).....

"101" BISON (N. Y. M. P. CO.).

Oct. 4—Custer's Last Raid (3 reels) (Dr.)...
Oct. 8—(Title not reported.)
Oct. 11—The Sergeant's Boy (2 reels) (Dr.)..
Oct. 15—(Title Not Reported).....
Oct. 18—The Venegance of Fate—(2 reels)—(Drama) .....
Oct. 25—The Colonel's Ward (2 reels) (Dr.)..

BISON (Universal).

Oct. 1—A Western Episode (Dr.) .....
Oct. 5—When Uncle Sam Was Young (2 reels) (Dr.) .....
Oct. 8—The Indian Raiders—(Drama).....
Oct. 12—The Tattoo—(Drama).....
Oct. 15—Star-Eye's Strategy (Drama).....
Oct. 19—Early Days in the West (2 reels) (Drama) .....
Oct. 22—Hunted Down (Drama).....
Oct. 26—Trapper Bill, King of Scouts (2 reels) (Drama) .....

BRONCHO.

Oct. 9—An Indian Legend (Dr.).....
Oct. 16—The Sheriff's Adopted Child—(Drama)
Oct. 23—The Story of the Savage Modoc Mine (Drama) .....
Oct. 30—How Shorty Kept His Word (Drama)

CHAMPION.

Sept. 16—The Dummy Director (Drama).....
Sept. 23—Rose of the Islands (Drama).....
Sept. 30—Her Whole Duty (Dr.) .....
Oct. 7—To Err Is Human—(Drama).....
Oct. 14—The Girl In the Gingham Gown (Dr.)
Oct. 21—Thy Will Be Done (Drama).....

CRYSTAL.

Oct. 18—Her Dressmaker's Bills—(Comedy)....
Oct. 18—McGuirk the Sleuth—(Comedy).....
Oct. 20—Bella's Beaus (Comedy).....
Oct. 20—The Only Woman In Town (Comedy)
Oct. 27—A Pair of Fools (Comedy).....
Oct. 27—The Blonde Lady (Comedy).....

ECLAIR.

Oct. 20—The Old Professor—(Drama).....
Oct. 20—The Sulphur Industry in Sicily (Edu.)
Oct. 22—The Homecoming (Drama).....
Oct. 24—Making Uncle Jealous (Comedy).....
Oct. 27—Gontran's Love Stratagem (Comedy)..
Oct. 27—Brusia—Asiatic Turkey (Edu.)..... (Comedy) .....
Oct. 29—Rosie (Drama) .....
Oct. 31—The Transgression of Deacon Jones (Comedy) .....
Nov. 1—The House Fly (Educational).....
Nov. 1—The Mender, the Pipe and the Vase (Comedy) .....

GAUMONT.

Oct. 19—The Panama Canal—(Topical).....
Oct. 19—The Naval Review at New York (Top.)
Oct. 22—A Country Scandal (Com.-Dr.).....
Oct. 23—Gaumont's Weekly, No. 83 (Topical)
Oct. 24—Love (Comedy) .....
Oct. 24—Calino Marries a Suffragette (Com.)
Oct. 26—Zigoto Has a Good Heart (Comedy)..
Oct. 29—A Domestic Treasure (Comedy).....
Oct. 29—The Gorges of Albuquerque (Scenic)..
Oct. 30—Gaumont's Weekly No. 84—(Topical)
Oct. 31—Zoological Specimens of the Pond (Educational) .....
Oct. 31—Bruges, the Venice of the North (Scenic) .....

GEM.

Sept. 17—Down By the Sounding Sea (Drama)
Sept. 24—The Legend of Montmartre (Dr.).....
Oct. 1—The Convict's Return (Dr.).....
Oct. 8—Orphans—(Drama).....
Oct. 15—What the Bell Tolled (Drama).....
Oct. 22—The Woman In White (2 reels) (Drama) .....

GREAT NORTHERN.

Sept. 28—A Child of Genius (Comedy).....
Sept. 28—A Sly Servant (Comedy).....
Oct. 5—I Am Going Out for a Shave (Com.)..
Oct. 5—The Tramp's Revenge (Com.).....
Oct. 7—The Black Chancellor—(3 reels) (Drama) .....
Oct. 26—The Angling Widow (Comedy).....
Nov. 2—The Lottery Prize (Comedy).....
Nov. 2—Unsuccessful Flirtation (Comedy)...

IMP.

Oct. 14—The Old Sweetheart (Drama).....
Oct. 17—The Fugitives (Drama).....
Oct. 19—The Postman .....
Oct. 19—Eventful Bargain Day (Comedy).....
Oct. 21—The Pickaninnies and the Watermelon (Comedy) .....
Oct. 24—King, the Detective, and the Opium Smugglers (Drama) .....
Oct. 26—Joe, the Pirate (Comedy).....
Oct. 26—Early In the Morning (Comedy).....

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His Frst Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KEYSTONE.

Sept. 30—The New Neighbor (Comedy).....
Oct. 7—The Beating He Needed (Com.).....
Oct. 7—Pedro's Dilemma (Com.) .....
Oct. 14—Stolen Glory—(Comedy).....
Oct. 21—The Ambitious Butler (Comedy).....
Oct. 21—The Flirting Husband (Comedy).....
Oct. 28—The Grocery Clerk's Romance (Com.)..
Oct. 28—At Coney Island (Comedy).....

LUX.

Sept. 27—Only a Private (Drama)..... 970
Oct. 4—The Medallion (Drama)..... 963
Oct. 11—Evading Justice (Dr.) .....
Oct. 18—His Nurse—(Drama) 918
Oct. 25—Stick It John (Comedy)..... 445
Oct. 25—All Through a Five-Pound Note (Com.) 524
Nov. 1—Oh! My Pipe (Comedy)..... 331
Nov. 1—Henpeck Bids for Freedom (Com.). 652

MAJESTIC.

Oct. 1—The Call of the Blood (Drama).....
Oct. 6—The Little Music Teacher (Com.).....
Oct. 8—The Winner and the Spoils (Dr.).....
Oct. 13—The Simple Life—(Comedy-Drama)....
Oct. 15—All For Jim—(Drama).....
Oct. 20—Captain Ben's Yarn (Drama).....
Oct. 22—Love and War (Drama).....
Oct. 27—The Tree Imp (Drama).....
Oct. 29—A Woman Alone (Drama).....

MILANO.

Sept. 28—Honesty Punished (Com.-Dr.).....
Oct. 5—An Alpine Tragedy (Dr.).....
Oct. 12—The Gypsy Spy—(2 reels) (Drama)....
Oct. 19—The Blind Man's Dog (Drama).....
Oct. 26—Kelly Goes To War (Comedy).....
Oct. 26—A Three-Cornered Wedding Journey (Comedy) .....

NESTOR.

Oct. 2—The Boomerang (Com.) .....
Oct. 4—Hearts and Skirts (Com.) .....
Oct. 7—Employer's Liability—(Drama).....
Oct. 9—His Only Son—(Drama).....
Oct. 11—Love and a Lemon—(Comedy).....
Oct. 14—I Owe You $10.00 (Comedy).....
Oct. 16—Patsy's Mistake (Comedy).....
Oct. 18—Her Friend, the Doctor (Comedy)....
Oct. 21—Betty's Bandit (Drama).....
Oct. 28—The Border Parson (Drama).....
Oct. 25—The Lady Barber of Roaring Gulch (Comedy) .....

POWERS.

Oct. 11—On the Danger Line—(Drama).....
Oct. 16—The Golden Rod (Comedy).....
Oct. 16—Does It Pay? (Comedy).....
Oct. 18—The Sealed Envelope (Drama).....
Oct. 23—The Skeleton (Comedy).....
Oct. 23—New Messina (Scenic).....
Oct. 25—Just a Woman (Drama).....

RELIANCE.

Oct. 5—Time Avenges (Drama) .....
Oct. 9—Guy Mannering (2 reels) (Dr.).....
Oct. 12—The Peddler's Find (Dr.).....
Oct. 16—The Bug and the Count—(Comedy)..
Oct. 16—On Account of a Handkerchief—(Com.-Dr.) .....
Oct. 19—The Organ Grinder's Ward—(Drama)..
Oct. 23—Johnny on the Spot (Comedy).....
Oct. 23—How Jack Won Out (Comedy).....
Oct. 26—The Wireless Miracle (Drama).....
Oct. 30—Men Who Dare (2 reels) (Drama)..
Nov. 2—Trials of Faith (Drama).....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy). .....

ROX.

Oct. 3—Bob's Deception (Dr.) .....
Oct. 6—The Winnings of Silas Pegg (Com.)..
Oct. 10—If Dreams Come True—(Drama).....
Oct. 13—When Twenty is in Love—(Com.-Dr.)
Oct. 17—The Wedding March (Drama).....
Oct. 20—Leaves In the Storm (Drama).....
Oct. 24—A Kentucky Feud (Drama).....
Oct. 27—Through a Higher Power (Drama)..

SOLAX.

Oct. 11—A Fool and His Money (Com.).....
Oct. 16.—The Gold Brick—(Comedy).....
Oct. 18.—The Maverick—(Drama) .....
Oct. 23—The High Cost of Living (Drama)....
Oct. 25—The Idol Worshiper (Comedy).....
Oct. 30—Making An American Citizen (Drama)
Nov. 1—At the Phone (Drama).....

THANHOUSER.

Oct. 15—When Mercy Tempers Justice—(Drama)
Oct. 18—For the Mikado—(Drama).....
Oct. 20—Petticoat Camp (Comedy).....
Oct. 20—The Woman in White (2 reel special)
Oct. 22—Through the Flames (Drama).....
Oct. 25—In a Garden (Drama).....
Oct. 27—Taking Care of Baby (Comedy).....
Oct. 27—Mary's Goat (Comedy).....
Oct. 29—Put Yourself In His Place (2 reels) (Drama) .....
Nov. 1—The Little Girl Next Door (Drama)..

VICTOR.

Sept. 6—After All (Drama) .....
Sept. 13—All For Love (Drama).....
Sept. 20—Flo's Discipline (Comedy).....
Sept. 27—The Advent of Jane (Drama).....
Oct. 4—Tangled Relatives (Dr.) .....
Oct. 11—Betty's Nightmare—(Comedy) .....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama).. (Drama) .....

MISCELLANEOUS.

KINEMACOLOR.

Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic) .....

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Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Oct. 10—The Chief's Blanket (Dr.).....
Oct. 14—In the Aisles of the Wild (Drama)...1000
Oct. 17—A Limited Divorce (Comedy).....
Oct. 17—Like the Cat, They Came Back (Com.)
Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Drama).....
Oct. 28—At the Basket Picnic (Comedy).....
Oct. 28—A Real Estate Deal (Comedy).....
Oct. 31—The Musketeers of Pig Alley (Drama)

CINES.

(G. Kleine.)

Oct. 1—How a Brave Man Died (Drama)..... 540
Oct. 1—The Island of Malta (Scenic)..... 460
Oct. 5—Tride Not With Love (Drama)..... 700
Oct. 5—Laino, Southern Italy (Scenic)..... 300
Oct. 8—A Glimpse of Sicily (Sc.)..... 250
Oct. 8—Artistic Glass Work (Industrial)..... 300
Oct. 8—The Wonder Powders (Com.) 450
Oct. 12—Trailing the Counterfeiters (Dr.)....1000
Oct. 15—The Adventure of the Scarecrow (Dr.).1000
Oct. 19—Among the Mountains of Calabria (Scenic) 350
Oct. 19—An Abbreviated Honeymoon (Com.).. 650
Oct. 22—Ascoli Piceno, South Italy (Scenic).. 260
Oct. 22—The Invited Guest (Comedy)..... 740
Oct. 26—A Turn of Fortune (Drama).....1005
Oct. 29—Straw Hats Made in Florence, Italy (Industrial) 340
Oct. 29—Mosques and Turkish Palaces (Scenic) 460
Oct. 29—Venetian Lace Workers (Ind.)..... 200
Nov. 2—A Head For a Head (Drama).....1075

EDISON.

Oct. 9—Uncle Mun and the Minister (Com.)..1000
Oct. 11—The Charge of the Light Brigade (Dr.) 1000
Oct. 12—A Fresh Air Romance (Dr.).....1000
Oct. 14—Outwitting the Professor (Com.)....1000
Oct. 15—Glimpses of Bermuda (Scenic)..... 350
Oct. 15—The Widow's Second Marriage (Com.) 650
Oct. 16—Removing Sunken Vessels (Top.-Sce.) 350
Oct. 16—Like Knights of Old (Comedy)..... 650
Oct. 18—The Foundling (Drama).....1000
Oct. 19—A Soldier's Duty (Drama).....1000
Oct. 21—Kitty at Boarding School (Comedy).. 600
Oct. 21—Mother Goose In a Sixteenth Century Theater (Comedy) 350
Oct. 22—At the Masquerade Ball (Drama)....1000
Oct. 23—At Home in the Water (Sports)..... 400
Oct. 23—The Boy Rangers (Comedy)..... 600
Oct. 25—The Affair at Raynor's (Fourth Story of the Series of "What Happened to Mary") (Drama) 1000
Oct. 26—Young Mrs. Eaton (Drama).....1000
Oct. 28—The Land Beyond the Sunset (Drama).1000
Oct. 29—Burmah, Rangoon, India (Scenic)..... 350
Oct. 29—Bringing Home the Pup (Comedy)..... 650
Oct. 30—Copper Mines at Bingham, Utah (Ind.) 400
Oct. 30—A Suffragette in Spite of Himself (Comedy) 600
Nov. 1—A Baby's Shoe (Drama).....1000
Nov. 2—Bobby's Dream (Comedy)..... 375
Nov. 2—For Professional Services (Comedy).. 625

ESSANAY.

Sept. 27—The Voice of Conscience (Drama)....1000
Sept. 28—An Indian Sunbeam (Drama).....1000
Oct. 1—Ghosts (Drama).....1000
Oct. 2—Well Matched (Comedy).....1000
Oct. 3—The Redemption of Slivers (Drama)..1000
Oct. 4—Terrible Teddy (Comedy).....1000
Oct. 5—Love On Tough Luck Ranch (Comedy)1000
Oct. 8—Alkali Ike Stung (Com.).....1000
Oct. 9—The Rebellion of Mandy (Com.).....1000
Oct. 10—The End of the Feud (Drama).....1000
Oct. 11—Not On the Circus Program (Drama)..1000
Oct. 12—The Shotgun Ranchman (Drama).....1000
Oct. 15—A Mistaken Calling (Comedy).....1000
Oct. 16—The Grassville Girls (Comedy).....1000
Oct. 17—The Snare (Drama).....1000
Oct. 18—The Warning Hand (Drama).....1000
Oct. 19—The Outlaw's Sacrifice (Drama).....1000
Oct. 22—The Tomboy of "Bar Z" (Drama)...1000
Oct. 23—Bringing Father Around (Comedy)...1000
Oct. 24—The Thrifty Parson (Comedy).....1000
Oct. 25—Sunshine (Drama) 1000
Oct. 26—The Ranch Girl's Trial (Drama).....1000
Oct. 29—Miss Simkins' Summer Boarder (Com.)1000
Oct. 30—The Letter (Drama).....1000
Oct. 31—The Fisherman's Luck (Comedy)....1000
Nov. 1—The Moving Finger (Drama).....1000
Nov. 2—The Mother of the Ranch (Drama)..1000

KALEM.

Oct. 4—The Village Vixen (Drama).....1000
Oct. 5—The Confederate Ironclad (Drama)....1000
Oct. 7—When Youth Meets Youth (Dr.).....1000
Oct. 9—The Belle of the Beach (Dr.).....
Oct. 9—Election Day in California (Com.)...
Oct. 11—His Mother's Picture (Dr.).....1000
Oct. 12—The Redskin Raiders (Dr.).....1000
Oct. 14—The Combination of the Safe (Dr.).1000
Oct. 16—Paying the Board Bill (Comedy)....
Oct. 16—Central Park, New York (Scenic)....
Oct. 18—The Plot That Failed (Drama).....1000
Oct. 19—The Rival Engineers (Drama).....1000
Oct. 21—The County Fair (Drama).....1000
Oct. 23—The Peril of the Cliffs (Drama).....1000
Oct. 25—The Girl in the Caboose (Drama).....
Oct. 25—New York Public School Drills and Dances (Educational).....
Oct. 26—Death Valley Scotty's Mine (Drama).1000
Oct. 28—The Power of a Hymn (Drama).....1000
Oct. 30—The Strange Story of Elsie Mason (Dr.)1000
Nov. 1—Pat the Soothsayer (Comedy).....
Nov. 1—The American Rhine (Scenic).....
Nov. 2—The Skinflint (Drama).....1000

LUBIN.

Oct. 5—His Life (Drama).....1000
Oct. 7—The Last Rose of Summer (Dr.).....1000
Oct. 8—The Moonshiner's Daughter (Dr.).....1000
Oct. 10—The Players (Dr.).....1000
Oct. 11—Mr. Fixit (Com.).....
Oct. 11—The German Singers (Com.).....
Oct. 12—The Cringer (Dr.) 1000
Oct. 14—The Uprising (Drama).....1000
Oct. 15—Gentleman Joe (Drama).....1000
Oct. 17—Red Saunder's Sacrifice (Drama)....1000
Oct. 18—Rube's Mistake (Comedy).....
Oct. 18—Meeting Mamie's Mother (Comedy)..
Oct. 19—Caught Bluffing (Comedy).....
Oct. 19—The Sporting Editor (Com.-Dr.).....
Oct. 21—Just Maine Folk (Drama).....1000
Oct. 22—In the Service of the State (Drama)..1000
Oct. 24—The Old Chess Players (Com.-Dr.)...1000
Oct. 25—The Noodle Industry (Industrial).....
Oct. 25—Down With the Men (Comedy).....
Oct. 26—The Forest Ranger (Drama).....1000
Oct. 28—An Irish Girl's Love (Drama).....1000
Oct. 29—Parson James (Drama).....1000
Oct. 31—The Heavenly Voice (Comedy).....1000
Nov. 1—Fixing a Flirt (Comedy).....1000
Nov. 2—The Family Next Door (Drama).....1000

MELIES.

Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000
Oct. 3—A Western Coquette (Drama).....
Oct. 3—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000
Oct. 17—The Judgment of the Sea (Drama)..1000
Oct. 24—A Son's Example (Drama).....1000
Oct. 31—Wrongly Accused (Drama).....1000
Nov. 7—The Smuggler's Prisoner (Dr.).....1000

ECLIPSE.

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Oct. 2—A Foe to Race Suicide (Comedy)..... 500
Oct. 2—A Trip Through Belgium (Scenic).... 500
Oct. 9—Through Derbyshire Dales (Sc.)..... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Drama).....1000
Oct. 23—In the Ossan Valley, Pyrenees, France (Scenic) 370
Oct. 23—Making Briar Pipes (Industrial)..... 330
Oct. 23—A Persistent Fly Swatter (Comedy).. 300
Oct. 30—A Race for Honor (Drama).....1000

PATHE.

Sept. 26—Glacier National Park (Scenic).....
Sept. 28—The Andrew (Acrobatic).....
Sept. 28—The Filibuster's Ship (Drama).....
Sept. 30—Pathe's Weekly, No. 40, 1912 (Top.)
Sept. 30—The Man Hunt (Special Release) (Dr.)
Oct. 2—At the Burglar's Command (Comedy)
Oct. 3—Theodore Roosevelt (Topical).....
Oct. 3—Experiments With Liquid Air (Science)
Oct. 5—A Redman's Loyalty (Drama).....
Oct. 7—Pathe's Weekly No. 41 (Topical)...
Oct. 9—Passing Gypsies (Com.-Dr.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly No. 42 (Topical)....
Oct. 16—The Lass of Glouster (Drama).....
Oct. 17—The Striped Bathing Suit (Comedy)..
Oct. 17—Submarine Fauna (Edu.).....
Oct. 19—Misleading Evidence (Drama).....
Oct. 21—Pathe's Weekly, No. 43, 1912 (Top.)
Oct. 23—The Simple Life (Comedy).....
Oct. 24—Little Raven's Sweetheart (Drama)....
Oct. 24—Olympic Games (3 reels) (Athletic)....
Oct. 26—The United States Armada (Topical)..
Oct. 28—Pathe's Weekly No. 44, 1912 (Topical)
Oct. 28—Frenzied Finance (Special Release) (Dr.) .....
Oct. 30—A Mamma Wanted (Comedy).....
Oct. 31—Jim's Partner (Drama).....
Nov. 2—Wifey's Investment (Comedy).....

C. G. P. C.

Sept. 27—The Musketeer's Conscience (Drama)
Oct. 1—A Well Washed House (Comedy)....
Oct. 1—Evolution and Life of a Silk Worm (Educational) .....
Oct. 4—A Ship Boy's Grit (Drama).....
Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons—Versailles—France (Sc.)
Oct. 11—His Country Before All (Dr.).....
Oct. 15—Max Fights a Duel (Comedy).....
Oct. 15—The Valley of Chevreuse and the Vaux de Cernay (Scenic).....
Oct. 18—The Rubber Industry in Malaysia (Ind.)
Oct. 18—The Convertible Auto (Comedy).....
Oct. 22—The End of Louis XI (Hist.-Dr.).....
Oct. 22—Old Toledo (Scenic).....
Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab (Scenic).....
Oct. 29—Whiffles, Cubic Artist (Comedy).....
Oct. 29—In the Tyrol, the Arlberg Valley (Sc.)
Nov. 1—Tragedy at the Court of Milan (Dr.).

SELIG.

Sept. 30—Bread Upon the Waters (Drama)....1000
Oct. 1—Why Jim Reformed (Drama).....1000
Oct. 2—The Pirate's Daughter (Drama).....1000
Oct. 3—The Great Drought (Drama).....1000
Oct. 4—An Assisted Elopement (Comedy).....1000
Oct. 7—How the Cause Was Won (Dr.).....1000
Oct. 8—A Motorcycle Adventure (Dr.).....1000
Oct. 9—When Edith Played Judge and Jury (Dr.) 1000
Oct. 10—Euchred (Dr.) 1000
Oct. 11—An International Romance (Dr.).....1000
Oct. 14—Monte Cristo (3 reels) (Dr.) (Spe.)..3000
Oct. 14—My Wife's Bonnet (Comedy).....1000
Oct. 15—The Opium Smugglers (Drama).....1000
Oct. 16—The Shuttle of Fate (Drama).....1000
Oct. 17—Where Love Is, There God Is Also (Dr.) 1000
Oct. 18—Subterfuge (Comedy).....
Oct. 18—The Geisha Girls of Japan (Edu.)....
Oct. 21—A Sad Devil (Comedy).....1000
Oct. 22—So-Jun-Wah and the Tribal Law (Dr.)1000
Oct. 23—Tempted By Necessity (Drama).....1000
Oct. 24—The Awakening (Drama).....1000
Oct. 25—Getting Atmosphere (Comedy).....
Oct. 25—The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan (Edu.) .....
Oct. 28—The Fisherboy's Faith (Drama).....1000
Oct. 29—Jim's Vindication (Drama).....1000
Oct. 30—A Heart In Rags (Drama).....1000
Oct. 31—Her Bitter Lesson (Drama).....1000
Nov. 1—His Wedding Eve (Comedy).....1000

VITAGRAPH.

Oct. 3—She Cried (Comedy-Drama).....1000
Oct. 4—Her Spoiled Boy (Drama).....1000
Oct. 5—The Red Barrier (Drama).....1000
Oct. 7—Nothing to Wear (Comedy) 1000
Oct. 7—As You Like It (Special)—3 reel Drama) 3000
Oct. 8—The Godmother (Com.).....1000
Oct. 9—When Persistency and Obstinacy Meet (Dr.) 1000
Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Her Father's Hat (Com.)..... 700
Oct. 11—Mammoth Life-Savers (Com.)..... 300
Oct. 12—When California Was Young (Dr.)....1000
Oct. 14—Every Inch a Man (Drama).....1000
Oct. 15—Mrs. Lirriper's Lodgers (Drama).....1000
Oct. 16—An Elephant On Their Hands (Com.).1000
Oct. 17—Father's Hot Toddy (Comedy).....
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Oct. 18—Bunny at Sea (Comedy).....1000
Oct. 19—Four Days a Widow (Comedy).....1000
Oct. 18—A Mistake in Spelling (Com.-Dr.).....1000
Oct. 19—Bunny at Sea (Comedy) 1000
Oct. 21—Four Days a Widow (Com.-Dr.).....1000
Oct. 22—The Spirit of the Range (Dr.).....1000
Oct. 23—Scenes of Irish Life at Dublin (Edu.)
Oct. 23—An Expensive Shine (Comedy).....
Oct. 24—The Toymaker (Drama).....1000
Oct. 25—Faithful Unto Death (Drama).....1000
Oct. 26—In the Furnace Fire (Drama).....1000
Oct. 28—None but the Brave Deserve the Fair (Comedy) 1000
Oct. 29—Bunny at the Derby (Comedy).....
Oct. 29—Just Luck (Comedy-Drama).....
Oct. 30—Poet and Peasant (Drama).....1000
Oct. 31—On the Line of Peril (Drama).....1000
Nov. 1—Lessons In Courtship (Comedy).....
Nov. 1—Bettina's Substitute (Comedy).....
Nov. 2—In the Garden Fair (Com.-Dr.).....1000

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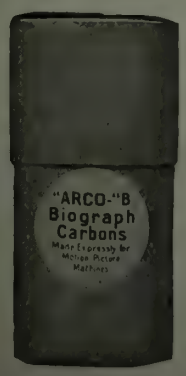

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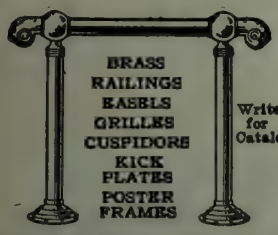

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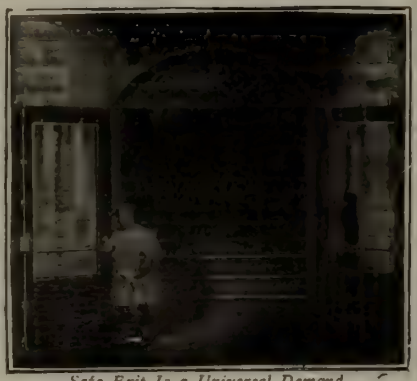

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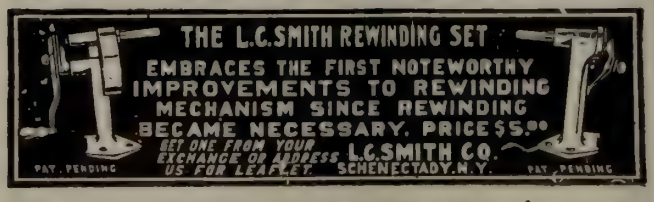
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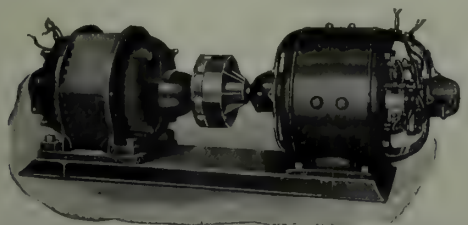

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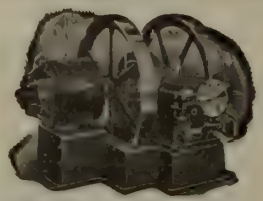

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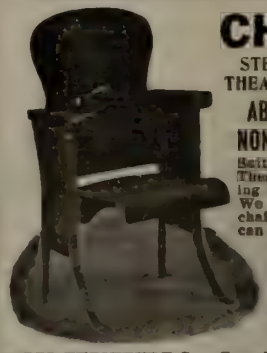

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Baird is loved by Mary, but disliked by her father, the sheriff. So they plan to elope, and an old sweetheart of Baird's, now married, agrees to aid them. Her husband misconstrues and becomes jealous. He quarrels with Baird, and when, later, he is found mortally shot, Baird is held for the crime. Only by the unwavering courage of Mary is he saved from being lynched, and when the real murderer is apprehended, the bars between the lovers are shattered. Then the sheriff relents—and consents.

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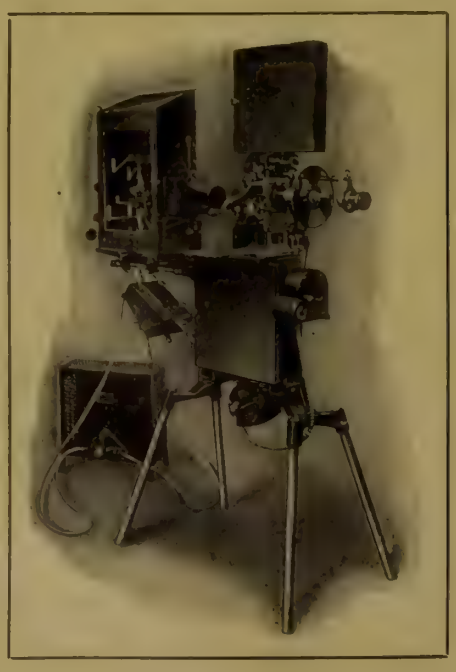

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Silent Jim" (Eclair).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

The Thanhouser Three-a-Week

Sunday, November 3

Petticoat Camp

A jolly party of young married couples lease a little island and set up a camp of their very own. But the running of it falls entirely on the wives, while the hubbys have a fine time hunting and fishing. The better halves promptly desert and start their own camp, with humorous results

Tuesday, November 5

The Ladder of Life

One man goes up the ladder, another down. They meet midway, then the story swings you to the top rung with the one and to the bottom with the other. It is a great life lesson. It will dignify your show, and silence the "picture knockers."

Friday, November 8

Through the Flames

The "big moments" in this very thrilling Thanhouser story, surpass in realism even such fire scenes as those in "Jess," "Flames and Fortune," or "The Railroad Builder." A solid brick house is demolished, an entire fire department called out and there are great leaps into life nets. The remarkable plot is itself an educator.

Coming **The Star of Bethlehem** The Most Impressive Biblical Subject Ever Issued

"FOREST ROSE," a realistic filmatization of EMERSON BENNETT'S thrilling story of pioneer days in the West. IN TWO REELS.

"MISS TAKU OF TOKIO," another feature in the Japanese series that will lend novelty to any bill. IN ONE REEL.

Thanhouser Film Corporation THE FILM SUPPLY COMPANY American and Canadian Agents *New Rochelle, N.Y.*

FIVE-A-WEEK ESSANAY

The QUALITY of ESSANAY PHOTOPLAY EXCELLENCE!

"The Letter" "The Moving Finger" "The Mother of the Ranch"

FEATURES OF THIS WEEK'S PROGRAM DE LUXE!

Released Tuesday, Oct. 29th.

"Miss Simkins' Summer Boarder"

A delightful pastoral comedy, chuckfull of the snappiest sort of breezy fun and real, ringing laughter. Eleanor Blanchard, Mildred Weston, Evebelle Prout, John Steppling and Whitney Raymond in dandy roles.

Released Wednesday, Oct. 30th.

"The Letter"

A gripping, powerful political drama of the present day, showing the sordidness of the great modern "machine." Points out a moral that cannot fail to impress deeply. Lily Branscombe, Harry Cashman, Frank Dayton and Bryant Washburn in feature roles.

Released Thursday, October 31st.

"The Fisherman's Luck"

Unquestionably the fishiest fish story on record. The amusing adventures of a braggart in losing both the biggest fish and his daughter in the bargain. Howard Missimer, John Steppling, E. H. Calvert and Dolores Cassinelli in feature laugh portrayals.

Released Friday, Nov. 1st.

"The Moving Finger"

A dramatic masterpiece. One of the most powerful subjects booked for the new month. The first wrong step of a good woman—and the bitterness of repentance as she gazes dumbly into blackest despair. Lily Branscombe, Frank Dayton and Harry Cashman featured.

Released Saturday, Nov. 2nd.

"The Mother of the Ranch"

A sensational Western dramatic subject, replete with thrilling situations and the turmoil of the present-day strife in old Mexico. A 1,000 feet of nerve-tingling excitement.

WATCH FOR IT'S COMING!

"THE FALL OF MONTEZUMA"

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3 REELS 3 REELS

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A Feature Meriting the Name

REEL REASON FILM FACTS

For the Careful Investor

Incontestably it has been proved that State Rights business is highly profitable to the purchaser. For the man already in the film business or to he who seeks lucrative investment there are few superior propositions—*when he chooses the right product.* The investor in THE VENGEANCE OF EGYPT has for assurance these affirmatives—the sterling name of Gaumont, and their sane principles, their logical viewpoint.

Uniformly above mere praise are the regular Gaumont releases. Beyond witchery of words is the result when in the instance of State Rights business, special effort is made. The Gaumont Company, realizing the colossal possibilities of feature film operations, feel keenly the necessity of producing a product commensurate with the extraordinary requirements — that there must be no variation in grade and that that grade must be premier. And upon the Gaumont principle that the interests of producer and exhibitor must be identical, is THE VENGEANCE OF EGYPT offered.

A Story Having the Potency of Poe

The theme is that of an Egyptian Princess, dead 2000 years, whose spirit is outraged by the stealing of a ring from the mummy's finger. A revenge insatiable, leaving a wake of woe extending a century's length. An atmosphere weird and interest compelling. A background of Oriental occultism wreaking the wrath of a wraith through human passions.

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GAUMONT COMPANY

FLUSHING, NEW YORK

Gaumont

THE LANDSLIDE HAS BEGUN!

Hundreds of Exhibitors, Hitherto in Doubt About the Film Situation, Now Convinced That the UNIVERSAL PROGRAM is Supreme!

The Universal's complete, sweeping and sensational victory in the "Bison" and "101-Bison" settlement has given all Universal exchanges a greater impetus than any one thing that has happened heretofore. We were not aware that so many exhibitors were awaiting the outcome of this big fight before they would decide to "demand that Universal program." We did not realize how many had been misled by false claims as to the real ownership of "Bison" and "101-Bison" films. Universal exchanges, however, have been telegraphing us all week, saying in effect:—"Hammer away on that Bison victory until every exhibitor knows the truth about it. Let them know that the Bison is the property of the Universal and that they cannot get it anywhere else!" So we say again, in order that there may be no misunderstanding:

THE UNIVERSAL OWNS THE "BISON"
THE UNIVERSAL OWNS THE "101-BISON"
THE UNIVERSAL ALWAYS WILL OWN THEM!

By the terms of the settlement, Mr. Baumann and his associates pay thousands of dollars to the Universal; surrender all their stocks and bonds in the Universal Co.; surrender the "Bison" and "101-Bison" trade-marks forever.

THE UNIVERSAL Has Always Played Fair With You!
THE UNIVERSAL Has Always Told You the Truth!
THE UNIVERSAL Will Always Continue To Do So!

You know now where you stand, where the Universal stands and where you can get the best film program in the whole wide world. Once more we say:

"Demand That Universal Program"

and get the kind of Quality that you've got to have to prosper.

UNIVERSAL FILM MANUFACTURING CO.
Union Square, New York, N. Y.

"Demand that Universal Program"

Make Every Day

FEATUR

NESTOR

"THE CALL OF THE DESERT."

Monday, October 28th.

Ben was a lover of nature. He had determined to make the pay ore yield gold. Marion loved Ben, but she wanted the city life and its mad-cap existence. Ben went with her, but when they quarreled he went back to the West. Bill's little ruse succeeded in bringing them together again. It ended just like the fairy tale. They were happy ever after.

"FATTY'S BIG MIX-UP."

Wednesday, October 30th.

In the first place, Fatty didn't want the job, and he didn't want to dress as a woman. But the pay was good, so he accepted the one and did the other. The number of comical situations which developed are too numerous to mention. A good, breezy Western comedy.

"MAKING A MAN OF HER."

Friday, November 1st.

As fast as the rancher got a new cook one of the cow-punchers married her. Emily needed a job bad and she took a chance in putting boy's clothes on and applying. Of course she was accepted. Scream after scream follows the reception of Emily at the ranch. Full of rollicking, mirth-provoking scenes.

101 BISON

"THE COWBOY GUARDIANS."

Tuesday, October 29th.

A good, strong Western, in which a good part is devoted to comedy. In fact there's more comedy in it than dramatic. A good, strong comedy-drama for the first part of the week.

"TRAPPER BILL, KING OF SCOUTS."

Saturday, November 2nd.

From the time that Trapper Bill has the first quarrel with Shunan until the big battle scene in which the Americans triumph over the Mexicans, the picture is replete with thrills. Staged with wonderful realism in the hills and dales of beautiful California.

Peeps Into The Future

Part of our regular program

"THE TRIBAL LAW" ("101"-Bison)—Two Reels. It's a Whale! Release Date Later.

"LEAH, THE FORSAKEN" (Imp)—Three Reels. De Luxe. Simply Magnificent. Released Nov. 7th.

"THE TRIBAL LAW" ("101"-Bison)—Two Reels. It's Never Had Such a Chance in Your Life. Released Nov. 6th.

IMP

"YVONNE THE FOREIGN SPY."

Monday, October 28th.

In which an American diplomat falls under the charms of a vivacious foreign spy. Though she uses her beauty to good advantage, and her schemes at first meet with success, her mission to secure important papers of state fails. Brilliantly produced.

"JOHN STERLING, ALDERMAN"—2 Reels.

Thursday, October 31st.

An up-to-the-minute political drama. It tells how a man, once a burglar, became an honest man, lived down his past and became an important member of the Board of Aldermen. It abounds with thrills as the exposure of graft is unfolded. King Baggot and a very superior supporting company make it a particularly worth-while release.

"FERDIE, BE BRAVE!" and "TAFT'S DAY AT THE BROCKTON FAIR."

Saturday, November 2nd.

A very funny comic on the same reel with an especially interesting educational topic.

CRYSTAL

"OH, SUCH A NIGHT!"

Sunday, November 3rd.

Pearl White, that vivacious little comedienne shows what a wife in a temper can do. Of course the husband went the limit when she crossed him. The funniest domestic entanglement you've seen in a good while.

On the Same Reel:

"MARRIAGE A LA CARTE."

George wanted a cool thousand from his Uncle and he used that gag "about to be married." He got the money, but he got more than he reckoned for. The Uncle insisted on the marriage and George got the thousand, but he got a wife with it. Exceptionally funny.

CHAMPION

"SUE."

Monday, October 28th.

A strong story of the Kentucky hills. You'll stare with wonderment when you see the child handling the big snake, the snake biting Virginia and the sacrifice made by the plucky mountain girl in saving Virginia's life because she wanted to "save her for Dave." Photographically beautiful, thrillingly emotional.

MIL

Saturda

"A TRAGIC

Renata married Guy because she considered it her filial learned that her heart and love were given to another, he disappointment, he deliberately sent the automobile over the Tragically beautiful.

THAT ANIMATED WEEKLY

Demand That

A Feature Day

UNIVERSAL FILMS TRADE MARK

E FILMS

POWERS

"THE COLLABORATORS."

Wednesday, October 30th.

Dick was a poet, and like all poets, he was long on the poetry and short on cash. The inevitable happened. Dick had to look for a new boarding house. Molly was in love with him and when he went away he left her his poem. The success that followed that poem is as funny as it is invigorating. Book it now.

"A DREAMLAND TRAGEDY."

Friday, November 1st.

With her awakening came the realization that her terrible tragedy had happened only in dreamland, but the dream is exciting enough to make you sit up and take notice. A new kind of dream picture, well acted, well staged.

GEM

"THE OLD DOLL MAKER."

Tuesday, October 29th.

When Lucille eloped with Villon she little realized the hardships she would encounter. Years passed and though her father had forbid her to return, he relented. A most gripping climax is portrayed when, Lucille and her family destitute, they discover a sum of money in a doll the father had sent. Pleasingly pathetic.

VICTOR

"THE REDEMPTION OF RIVERTON."

Friday, November 1st.

When the Rev. John Gibson arrived in Riverton he knew he had a big job on his hands. The town was noted for its scandal mongers and its drunkards. Gibson determined to clean it up. The way he did it and the result is most pleasing. See how Florence Lawrence, as June Martin, helped him.

ANO

ember 2nd.

WEDDING."

duty to do so. Guy thought she loved him and when he became enraged with jealousy. Maddened because of his cliff and thus ended both their lives on their wedding day.

IS YOUR ONE BEST BET

ECLAIR

"ROSIE."

Tuesday, October 29th.

Rosie was a "She," but not the kind that Mary imagined. No end of merriment after Mary returned the engagement ring. A very unique situation is portrayed when Mary and John are marooned on a desert island. Rosie was a boat, but Mary didn't know it. Comically different.

"THE TRANSGRESSION OF DEACON JONES." **Thursday, October 31st.**

The Deacon liked Dave well enough, but he didn't like the "moving picture business" that Dave was interested in. When they caught Deacon Hiram playing the "Shell game" at the county fair with the camera, Dave made the most of his opportunity when he got the reel. Plenty of fun.

"AUNT BRIDGET."

Sunday, November 3rd.

The Aunt's "fictitious" legacy scheme worked fine until the young people went to look into the matter, and then they saw how they had been tricked. They ousted the old lady before she had a chance to tell them she won a lot of money. Alive with fun from start to finish.

REX

"CAREFUL NURSING."

Thursday, October 31st.

Markham was the only sick man in the house when the nurse arrived, but within half an hour the four sons took sick. It would have been a long siege of sickness if the pugilist husband of the pretty nurse hadn't arrived on the scene of action and taught them all a good lesson.

"AN OLD-FASHIONED MOTHER."

Sunday, November 3rd.

The doctor knew his business, and the nurse was about as good as a nurse could be, but the child kept failing and the chances for its recovery were slight. Clandestinely the old-fashioned mother administers some of the kind of home-made medicine she used in years gone by and the child was saved. A beautiful theme, most prettily handled.

Peeps Into The Future

Part of our regular program

"THE TRIBAL LAW" ("101"-Bison)—Two Reels. It's a Whale! Release Date Later.

"THE DEBT" (Rex)—Two Reels. A Divine Theme Beautifully Produced. Released November 21st.

INSIST UPON HAVING

"THE SHIP OF LIONS" (Ambrosio)—Released Nov. 6th.

Universal Program

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SELIG'S WILD ANIMAL SENSATION

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Special Release for Monday, Nov. 11, 1912

A REMARKABLE, ALL-ENTHRALLING STORY OF LIFE IN THE TRANSVAAL JUNGLES. WITHOUT DOUBT THE MOST DRAMATIC, DARING, THRILLING, HAIR RAISING, SPECTACULAR TALE OF WILD ANIMALS AND HUMANS EVER PRODUCED ANYWHERE, AT ANY TIME, BY ANY MAKER. SELIG'S GREATEST WILD ANIMAL MASTERPIECE. THAT'S GUARANTEE ENOUGH FOR ANYONE. THE MONEY-MAKER OF THE CENTURY. FINEST LINE OF PAPER AND PUBLICITY AIDS EVER OFFERED ARE BEING PREPARED FOR THIS FEATURE.

BOOK THIS FILM TO-DAY! AT ONCE! SEND FOR FREE LITERATURE! About 1,800 feet

Program For Week Of Nov, 4th

Nov. 4th. The Voice Of Warning

The appealing and dramatic story of a child of the tenement districts, and her temptation and regeneration. Teaching a strong moral lesson. About 1,000 feet.

Nov. 5th. The Dynamiters

An exceptionally exciting story of the West. One sensational scene shows the blowing up of a surveying party's shack by the dynamiters. About 1,000 feet. Good Western feature.

Nov. 6th. Her Education

The story of an orphan girl of the Western range and her ambition to secure an education. Containing an excellent element of comedy and some exciting dramatic scenes. Written by Marjorie Benton Cooke. Good feature. About 1,000 feet.

Nov. 7th. Carmen Of The Isles

A romance of the South Sea Islands. A clever story told in a fascinating manner. Filled with the hot, amorous atmosphere of the Southlands. Picturesque in its backgrounds. About 1,000 feet.

Nov. 8th. The Legend of the Lost Arrow

A beautiful tale of Indian romance and sacrifice. Adapted from the original Yosemite Indian folk lore stories and myths. Cleverly portrayed. On the same reel with "Enchanting Japan," another remarkable Selig educational subject depicting the beauties of the Oriental land. About 1,000 feet.

SELIG Polyscope COMPANY

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"FLYING A" FILMS

Enjoy an Undisputed Reputation of Superiority — It took a long time to acquire and was possible only because of our untiring efforts to produce the best possible. We mean to retain this reputation regardless of the physical exertion or monetary consideration involved. Watch us!

A WEEK'S "FLYING A" RELEASE CALENDAR

MONDAY, NOVEMBER 4, 1912

MAIDEN AND MEN

A Western drama of love and disappointment.

THURSDAY, NOVEMBER 7, 1912

GOD'S UNFORTUNATE

A thrilling struggle for supremacy over a troublesome career.

SATURDAY, NOVEMBER 9, 1912

TWO REELS **THE STARBUCKS** TWO REELS

AN EMOTIONAL DRAMA OF THE SOUTH

ORDER ONE AND THREE SHEET POSTERS — ALSO FOUR PAGE HERALDS FROM YOUR EXCHANGE

SAVOY THEATRE, AMERICUS, GA.

We are running every American film released and are going to open another place here about the first of November and would like to have more Americans. Keep up the good work.
(Signed) Carl G. Wall.

WATCH FOR ANNOUNCEMENT ON **THE IDYLL OF HAWAII**

AMERICAN FILM MANUFACTURING COMPANY
ASHLAND BLOCK, CHICAGO, ILLINOIS

A FILM WITH A PUNCH!

FLESH and BLOOD

A Secret Service Sensation—Staged by the Producers of FRA DIAVOLO

ALL STAR CAST

TWO REELS ***RELEASED FRIDAY, NOVEMBER 15***

An old detective sacrifices twenty-five years of honest effort for the sake of his wife and erring son. The son does not permit the sacrifice.

Romance, thrills, tears and heart-throbs permeate the story.

Stolen jewels are hidden in an old violin case. There is a spectacular chase across house-tops. The detective's son, ashamed of himself, tries to evade his father and drops from a height of four stories, almost to his death.

ADVERTISING MATTER INCLUDES

one sheet, three sheets, heralds, slides and other miscellaneous material. Write for samples.

OTHER FEATURES

The New Love and the Old

RELEASED WEDNESDAY, NOVEMBER 6

This is a study in human nature with many original situations. His snobbish fiancee turns up her nose when he introduces her to his old mother The Boy's success had not weaned him from his "old love" and when he sees his unhappy mother suffering under the glances of his fiancee, he decided that the old love is good enough for him. He takes his mother in his arms and turns his back on his erstwhile sweetheart.

Just Hats

RELEASED FRIDAY, NOVEMBER 8

Billy is pursued by bad luck in the shape of hats. Everywhere he turns hats with a combination of circumstances conspire to effect his ruin. This is a Billy Quirk comedy with the entire Solax Comedy Cast.

Solax Company

FORT LEE, NEW JERSEY

BRONCHO FILMS

$50.00 FOR SCENARIOS. THE MINIMUM PRICE PAID WILL BE $50.00 WE WANT STIRRING FRONTIER, PIONEER, MILITARY STORIES IN TWO REELS.

Address: T. H. INCE, Director, 1712 Allesandro Street, Los Angeles, Cal.

"The Man They Scorned"

TWO REELS

Released Wednesday, November 6

He was a Jew — and a Soldier. Scorned and ridiculed, hazed and insulted, his poor heart nearly failed him, borne up only by the childish sympathy and affection of the Colonel's little girl. The crisis in his life is reached when, in a disastrous fight with the Indians, the soldiers are compelled to fly for their lives before the advancing hordes of Indians, and the Colonel's horse is shot under him. The Jew lifts his commander to the saddle and attempts to save both, but the load is too heavy and he leaps from the horse and forces the Colonel to ride on. Entrenched behind rocks on a hilltop he fights for his life, and when reinforcements arrive and rescue him he is terribly wounded. Through the tender care of the Colonel's family he is restored to health and is promoted for his bravery. The happiest moment in his life is when the troop gathers under his window and cheers him.

BRONCHO MOTION PICTURE CO.

150 East 14th Street, New York City

Mutual Film Corporation, 60 Wall Street, Sole Agents for U. S. and Canada

KEYSTONE FILM CO.

KEYSTONE FILMS

COMEDY REEL EVERY MONDAY

The Keystone Stock Company comprises the largest aggregation of famous comedians in the world, the principals being Mack Sennett, Fred Mace, Mabel Normand, Ford Sterling, and Alice Davenport. It is an All-Star Company.

A SPLIT REEL ON MONDAY, NOV. 4

"Mabel's Lovers"

Mabel arrives at the summer resort and has many lovers. Possessed of a beautiful figure, she decides to put the men to a test, and when donning her bathing suit fills her stockings with numerous bumps. When she discards her coat at the beach all the men beat a hasty retreat with the exception of one who "peeped" when Mabel was fixing up. Her next appearance in her bathing suit, minus the ungainly protuberances causes consternation among the men who have been fooled.

"AT IT AGAIN"

This picture revives the travesty on Sherlock Holmes, in which Mack Sennett and Fred Mace won unbounded popularity. A woman receives an anonymous letter advising her that her husband is flirting, and engages the detectives. They track the wrong man and spy on him, arresting him in his own home while making love to his own wife. It develops that the man is a police captain, and the "sleuths" are punished for their error.

KEYSTONE FILM CO. 150 East 14th St. NEW YORK CITY

MUTUAL FILM CORPORATION, 60 Wall Street

Sole Agent for the U. S. and Canada

LUBIN FILMS

Released Tuesday, Oct. 29th, 1912. Length 1043 ft.

PARSON JAMES

Richard James, an ex-minister, took up a claim in Barston and did fairly well. Cal Cummings, a gambler, and his wife, Frisco Nell, were requested to leave town and, Nell, fearing that the tramp across the mountains would kill the little baby, left it in charge of the parson. He accepted the charge and when old enough sent little Nellie to a convent for education. A friend offered James the charge of a church some miles away and wanted Nell to marry his son, but the parson and his ward agreed that nothing should part them.

Released Friday, Nov. 1st, 1912. Length 1,000 ft.

FIXING A FLIRT

Bill Bruce, an imitation of "a man about town," flirts with Bess Bradley, a stenographer, and invites her to dinner; she puts up a job on him, and when they are seated at the table of a swell cafe, two other girls blow in; of course they have to be invited to sit down; still later others arrive until Bill finds he has eight girls to feed. The check is much too big for Bill's roll and he has to part with his watch and other ornaments, much to the amusement of the girls.

Released Thursday, Oct. 31st, 1912. Length 1059 ft.

The Heavenly Voice

Major Lee, who is much in love with the Widow Smith, enhances his suit by getting the young village blacksmith to sing under her window just before he visits her. The ruse works to perfection until one night the singer is late, and as the Major is proposing, the welcome notes are heard on the outside. The widow investigates and finds the handsome blacksmith singing a love song to her daughter.

Released Sat., Nov. 2nd, 1912. Length about 1000 ft.

The Family Next Door

Young Bob Ford and Mary Heap resolve to get married, despite their parents, who have had a difficulty. Bob and his brother Roy gather a posse of cowboys and girls, who protect an elopement. The couple get married as the old men are held up and they escape on a train. Finally the friends coddle the old men into forgiveness.

Released Monday, Nov. 4th, 1912. Length about 1,000 ft.

JUAN AND JUANITA

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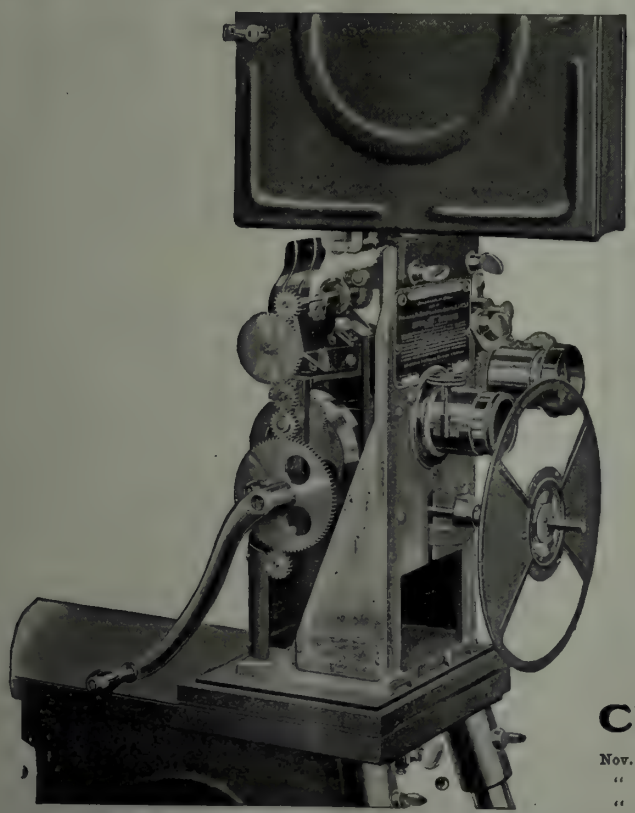

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" 6—"A Queen for a Day," by Mark Swan. 1,000 feet. Comedy.
" 8—"Yellowstone National Park, Wyoming, U. S. A." 1,000 feet. Scenic.
" 9—"A Doctor for an Hour," by Bannister Merwin. 1,000 feet. Comedy.
" 11—"The Non-Commissioned Officer, Tales from Blackwood's." 1,000 feet. Dramatic.
" 12—"Salt Lake City, Utah, and its Surroundings." 500 feet. Scenic.
" 12—"Linked Together," by Abagail Marshall. 500 feet. Comedy.
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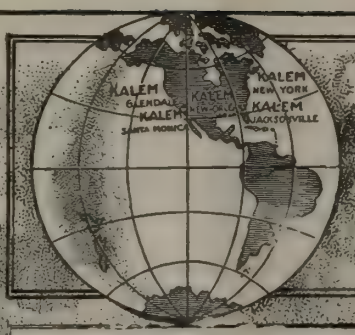

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Facts and Comments

THE MOVING PICTURE WORLD feels that it is performing a service to the cinematographic industry and especially to the exhibitors of the country by warning them of an insidious attempt on the part of a tobacco company to promote the sale of its cigarettes through the agency of the motion picture theaters. The tobacco company is sending out circulars telling exhibitors of motion pictures that they propose to "spend $500,000 a year for the benefit of moving picture theaters." The whole thing amounts to nothing more nor less than a premium scheme. The "prize" consists of "coupons" that are to be found in the packages of cigarettes. These coupons may either be cashed or used as admissions to a motion picture theater, provided of course the exhibitor is willing to enter into this bargain. We earnestly hope that no self-respecting exhibitor will lend himself to any such nefarious scheme. The proposal is really in the nature of an insult to exhibitors, for this tobacco company would never dare to offer such propositions to the theaters, or in fact to any decent amusement enterprise. The company evidently does not realize that the average exhibitor and manager of an electric theater is just as anxious to conduct his place in a clean and respectable manner as any other theatrical manager in the country. We have no doubt that the offer of the tobacco company will be rejected and resented, and that, if necessary, every exhibitor will place above the door of his box-office a card reading "No cigarette coupons accepted here."

*

It is scarcely necessary to point out the many reasons for declining the offer of the tobacco company. For years THE MOVING PICTURE WORLD and every friend of the motion picture have struggled to give to the new invention a high, useful and honorable place in our modern life. After these years of unremitting efforts we are just beginning to see the signs of a harvest. The motion picture is distinctly advancing in public esteem. Manufacturers and exhibitors more than ever realize their responsibilities toward the public. They must share very largely in the credit for the uplift of the motion picture. The industry is in a prosperous condition. The honest enemies of the motion picture have been changed into friends and the hopeless fanatics are making but little noise. Even the newspapers have begun to dissociate the motion picture from small and unwashed boys and from silly farces and dime-novel versions of the "Wild West." Everything points to greater progress and continued prosperity. If the proposition of the tobacco company were to be accepted by any considerable number of exhibitors a violent reaction of public sentiment against the motion picture will be sure to follow. The sale of cigarettes is, of course, biggest among boys. The legislature of pretty nearly every State in the Union has attempted to break up this sale or to keep it within bounds. In many States the sale of cigarettes to minors is a misdemeanor. It is reasonable to assume that this anti-cigarette legislation has hurt and hampered the sale of this particular kind of tobacco. Perhaps the tobacco company hopes to stimulate this sale by making the motion picture houses distributing centers for their wares. However that may be, there is every reason in the world for the exhibitors to refuse the part assigned to them by the management of this company.

*

The "cigarette coupon" would bring the kind of patronage which every sensible and responsible exhibitor wants to keep away from his house. It would bring the noisy rowdies, which to our own certain knowledge have ruined more than one motion picture house. The decent and orderly people of the community would shun the house where the cigarette coupon is honored. We may be very sure that the newspapers and the enemies of the motion picture generally would seek to make capital out of such a situation. They would go to the legislatures and demand further hostile legislation against the motion picture and against the exhibitor. What answer could be made to them by the friends of the motion picture? "He is thrice armed who hath his quarrel just," but no amount of eloquence can help a bad cause. Not a word can be said in defence of such a proposed alliance between the cigarette and the motion picture.

*

This is a subject calling, it seems to us, for action by the organized exhibitors. Unfortunately it is in the power of one man to injure his betters in the same calling by descending to the low level where the tobacco company has placed him. To neutralize as much as possible the action of the black sheep it is well to have the organized exhibitors take a decided and public stand against the proposition and make their position known through notices in the press or in any other legitimate manner. If there is an odd exhibitor here and there who cannot see through the scheme of the tobacco company, the action of the organized exhibitors will make it plain to the public that he stands alone and is not representative of his vocation.

*

THE MOVING PICTURE WORLD is not trying to set up a premature kingdom of the saints. We are only pleading for good and clean business methods. We think it is the worst kind of business to imperil the good standing of the motion picture for the sake of a few extra pennies that may come through the cigarette coupons. No kind of amusement can long endure if it does not in some measure enjoy the respect and confidence of the public. The motion picture does not want to be classed with anything verging on the borders of the illegal. The industry can be built up only if the foundations are solid and sure and sound. The motion picture has come to stay. If it is to be a permanent institution, if investors, whether in the manufacturing or the exhibiting branch expect a safe and lasting return on their caital, we must have public sentiment with us and not against us. We surely know by this time how much harm can be done by a hostile public sentiment. The motion picture has nobler and more profitable missions to fulfill than to help the sale of cigarettes. Sound business principles demand an emphatic rejection of this "prize package" offer.

The Picture and the Voice

By W. Stephen Bush

I CANNOT think of a perfect moving picture entertainment without the aid of the human voice. Here is a practical question, deserving the earnest and immediate study of every exhibitor who is anxious to improve the quality of his entertainment. I am not dealing with an experiment or with a theory. Wherever and whenever the human voice has been made an adjunct to an exhibition of moving pictures the result has been a gain in the receipts and a most desirable increase in prestige. Of course, the human voice must be enlisted in a proper and intelligent manner; some thought and care must be devoted to the subject. Whenever this is done I know from an actual experience of several years that it means a sure profit for the exhibitor.

The need of the human voice was felt from the very beginning of the motion picture. It was felt at once that music alone was not sufficient. All sorts of attempts were made to supply the aid of the human voice. The "illustrated song" and the cheap vaudeville owed their existence and their passing popularity to the fact that they varied the cinematographic program to the extent of bringing the human voice into play. All the efforts to produce the sound of the human voice by means of mechanical contrivances were occasioned by this same desire to supply the element of sound to the motion picture entertainment. We know why the "illustrated song" and the cheap vaudeville have failed; we know that the public has passed judgment on both, and no words need be wasted on that phase of the subject. Are the attempts to introduce the human voice by means of synchronizing devices into the motion picture theater likely to be more successful? A more perfect and satisfactory method of synchronization may and probably will be invented in the future, but will this solve the problem? We remember the furore made less than five years ago by the cameraphone, and the vogue which later the so-called "talking pictures" enjoyed. Parts of comic operas and entire acts of vaudeville had been "cameraphoned." People who cannot look below the surface thought that the "talking picture," whether produced by the synchronizer or by the man behind the screen, was going to have a great future. Fabulous sums were asked and great sums were paid for "cameraphone rights" in the cities and States of the country, and "talking-picture companies" were organized and traveled about from place to place. To-day the cameraphone and the "talking picture" are forgotten and discarded, just as the "illustrated song" and the cheap vaudeville, but the need of the human voice in the moving picture program remains and must be supplied.

Slowly but surely the best and most pleasing method of supplying the human voice has progressed in the last five years. There is no doubt that the proper lecture with the right subject has come to stay and that it is the only welcome and feasible method of connecting the motion picture with the human voice. It is not, like the "illustrated song" or the cheap vaudeville, foreign to the motion picture; on the contrary, it grows out of the motion picture and is a part of or a natural addition to the picture itself. It relates directly to the picture. The mechanical reproduction of the voice seeks to create a double illusion; an illusion of the eye and of the ear as well, and spoils both illusions. The lecture, properly selected and handled, delivered by a competent speaker, adds directly to the enjoyment of certain pictures, because we all enjoy just in the degree in which we understand. Who enjoys Italian opera best: the man who can only hear the music or the man who can understand the singers as well as he can hear the orchestra? There are at least three pictures in ten which are difficult to understand without some sort of explanation, and there are even more pictures which are greatly improved and can be enjoyed much better with a lecture. We all can readily understand that the great feature films must be accompanied by lectures, but there are hundreds of pictures, just ordinary releases, which stand fully as much in need of proper running comment while they are traversing the screen. Every exhibitor and most patrons of motion picture theaters realize this fact.

Pick out almost any great dramatic, classic, literary, historic or religious or travel film. Look at it the first time and pay close attention while it is being run. Then look at it again and you will be surprised how much more you can discover in it than on your first witnessing it. This is quite natural. The manufacturer of the picture devoted days, perhaps weeks to it, and no matter how hard he may have tried to make it perfectly plain and simple there are always some points which are brought out more forcibly by an explanation. Now, if a man of fair education and quick wit and some gift of speech will look at a picture and exhaust all its possibilities and then prepare an explanation and deliver it while the picture is in progress, it will seem like a new revelation to the members of an audience in the motion picture theater. The exhibitor who is able to appreciate this fact and to secure a competent lecturer will soon discover this to be fact, both to his pleasure and to his profit. It is, of course, important to select the right kind of pictures. In nine cases out of ten the exhibitor himself is quite able to make the right choice. The rest must be left to the lecturer.

Five years ago lectures on motion pictures, except on big features, were uncommon. To-day there are theaters with regular attendant lecturers in almost every big city and in many of the smaller towns in the country. In Chicago, Boston and Philadelphia the patrons of motion picture theaters are well used to lectures as part of the night's entertainment. To-day there are five lecturers to every two of five years ago. The progress would have been much greater had it not been for the lack of proper material in the field of lecturers. Much as the public enjoy and appreciate a capable man, just as much they reject and resent the other kind. It is the task of the exhibitor to look about him and seek after good material. It is the exhibitor who must agitate the subject of lectures to the utmost of his power, for he will be the gainer thereby. The exhibitor has it in his power to create the necessary demand, and that will surely result in the coming of the necessary supply.

Practical steps toward introducing the moving picture in the schools have been taken by the authorities of Berlin, Germany. For some time past a teacher has been devoting his attention to the subject under instructions from the government. Learning of the government's interest in the matter, two big manufacturers of machines have offered to install a perfect cinematographic apparatus on trial. The government has accepted the offer and both machines have been placed in centrally located schools. Another agent of the government has in the meantime put himself in communication with two film manufacturers who have turned out good educational films in the past.

Pictured Action, or Acted Pictures?

By Louis Reeves Harrison

An entertainment of growing popularity, so far as our country is concerned, whose value and possibilities have been known for many years in England, is comprised in what is known as "Pageantry." The Pageants are so varied that they include costume processions, cavalcades, decorated floats, outdoor performances in celebration of anniversaries, and indoor presentations of historical scenes by schools and colleges, some of the latter having high artistic and educational quality.

Pageantry is increasing so rapidly in favor among the most intelligent of our people, and the interest to which it appeals is so universal among men, women and children, that it almost constitutes a growing little cloud on the sky of moving picture production and exhibition. It is not only a new form of education which appeals powerfully to the play instinct, but it is attracting the attention of the very people now being trained in the photoplay business, including musicians and actors as well as artists and dramatists.

The process of Pageantry, as well as its aims and general nature, is so delightfully constructive, allowing people to live in the scenes they are depicting or studying, that it has taken as swift and strong a grip on widespread public favor as did moving pictures during the highest wave of their development. Pageants may be given in the open, enjoyed by all participating; the scene may extend as far back as the eye can reach, and they have traditions that go back to the times of Egyptian festivals. They are merely pictured action in the long procession, but they rise in dignity when they represent important historical events or express in dramatic form some of the activities and aspirations of the human mind.

As illustrated in the article entitled "Saved," moving pictures are seriously hampered by too much theatrical effect. As a further illustration, characters are shown in exterior scenes with exactly the same make-up used under the glare of studio lamps. A mountain maid, who should be as brown as a hazelnut, appears with deeply blackened eyes peering forth from a ghastly daub of grease paint while depicting life in the open. Indoors or outdoors, the actors are decked out in the stale old trappings of wardrobe-room absurdity and asked to perform in comedies that are nauseatingly cheap, in a mockery of melodrama that is terribly overstrained, or in those tedious adaptations which may be convenient to the producer but which have to be so smothered in explanatory subtitles that the audience turns cold before the presentation is half through.

I do not suppose that we will be able to turn out moving pictures in this primitive stage of the game without those stock properties, the automobile, the telephone and the revolver, but there is too much frenzied heroism exhibited on the screen to suit any but a small and noisy class in the audience and those ranters who have suddenly come up from the scum and residuum of our population. A man has to rise above low tastes before he can get any breadth of view on this or on any other subject. Mr. M. P. Lowbrow is our old friend, the clam, who does not know that ships sail on the sea.

When stories are told on the screen there is necessarily pictured action, just as there is picturesque action in the processions of pageantry, or in the movement of a train of cars, but the finest effects will come when we not only give broad and sympathetic consideration to the dramatic side of the acted picture, but to each scene *as a picture in itself*. We must rid the art of what is theatrically superfluous, give living dramas that stand for something, consider the composition of each scene presented, and use that artistic taste which beautifies and glorifies any work intended to make a visual appeal.

The elemental basis of interest to be found in the pageant is its stimulus to the imagination through the eye. This is the aim of any great spectacle and of any great picture. The pageant, however, has no limitations of space—it may be impressive as pictured action alone—but I know of no other form of dramatic presentation in which superfluous motion can be dispensed with to greater advantage than in what we have come to call the "photoplay." See how the painter makes a marvelous appeal with his still picture in small scope! That is what we must study in the acted picture of small scope.

There is a great deal that is wholesome and invigorating in pageantry that may be shown on the screen, but no frenzied heroism and no monotony of action, such as getting on and off trains, going up or down the steps of the house, and that wearisome form of chase in which characters fall over each other and upset the apple-carts should mar the presentation. Pictured action is the most primitive form of moving pictures, and when it is not *absolutely necessary* to the telling of a screen story it represents just so much film and time thrown away. It often injects a comedy element where none was intended, for it must be remembered that the operator of a projector can make such action very amusing in a strained situation by increasing or slackening speed.

Put yourself in the place of the audience. Consider a mass of people who have come into the theater to get relief from what is stale and tiresome. Sit with them in the rapt silence of the place, in the semi-darkness that forces attention on the lighted screen. Remember that they read and think as much as you do and possibly more. Reason it out for yourself how the working people of factory towns—according to Mary Shaw—came to be the most appreciative patrons of the Ibsen drama. Do not forget that love of the beautiful is as universal as the love of sweet voices and good music.

Present people that we recognize as akin to ourselves in their thoughts and conduct. Show them in some such struggle as all manly men and womanly women are making. Keep in mind that conduct is the key to character and lay bare the hidden purposes of actors in the drama by quiet and subtle methods—their faces are very close to ours—that our minds may enjoy our own discernment, and, for Heaven's sake, give us something to discern. Center your attention upon the characterization, or your story is a mere waste of your time and ours.

The artist who paints a still picture tells the whole story of a character at a glance. Where *you* are weak is in not giving us an inside view of the characters before they mingle and clash in the acted picture. We in the audience must depend upon elements that are purely pictorial in those whose story you are trying to tell. J. C. Van Dyke says, "A picture is a biographical statement; it is the man and not the facts that awaken our admiration; unless we feel his presence and know his genius the picture is nothing but a collection of incidents." When this becomes fixed in the mind of the producer the future of moving pictures is assured.

"The Starbucks" (American)

Reviewed by James S. McQuade

OPIE READ'S romantic drama, "The Starbucks," has been enacted in pictures for the first time, by one of the American Eastern stock companies. The scenario, which is based on the play, has been written by Omer F. Doud, who is in charge of the American's scenario department. Mr. Doud has displayed fine constructive skill in his treatment of the story, the incidents being well connected and interest sustained with increasing intensity until the climax is reached. The scenes have been selected with nice judgment, and their pictorial representations are marked by excellent studio and out-of-door work. Producer Wm. J. Bauman is to be congratulated on these interior and exterior scenic effects and for his able direction of the acting force.

It required a careful study of the characters and much painstaking rehearsal to present to us correct types of the men and women who lived in the secluded Tennessee region, where the story is placed. Most likely, Mr. Read, who is familiar with these types, and who appears in the impressive role of Jasper Starbuck, rendered valuable aid in determining the manner of their portrayal and in the selection of costumes and properties that contribute atmosphere to the production.

The play made a big hit about fifteen years ago. It had successful runs in the old Daly's Theater, New York, and in the Dearborn Street Theater (now the Garrick), in Chicago. Mr. Read afterwards wrote the book from the drama, and its sales ran over the million mark. Only another work of his, "The Jucklings," had greater popularity.

Opie Read's impersonation of Jasper Starbuck in this fine two-reel American subject will rather astonish many of his friends, who had not even dreamt of his possessing latent histrionic talent. They have known him, and remember him delightfully, as novelist, playwright, newspaper man and lecturer; now to discover that he has scored a distinctive hit in the leading part of a strong photoplay will arouse all the pleasing emotions called forth by a valuable find. No man knows better than he the inner working of the mind of Jasper Starbuck or the outward manifestations of such working. We can therefore accept Mr. Read's impersonation not only as the nearest but also as the truest yet given of the stalwart old mountaineer.

The big frame, the strong features, the easy, quiet poses of the old man are all there. We enjoy his whimsical, purling humor when his good wife is made the object of his genial shafts, and we fear the outbreak of the smouldering volcano in his breast when Lije Peters is around. His goodness of heart, as shown by his protection of the weak, affects us strangely when we remember the lightning swiftness of his vengeance. And the pride of his race and the conscious innocence of wrong fill us with admiration as he stands before the United

"Jim Starbuck Meets Mrs. Mayfield," from "The Starbucks" (Copyrighted by American Film Mfg. Co.).

States Judge, in chambers, at Nashville. The ferocity of his nature, when aroused, is revealed only once. That is when he confronts Lije Peters in the Judge's chambers and nearly chokes him to death. It is a thrilling scene, and Mr. Read has realized all its possibilities without going beyond them.

The Lije Peters of C. M. Devere is a powerful characterization. The make-up alone is sufficient to stamp him a villain; but supplemented by Mr. Devere's forceful acting, the villain becomes a devil. The brutal face, the cruel snarl of the lips, the ruffianly courage and the persistent deviltry of the man are all caught in the pictures.

Another strong characterization is given by William Lee, in the role of Jim Starbuck. In this figure is concentrated the comedy of the drama as revealed in pictures. In the play, the "lazy niggah," Kintchin, was a droll, amusing character; but in the photoplay it is impossible to bring out the pith of the humor. Mr. Lee in dress, gait, mannerisms and action gives a quaint and amusing depiction of the gawky young mountain preacher.

Lou Starbuck has an excellent double in Miss Logan; Mrs. C. R. Smith gives fine character shading to the part of Mrs. Jasper Starbuck; Eugene Bonner is impressive and dignified as Judge Elliot; Tom Elliot is capably sustained by William Morse, and Miss Maynon Steward takes the role of Mrs. Mayfield acceptably.

The camera, photographic and technical work are in full keeping with the uniform merit of the production.

CHIEF CHARACTERS IN THE CAST

Jasper Starbuck.....Opie Read
Mrs. Jasper Starbuck.....Mrs. C. R. Smith
Lou Starbuck, their daughter.....Miss Logan
Jim Starbuck, their nephew.....Wm. Lee
Judge Elliot.....Eugene Bonner
Tom Elliot, son of Judge Elliot.....Wm. Morse
Mrs. Mayfield, sister of Judge Elliot..Maynon Steward
Lije Peters.....C. M. Devere

Mrs. Mayfield, sister of Judge Elliot, of Nashville, dispirited over the dissolution of an unfortunate marriage, sits moodily in the Elliot home and broods. Judge Elliot, one-armed and a stern old veteran, finds it impossible to control her.

The Judge's son, Tom, intensely fond of his aunt, suggests that they go forth in search of adventure into the Tennessee mountains. Mrs. Mayfield eagerly seizes the chance of escape from fashionable boredom. Straightway they make arrangements, and a few days later arrive in the heart of the hills and in the midst of a civilization so primeval and natural that Mrs. Mayfield's delight knows no bounds.

They arrive at the home of Jasper Starbuck, a giant mountaineer, whose strong but simple nature, quaint philosophy and fearless courage charm the city folk and furnish a needed balm for the gentle, wounded nature of Mrs. Mayfield.

In the days that follow, Tom and Lou Starbuck, Jasper's daughter, learn to love each other. Jim Starbuck, a country preacher and nephew of Jasper, pays a visit to the Starbucks at this time. Long-legged, awkward and extremely diffident, but possessed of a soul that revels in the beauties of Nature, and also possessing a quaint backwoods eloquence and dauntless physical courage, Jim Starbuck appeals strongly to the imagination of Mrs. Mayfield. They are thrown much together, and love comes before either realizes it. Only big Jasper Star-

"The Arrest," from "The Starbucks" (Copyrighted by American Film Mfg. Co.).

buck, with his keen eye and whimsical humor, discovers the secrets of both couples.

Adjoining the Starbuck property is the home of Lije Peters, a bully but not a coward. He is also passionate, unscrupulous and murderous in his likes and dislikes. He loves Lou Starbuck, but the girl spurns him, and his smouldering anger quickens into revengeful hate.

Near the Starbuck home, old Jasper has made moonshine whisky without a Government license, just as his father and grandfather had done before him, and just as many of the residents in the neighborhood did. It was no secret, and the United States officers had long ceased to penetrate the deadly hills for offenders. Eager for revenge on the Starbucks, Lije Peters applies for the position of Deputy United States Marshal. In the meantime he makes many trips to the Starbuck home, and threatens old Jasper, demanding the hand of his daughter and loans of money.

One day Lije's appointment came. Soon afterward he and two deputy marshals from Nashville wreck the Starbuck still. Jasper Starbuck, who had many notches to his credit on the stock of his Winchester, oils that weapon and goes out after his enemies. Twice he had a bead on them and twice he lowers his rifle, remembering that his daughter Lou is now the wife of Tom Elliot and that his nephew Jim has married Mrs. Mayfield. He hurls the rifle from him and then goes down to meet the officers. He is taken to the jail at Nashville, where he awaits trial with all the fortitude he can summon.

Tom Elliot had telegraphed his father acquainting him with his own marriage and that of his aunt, but failed to give the maiden name of his wife. In reply, Judge Elliot writes his son a good-natured letter of congratulation. Incidentally he mentions that he is about to try an old soldier named Starbuck for moonshining, and that the prospect was anything but pleasant. The news brought the honeymoon couples post haste to Nashville. Mrs. Jasper Starbuck, who had become lonesome in her mountain home, also came to the prison to see her husband at this time.

Out of respect for Jasper Starbuck, as a veteran, Judge Elliot decides to try the case in his chambers and not before a jury. The old soldier's plea is so eloquent that the Judge pardons him. At this moment Tom and Lou and Mrs. Mayfield and Mrs. Starbuck arrive on the scene. The Judge learns for the first time that Jasper Starbuck is the father of his son's wife, and inquires why the old soldier had not acquainted him with the fact.

"Jedge," he replied, "it would have looked like I was a-cringin'. I know how to bleed for my country, but I don't know how to beg for myse'f."

"The Starbucks" will be released on Saturday, November 9th. It will be treated as a regular release and not as a special.

SCREEN CLUB NOTES.

The charter of the Screen Club has been received during the past week.

Carpenters, decorators and plumbers are at work on the new clubhouse, in West Forty-Fifth Street near Broadway. It is expected that the new home of the film men will be ready for occupancy within the next thirty days.

J. V. Ritchey, of the Carlton Motion Picture Company, this week mailed to Secretary Calder Johnstone his check for life membership.

The next meeting of the club will be held at Bryant Hall, Sixth Avenue, just south of Forty-Second Street, on Saturday evening, October 26, at 8:30 o'clock. At this time the final payment on initiation fee and the dues for the first six months will be collectible.

The board of governors are holding weekly meetings, much of the time being devoted to matters connected with the new quarters.

"Silent Jim" (Eclair).

By G. F. Blaisdell.

RED BLOOD bounds through and abounds in this story. It is a tale of the Great Northwest and of the equally great Northwest Mounted Police. This wonderful constabulary has been the theme of many strong stories—for the pages of fiction and for the screen. Well it may have been. It has had a history which has been the pride of the English-speaking race. Policing thousands of square miles of wild country, the troopers have stood as the symbol of that civilization at the edges of the great country which through these widely scattered human instruments imposed the law of the British Empire upon white man and red man.

"Silent Jim" is portrayed by Alec Francis. This splendid actor finds here a real opportunity to display his talent. We who have followed him—in the Eclair company and before that in Vitagraph stock—know that he has ability of high order. Perhaps in no picture in which he has appeared has this been more plainly apparent. Adding to the attractiveness and effectiveness of his work is the fine support assigned him.

Miss Barbara Tennant is always charming. She is one of the fortunate few screen artists who, blessed with her full share of fair face and supple figure, joins to these most desirable endowments real ability in character portrayal. As Jacqueline she has the role of a backwoods coquette, pleased alike with the attentions of the polished spendthrift son of an English family and the handsome, smiling Baptiste, the

Scene from "Silent Jim" (Eclair).

half-breed trapper, who showers her with presents of rich fur. But when the test comes she is a real woman. Besides these, there is the sergeant of the mounted police—a rugged figure, topped with strong face. Mr. Johnstone is peculiarly fitted for the portrayal of the sergeant. He brings to the film an experience gained as a member of one of Uncle Sam's crack cavalry troops. Mr. Frazer plays Baptiste. The work of the entire company is uniform—convincing; the illusion is present from the start.

Just a word as to the settings. With a few exceptions, "Silent Jim" is a story of outdoors—of forest and crag and mire. The exceptions are the interior of the trading post and the home of Jacqueline. The photography is excellent. As to situations, the resumé of the story will show that there are tense moments, but the action is rapid—snappy, speedy.

"Silent Jim" was a trapper of the Northwest. Periodically he sought out a trading post, that he might exchange his furs for supplies. He never talked. On one of these visits the men sitting about the post chaffed him on his silence. He had refused liquor. Suddenly the trapper faced the men around the long wooden tables—police, trappers and idlers. "I came here from England to become a man," he told his

hearers. "I, too, wore the uniform; they said I disgraced it—then took it away. I lost it because I loved a girl—and I love her still."

The scene dissolves. Jim is shown as a young man in the garb of the city. He meets Jacqueline and falls in love. There is a rival, a handsome half-breed, with a winning smile and a "way with the women." Baptiste brings to Jacqueline presents of handsome furs. There is no misunderstanding between the men; there is a very definite understanding. Jim receives his appointment to the Mounted and is congratulated by his friends. Scarcely has he received his equipment than he is ordered to bring in a murderer. He has seen two men struggling on a cliff. He finds the body of one at the base. Also he catches a glimpse of a fugitive. It is Baptiste. Jim follows the half-breed, right to the cabin of Jacqueline. The mounted man wastes no words. He takes Jacqueline from in front of a closet door and shoots through it. He pulls back the door. His quarry is not there. Baptiste has escaped as the door was opened. The closet had no wall on one side. Jim goes in pursuit. He is lured to quicksands, in which he sinks to his waist. Baptiste comes back to him and taunts him and

Scene from "Silent Jim" (Eclair).

invites him to shoot. Jim throws his pistol at him. Baptiste picks up the weapon and leaves Jim to his fate.

Night falls. Jacqueline is asleep. The rays of the moon strike through the window and fall on her face. Baptiste has worried over the mounted man caught in the mire and determines to save him. With the aid of a pole he pulls the now unconscious Jim from the water, puts him on his back and starts for the cabin of Jacqueline. In the meantime the troopers have received instructions to bring in Baptiste, dead or alive, the daughter of the half-breed's Indian victim having brought in word of her father's murder. Baptiste takes Jim to the girl's cabin. Jacqueline is aroused and Jim is thrown on the bed under the window. Baptiste hears the approach of the troops and steps out. As he is making his escape he is discovered by the sergeant. The officer follows and is just about to shoot the fugitive, when Jacqueline picks up a gun and rushes to the window. Jim is now conscious and sits up. He sees the girl taking aim at his sergeant. He sees the sergeant aiming at the man who had drawn him from the mire. Jim takes the weapon from the girl. As the sergeant raises his pistol his arm drops. He has been shot in the hand. Other officers rush into the house. The rifle is in Jim's hand. The sergeant enters wounded. Jim is stripped of his equipment.

Baptiste escapes. He returns for Jacqueline. Jim finds her ready to depart; he knows with whom she is going. There is a strong scene as the unsuccessful rival takes Jacqueline in his arms and kisses her. The girl is in doubt She does not resist. It is love for one, pity for the other who saved "the" one—saved him for her. There is a twilight picture on a rocky summit. By the side of a campfire the outlaw stands with the girl he has won.

The scene dissolves. "That's my story, boys," says Jim, simply. A gray-mustached trooper goes over to him and shows him a scar on his hand. It is the sergeant. They shake hands. Quietly Jim takes up his gun and departs. The eyes of all follow him. As we bid good-bye to Jim he is kneeling on a hillside. He reaches into his kit and draws out a bit of hair-ribbon—a relic he had found in Jacqueline's deserted cabin—which he had preserved for twenty years.

COMING KLEINE FILM RELEASES.

An excellent historical production, a thrilling drama, and an interesting three-subject reel containing two industrials and a travelogue will be released by George Kleine this coming week.

For Tuesday "Mosques and Turkish Palaces in Northern Africa" spreads before us many beautiful edifices of the Church and palatial homes of the nobility in the cities of Northern Africa. After seeing these gorgeous buildings with their marvelous inlaid walls we are strongly impressed with the beauty of the architecture of that region. "Straw Hats Made in Florence, Italy," shows the entire process—the selecting of the straw, plaiting of the straw by hand or machine, drying the hats, shaping and ironing, and, indeed, every step up to the final finishing.

To complete the reel, another industrial entitled "Venetian Lace Workers" will be especially interesting to the women in the audiences. We are shown close views of the lace under the deft fingers of the expert workers. It is a most interesting film throughout.

For Wednesday the Eclipse offering, "A Race for Honor," describes in a highly dramatic manner how a courageous girl saves the reputation of her father and sweetheart which the former so thoughtlessly risked, from a terrible disgrace. Her presence of mind and forethought, when a quick deci-

Scene from "A Head for a Head" (Cines).

sion is absolutely necessary, and her fearlessness when duty demands that she make the perilous ride in the motor car, stamp her as a true heroine. The race between the fugitive and pursuing car is certainly a "thriller" and holds one breathless to the very end. This release will prove a credit to any program.

"A Head for a Head" is the Saturday Cines. Laid in the days of the French Revolution, the film certainly reflects the horrors and terrors of that awful period in history. The story deals with the experiences of Vigot, a poor gardener's son, who becomes an ardent follower of the great leader of the revolutionary party, Robespierre. On account of his untiring devotion and tremendous energy in the cause of the "terrorists," Vigot becomes a prominent leader of the revolutionary party. But as so many of those peasants did when endowed with great power, he wreaks a frightful vengeance upon the aristocrats who despised and abused him in former days. However, another side of his character is shown; he loves the daughter of his former employer, a proud nobleman who has just been guillotined, and later, when she herself is thrown into prison to await a similar fate, the devoted fellow obtains her release by bribery. But the matter is soon brought to the ears of Robespierre, who signs Vigot's death warrant. Even his former deeds and zeal in behalf of the new government cannot save him; his head must be taken in place of hers. The principal roles are very well taken throughout and this fact, together with the great scenes showing crowds of people in the characteristic costumes of the day, render a film deserving of the highest praise as a historical production.

"The Debt" (Rex)

By G. F. Blaisdell.

THIS is a strong story. More than that, it is strongly acted. It is a story abounding in dramatic situations. The interest is established in the initial scenes, and it holds all the way through the two reels. Adding to the realism of one part of the picture is a view of a train wreck. Producer Vail has builded well; he also has been fortunate in the men and women who composed the cast.

It must be said, frankly, that "The Debt" is a picture for adult audiences. The young children will not comprehend it; to them its significance will be lost. Older children, perhaps, should not see it. It is a matter for each exhibitor, knowing his clientele, to determine for himself. Very likely also the drama, virile as it is, will have to be guardedly handled below Mason and Dixon's line. There is a racial as well as a moral situation.

Jack Warren, the son of well-to-do parents, has been carrying on a flirtation—and a flirtation which cannot be described as of the harmless sort—with Zema, an octoroon in the employ of his parents. As the story opens, Zema is begging Jack to do that which the ordinary conventions of society demand a man shall do when he has won the affections of a woman—fulfill his obligations—take her to the altar. Zema is on her knees. There is no question as to her love for Jack. But her lover has no intention of publicly acknowledging the love he has so ardently if privately professed. He spurns the woman at his feet. In the first place, actually he is in love with Beatrice Blake, with whom also his brother Paul is in love. Jack goes straight to

Scene from "The Debt" (Rex).

Beatrice. Zema watches the two as they stroll out into the fields. She sees Jack kiss Beatrice. She realizes then the full significance of the disaster—of the tragedy—that has come into her life.

Paul also has been a close follower of the action of Jack and Beatrice. He goes the way of the wanderer—and he goes a long way from home, off by himself. Zema has not given up hope of winning Jack. In an appeal to him, she exclaims, "God Almighty never intended one law for the white and one for the black." She throws to the ground the money Jack offers her.

Zema has a brother, Jim. His brotherly eye has noted the distress of Zema. He has also wondered at the sudden departure of Paul. He jumps at conclusions. Zema, anxious to shield Jack, tells her brother that Paul is the one guilty. There is a distressing scene. The brother has no knowledge of Paul's whereabouts. In three months, however, Jim sees Paul enter his home, having been summoned back on account of the illness of his mother. He follows him. Zema is watching the two. Now she is in terror that her brother may do harm to Paul before she can tell him of Paul's innocence. Zema enters the house, Paul, coming into the same room, discovers Zema kissing Jack's photograph. "Jack promised to marry me," she explains to Paul. Zema's brother, Jim, entering the window from the piazza, draws a pistol. Zema grapples with him, secures the pistol and throws it through the window. In self-abnegation Paul assumes his brother's guilt.

A little later, as Paul is by the window, a note is passed through by an unseen hand. It is from Zema. She tells him she is going away—she cannot bear to have him sacrifice himself for his brother's debt. The following scene shows Zema going "into the night and nowhere," a slight figure silhouetted against a sky from which the sun is sinking.

A year later, Paul at his cabin in the woods sees Zema, faint and weary, approaching with a babe in her arms. A dissolving scene shows Jack and Beatrice, happy; there is a baby here also. The flash fades. Paul goes to the aid of Zema. It is a dramatic situation. Toil and trouble have done their work. Zema is buried near the cabin. Paul picks up little Minna, caresses her, closes up his cabin and starts further west.

Twenty years later Minna starts east to study music. Paul puts her on the train and kisses her good-bye. On the train Minna is seated in front of a young man who immediately shows his interest in her in the ways so well known to travelers. He hands her his card. "Bert Warren" is the name it bears. "Why," says Minna "my name is Warren, too." Their conversation terminates abruptly. They are both thrown to the floor. There has been an accident. We see the cars overturned, the locomotive, broken up, on its side. Bert is dragging Minna through a window of a burning car.

Back in the West Paul receives a letter from Minna telling him that she is desperately in love, adding: "We are going to be married. Isn't it strange? His name is just like ours, Warren; and he has an uncle named Paul." The two are

Scene from "The Debt" (Rex).

on their way to Bert's home. Paul goes out of the house and mounts a horse in haste. He goes to the telegraph office and sends a message.

At Jack's home all is in readiness for a wedding ceremony. The clergyman has arrived. Beatrice is happy in her son's happiness. As the ceremony is about to begin Jack is handed a telegram. He reads it and collapses. "Stop wedding," it says, "Minna is the daughter of yourself. She is Bert's sister. Am coming." It is signed Paul. To the distressed inquiries of Beatrice, of Bert and of Minna, the broken father, whose sin has found him out after all these years, can only say: "She is my child." Beatrice puts her arms about Minna and leads her away.

Bert upbraids his father. Jack reaches in a drawer, takes out a pistol and goes into an adjoining room. Bert keeps a hand on the knob, but he makes no move to prevent what only too plainly is going to happen. Paul rushes into the room as the pistol is fired. Minna goes out into the night. She, also, is paying the debt. In the window, in the light reflected from the moon, stand mother and son. The son puts his hand in his mother's.

A month later Minna has reached the grave of her mother, out in the forest. We leave her, standing as did her mother many years before, outlined against the sky—and doomed to follow her mother's weary footsteps.

"Gar El Hama"

Three-Reel Great Northern Release.

Reviewed by Louis Reeves Harrison.

THIS is the story of a daring criminal. It is not a record of his crimes, but a glimpse of his marvelous activities in escaping pursuit after a large reward has been offered for his apprehension. Gar el Hama belongs to the essentially egotistical group of those who live for themselves alone and in opposition to organized society. Such men are not always criminals—they may rise high in business or politics—but their desires and motives are primitive enough to center on "self" as a creature existing wholly apart from all others.

Self-motives actuate all individuals of the male sex; they are the mainspring of effort; but they are more acutely conscious among the unthinking, being modified by training and worldly experience and under complete subjection the moment a man realizes that he must be of use to his fellows in the finest sort of way to command their interest and respect. Gar el Hama is a true type. He is only impelled by elementary instincts. For him life is competition between man and man, with all advantage on the side of the crook if he can keep out of jail. One reason that such a character is of interest to us is that the moral and intellectual development which has made us segregate those who expect to survive by acts of violence has not wholly eliminated their instincts from us. On this account we often feel a sneaking sympathy for the fellow we know to be in the wrong.

Scene from "Gar el Hama" (Great Northern).

Sympathy is enlisted for Gar el Hama at the outset by his very helplessness. He is lying unconscious in a field, not far from a railroad track. He is noticed by some workmen riding on a handcar and they stop from those kindly motives which play no part in the makeup of outcasts. They carry him on their car to a crossing where there is a workman's cottage and make an effort to revive him. The cottager goes on his bicycle for Doctor Watson, an intelligent young practitioner, and the latter visits the scene in his motor car. Motion, motion, motion.

The story begins when Watson recognizes in his patient the noted criminal, Gar el Hama, for whom the police are searching. In proof, Watson shows the cottager a newspaper in which a picture and description of the very man lying unconscious in the house. The doctor goes to inform the police and the cottager takes the paper to his wife—being a married man, he must tell her all about it—and their indiscreet conversation is overheard by the patient. Gar has recovered consciousness during the medical examination, but has been cunning enough to sham until he learns whether or not he has been identified. He overhears the communicative cottager and lays a plan of action.

It is now hammer and anvil between Watson and Gar el Hama. The latter asks the cottager to bring him a glass of water. He thus gets the man within reach. He rises suddenly from the couch and overpowers the teller of secrets and ties him securely. He then runs out to where the handcar is standing and compels one of the workmen at the pistol's point to drive it at full speed. Watson rouses the police and they secure the use of a locomotive. In the chase that follows are some of the best pictures of the kind ever shown.

We are given a very even view of the handcar in motion, the pictures being taken from a car preceding it at the same speed, and the dramatic action is enhanced by this near view of the criminal under exciting circumstances. All the fear and hate in his composition are shown under very unusual conditions. The acting of the man who assumes the title role is magnificent at times, especially when it is a matter of life and death for him to escape.

In the pursuit we are given a still more interesting view of the track from an entirely new point of observation. We are looking through the cab window of the locomotive with the engineer; we can see far ahead on the curves—the criminal is there—and the pursuit begins to have a sense of peril for us when it is discovered that on this single track there is a train coming the other way. Between the engine of the police and Doctor Watson and a far-distant train dashing forward to collision is the criminal on the handcar. He makes a flying leap from it, as he had already done from a train when found lying unconscious in the field, but lands safely and disappears. The engines are brought to a standstill in time to prevent a head-on collision, with the hand-car between them and the police discomfited.

We now follow the criminal through a most extraordinary series of solitary adventures. He completely disguises himself and finds his way to wharves. He slips into some moored boats like a river rat. He pulls these by main strength to what appears to be a sewer opening and enters it with as much confidence as a gentleman would the rear door of his mansion. It is the rear entrance of his mansion. There is a trapdoor from the sewer to a pipe-room, a chamber filled with water mains and other conduits. From this pipe-room he ascends to a secret door in his own house and enters a dark chamber completely equipped

Scene from "Gar el Hama" (Great Northern).

with a theatrical wardrobe, almost enough to start a moving picture business.

The arch criminal completely divests himself of one personality and assumes a character that is in startling contrast to his natural one. It seems that he leads a Doctor Jekyll and Mr. Hyde sort of an existence. Converted to an eminently respectable and benevolent-looking gentleman he reassumes his social place as the president of a society for the prevention of crime. In this role he is visited by Doctor Watson in relation to a threatening letter received from the notorious Gar el Hama. Watson gives up the letter and is about to depart when he is pushed through one of the many secret contraptions of the place and thrown into the pipe-room. He manages to find the trap door, but it lets in a flood of water—the tide has risen—and the doctor is nearly drowned.

His wife goes in search of him and, having more sense than the police, directs their suspicions to the unsuspected president of the crime-prevention society. It is through her that the villain is finally trapped, but while this is going on we are kept in dire suspense about the fate of brave Doctor Watson. Every now and then we are given glimpses of him struggling in the pipe chamber, the water rising higher and higher each time, till we wonder how in the world he is to escape. After all of our anxiety on his account, it is a very simple matter—*he swims out.* Friendly hands bear him to where his plucky little wife is directing the arrest of the highly accomplished villain. The doctor and his wife embrace, and we think it is all over, but it is not. Gar el Hama has another picturesque and interesting adventure on his way to prison, effecting another marvelous escape, but he is finally captured and the play has a consistent and artistic ending. It is a thriller.

"A Head for a Head."

A Thrilling Cines Historical Drama Released November 2nd, by George Kleine.

This story is laid in the days of the French revolution, that terrible period in history known as the "reign of terror" when oppression, poverty and injustice drove the people of France to rise up in rebellion, to seize the government and when they had the power in their own hands to wreak such a terrible vengeance upon the aristocracy who had ruled them so mercilessly. In this tide of popular uprising, men lost their reason, they became beasts and wildly shouted for blood, the blood of their former oppressors.

The Cines Company has put out a number of subjects of this French revolutionary period, "Madame Roland," "Josephine," and others which depict the life in those dread times most realistically. The costuming of the characters, the settings, backgrounds and acting in the productions are worthy of the highest praise.

"A Head For A Head" deals with the experiences of Armond Vigot, a humble gardener in the employ of the rich Marquis Besler. The fellow is madly in love with Beatrice, the daughter of his proud master, and seeks every opportunity to be near her. When she walks in the beautiful gardens he follows her at a respectful distance, but at the same time he sees no incongruity in the idea of the Marquis' daughter marrying a humble gardener. "Is he, a democrat, not the equal of anyone and has he not a perfect right to marry even a member of the aristocracy if he so desires?"

One day Vigot discovers Beatrice asleep on the parapet encircling the lagoon in the garden, and sinking upon his knees, takes her hand and fervently kisses it. At this, Beatrice awakes and seeing Vigot at her feet and realizing what he has done is filled with indignation and rushes off to her father to tell him of the insult that has been offered. Her father and brother immediately go in search of Vigot and after angrily reprimanding him for his audacity, discharge him from the estate. Vigot defends his actions protesting that he is as good as Beatrice and meant no offense, but he is forced to leave, vowing vengeance upon these aristocrats for their mistreatment.

Vigot journeys to Paris, where he soon becomes one of the most violent of the revolutionists and is extremely active in dealing frightful venegeance upon all aristocrats. He becomes the right hand man of Robespierre and the two are known to their followers as the Tiger and the Hyena on account of their terrible ferocity. Vigot receives information as to his old employer's whereabouts, and remembering the former insult, soon brings an indictment against him, with the result that the Marquis is arrested and cast into prison.

At the trial Vigot strongly supports the accusation and the Marquis is condemned to the guillotine. A few days later the prisoner with other victims of Robespierre's tyranny, is carried through the crowded streets amid the execrations of the populace to the guillotine. As it happens Beatrice recognizes her father in the fatal cart and unfortunately her screams are heard by the crowd, who demand that she also be placed under arrest.

At the trial she is identified as an aristocrat and is condemned to death in spite of the vigorous defense of Vigot, who uses all his influence to save her from the awful fate, but in vain: she is carried back to prison to await her execution. Then commences a terrible struggle in Vigot's mind; shall he sacrifice all his great power and ambitions upon the altar of love, and rescue Beatrice, or permit her to meet her fate.

In the end, love conquers and Vigot determines to use all his influence in securing the escape of the object of his affections. By bribery he attains his purpose and Beatrice is once more free. She is full of gratitude to her humble admirer, but cannot love him and the two part never to meet again. The discovery of Beatrice's escape and Vigot's treachery soon become known. He is summoned before Robespierre and there confesses what he has done. The officers are called in and Vigot is carried to the place of execution, where he meets his doom for the sake of the one he loves better than life.

Scene from the Cines Film, "A Head for a Head"—Released Nov. 2, 1912, by George Kleine.

Hunting the Game of a Large City.

Three Reel Kinograph Feature.

By G. r. Blaisdell.

THERE is a new film man in town. He is Fred Henius, formerly of Pittsburgh. For the past ten years Mr. Henius has been known in the Smoky City as a technical photographer. In that time he has handled with marked success many large contracts in industrial and commercial photography—advertising large projects has been his specialty, among these being a three-reel subject for one of the great electrical companies and a three-reel review for one of the large steel companies. In the course of his work he has had much experience in what is tantamount to stage settings—the designing of model salesrooms, drawing rooms, kitchens, workrooms—in fact, presenting by means of the camera the best and strongest features of a given subject. In this work naturally one of the greatest difficulties has been the artificial lighting of interiors so as to bring superior results. As much of his work has been with the motion picture camera Mr. Henius has acquired a knowledge of the film game that has sharpened his interest in motion pictures of the public variety.

This summer Mr. Henius took a two months' vacation and visited for the first time in fifteen years his native city, Copenhagen. In the course of his stay he met socially the heads of the Kinograph Company of Copenhagen. He was urged to visit their plant and accepted the invitation. Mr. Henius was enthusiastic over the high quality of the photography and the good judgment and skill displayed in the settings and also in the ability shown by the artists—Mr. Henius has been a close follower of the stage. When the suggestion was made to him that he accept the American agency he agreed without hesitation. On his return Mr. Henius organized the Kinograph Company of America, of which he is the president and general manager. His associates are substantial Pittsburghers.

The Kinograph Company of Copenhagen maintains no stock company. The players who interpret Kinograph subjects—and only two and three reel features will be produced—are selected with great care from the leading theaters of Copenhagen. It is intended for the present to market two reels a month. The first film of the Kinograph Company to reach the United States is "Hunting the Game of a Large City," which is being shown to prospective State-right buyers at Mr. Henius' offices in 145 West Forty-fifth Street, where he has installed the latest model Simplex projector. The picture easily bears out Mr. Henius' preliminary statement as to the grade of the photography and the high technique. It is strong also from a dramatic standpoint, especially in the third "act," as the sub-title so aptly describes it. The film will be released the latter part of November.

The story is written and staged by Einar Zangenberg, who also plays the principal part. It is a tale touching two grades of society—the well-to-do and the less fortunate. Perhaps the more notable characteristic of the film is its action—sharp, quick. There is literally something doing every minute. The escape of the thief in the third act, where he utilizes the telephone wires running from one house to another, climbing over and on them, is something new in motion pictures, and is as thrilling as it is novel. The capture of the thief on the great cantilever bridge as it swings wide of its moorings, the culprit breaking away from his captors a moment later and plunging into the stream, is another sensational incident. In fact, there are many points in the action of this picture which sets up in an observer's mind a comparison with the work of one of the most famous American producers.

The story opens in a broker's office. The broker is in financial straits. Mr. Kaer, a trustee of an estate, about to start on a journey, enters and borrows from the broker $2,000, leaving as security papers greatly exceeding in value the amount of the loan. The broker in turn hypothecates the securities with a usurer, the bonds to be returned only on presentation of the receipt. The broker takes the money and goes to visit his friend, Ann, a woman as unscrupulous as she is handsome, with whom he is in love. Ann is entertaining at the time one of her friends, also of questionable character. Handsome Charles retires. The broker is affectionately greeted. Ann tells him her creditors are pressing her. The broker takes out his pocketbook and gives her several notes.

Charles goes to the Doll's House, a saloon of unpretentious type. There he meets his companion, the Corkscrew, a big man with strong face. Charles reads in a newspaper that he is suspected of burglary. He tells the saloonkeeper. The barmaid overhears the talk and goes to inform the police.

The broker bids Ann goodbye and starts home. On the way he is taken ill. The Corkscrew, who has left the Doll's House, helps the broker into the saloon. When the broker is revived he discovers the loss of his pocketbook. Charles had just left the Doll's House, the saloonkeeper having given him money to escape. On his way to the railroad station he finds the purse. He goes straight to Ann's home and shows her his find. She recognizes it and demands that he return it to the owner. She looks at the papers, sees the usurer's receipt, and realizes the contents are of greater value than is represented by the banknotes.

The police already are on the hunt for the missing pocketbook. A detective in disguise goes to the home of the Corkscrew. That wily person penetrates the make-up of the representative of the law and pulls from his chin the false whiskers. He invites the detective to depart. The officer pretends to do so, but instead goes to the floor above, takes from his pocket an auger and starts to bore through the floor. The Corkscrew, who has been joined by Charles, hears him and runs upstairs. Charles escapes. The detective climbs through the skylight, lets himself through a window on the floor below, and also escapes to the street.

At the close of business in the office of the broker that distressed individual receives a note from Mr. Kaer announcing his return and stating that he will call for his securities that evening. When the broker is at his wits' end Charles enters and returns the pocketbook. The broker, telling Charles there can be no question as to the honesty of a man who would return that amount of money, asks him if he will go to the usurer's and bring back some papers. Charles agrees and the broker writes a bogus draft.

In the home of the usurer there is a pretty domestic scene. The daughter is sitting by the side of the money lender, whose face has lost its habitual aspect of cupidity and assumed a benevolent look. As Charles comes the two go to the office. The usurer throws back the door of the safe. Charles sees the banknotes inside, but he dares not touch them. The money lender takes out a bundle of notes and papers. The securities are among them. As the old usurer turns to put back in the safe the papers unconnected with the transaction he slips on the floor, his head strikes the door of the safe and he falls, unconscious. Charles tries to open the safe, but the money lender in falling has closed and locked it. The thief gathers all the papers in sight, including the forged draft, and goes to the home of the Corkscrew and then to the broker's office. There Charles is given money and hurriedly departs. Mr. Kaer calls for his securities and gets them.

The Corkscrew agrees with Charles that he must immediately get out of the city, the usurer never having recovered consciousness. He disguises the thief with a false beard. With the money the broker has given him new clothes are purchased by Charles. The thief enters the railroad station, but the train gates are shut in his face. The detective standing close by has recognized him. Charles goes to visit Ann. He is joined by the Corkscrew. The detective follows the pair. They find the broker in Ann's home.

The detective, as have many plain-clothes men, has friends in the same grade of society as contains those he most frequently hunts. He visits a woman friend and she displays an invitation to attend a party Ann is to hold that evening. He is asked to go as escort and consents. He arranges with policemen to enter the house on signal. In the home of Ann there is revelry. At the order of the plain-clothes man the police enter. The Corkscrew turns out the lights and his great bulk bars the door. Charles escapes. He is followed to the roof by a policeman. Through the skylight Charles climbs to the apex of the roof. There are telephone wires strung to the next house. Over these the fugitive climbs, slipping from one to another and looking every moment as if he would fall to the ground. He reaches the next house while the policeman looks on, helpless. He enters the window and goes to the street. There he finds his way barred by other policemen. He returns to the roof, crawls again through a skylight, lets himself to the edge of the roof and jumps into the stream.

The police pursue in a rowboat. Charles swims to the shore and runs along the waterfront. He reaches the great cantilever bridge just as it swings free from its moorings. The police jump and just make the rapidly moving structure. They get their hands on their quarry for a moment, but he breaks away and jumps into the water. Charles reaches the landing platform, but his weakness overcomes him. The police find him face down in the water, unconscious. As he is dragged ashore Ann rushes to the landing place, but to her entreaties there is no response from the fugitive. His account with the law has been settled.

Motion Picture Exhibitors' League

ENTHUSIASTIC TEXAS CONVENTION.

Exhibitors of the Lone Star State Organize League, Elect Officers and Select Houston for Next Convention.

MORE than one hundred motion picture exhibitors from nearly every city in the state gathered at Dallas, Texas, on October 15 and 16, and participated in one of the most enthusiastic state conventions of exhibitors that has been held in some time. Interest in the convention was increased by the presence of President M. A. Neff, of the National League and the state league of Texas was organized with a whoop.

Meetings were held in the hall of the Dallas Chamber of Commerce, the first session being called at 2 o'clock Tuesday. It was an open session and President Neff addressed the exhibitors assembled upon the importance of organization, telling them what had already been accomplished by the National and State Leagues now in existence. When Mr. Neff concluded the convention adjourned until 1:30 o'clock Wednesday afternoon. Immediately after the adjournment Gaumont and Universal cameramen took motion pictures of the exhibitors.

In the evening at the Oriental Hotel there was a banquet given which was attended by almost all of the exhibitors, and this was a great success. There were talks made by Messrs. Morris Wolf of Houston, Anthony Xydias of Houston, Mr. Fairman of Bryan, Tex., Mr. M. A. Neff, and as a surprise, Miss Martha Russell, leading lady of the Essanay Film Company of Chicago, was called upon to make a short talk—and told the exhibitors how moving pictures are made.

The business session of the league on Wednesday was most enthusiastic, and the election of the coming officers and the selection for the next state meeting was warmly contested. Houston was selected as the place for the 1913 meeting, and the race was between Houston, Ft. Worth, and Beaumont, and was entered into with much spirit by the delegates from these respective cities. However, Houston won it and certainly deserved to win, as they were the bright lights during this convention. They came in a special car, special costumes, and you could not move without seeing or hearing the Houston delegates.

Next was the election of officers. Morris Wolf, of Houston, was elected president; Clyde M. Blanchard, of Beaumont, 1st vice-president; L. J. Locke, El Paso, 2nd vice-president; John C. Penn, of McKinney, treasurer; Moye Wicks, of Houston, secretary; T. P. Finnegan, national vice-president.

After the convention had adjourned, the Houston delegates announced that they would give a banquet to their members in honor of getting the 1913 convention.

Mr. Neff, the president, certainly accomplished wonders during this convention, and it was the decision of everyone who attended that he was the right man for the place.

Too much credit cannot be given Mr. T. P. Finnegan, who had charge of the convention, and who almost single handed made every arrangement. If all the exhibitors in Texas were as alive as Mr. Finnegan, this state would be further advanced than it is at the present time in the moving picture industry. The film exchanges took an active part in the convention and also deserve credit.

Manufacturers represented were the Exhibitors' Advertising Company, of Chicago; the Simplex Moving Picture Machine Company, of New York, and the National Cash Register Company, of Dayton, Ohio.

The following exhibitors were present:

C. M. Crawford, Waco; Dave Goodlett, Georgetown; H. F. Groene, Merkel; G. Birchwald, Winters; E. N. Moorman, Denton; Jno. C. Penn, McKinney; Jim B. Wilson, Sherman; E. S. Little, Denison; Maurice Wolf, Princess; B. J. Parker, Dixie; M. H. Goodman, Isis; Moyo Wicks, Gem-Vaudette, Houston. L. S. Trammell, Paul Burraco, Geo. P. Brown, Jr., Wm. Geibig, J. J. Solan, C. E. Merris, Anthony Xydias, B. W. Billings, J. H. Fisher, Wyndham Robertson, Houston. Philip Rich, Richmond; A. Y. Clayton, Rosenberg; E. J. Lamkin, Greenvalley; Oscar Adwan, Hubbard; Ed Besserer, Austin; G. W. Crawford, Post City; F. A. Mis, Post City; A. Bandy, Litlle Rock, Ark.; G. K. Jorgenson, Galveston, Tex.; W. O. Jorgenson, Dallas; E. E. Belcia, Dallas and East Texas. J. C. Clemmons, Beaumont; Beatrice Fairchild, Sherman; John I. Pithman, Beaumont and Port Arthur; Theo. E. Clemmons, Beaumont; John Morris, Jr., Jacksonville; H. Mulkey, Clarendon; J. N. Byrd, Frost; Clyde N. Blanchette, J. C. Couch, Jr., Beaumont; C. W. Halley, Uvalde; Lon Bacon, Uvalde; M. C. Witcher, Dublin; N. Luis, Wolf City; Nat S. Luis, Farmersville, Tex.; Bob Bryan, Honey Grove; J. L. McKinney, Weatherford; E. O. Kirkland, Weatherford; W. T. Boie, Honey Grove; R. F. Cornes, McKinney; Henry Putz, Dallas; L. J. Locke, El Paso; W. G. Wood, Cleburne; W. A. Fairman, Bryan; D. Orville Reese, Bryan; E. R. Russell, Dixie; G. H. Judin, Cisco; Jno. Cole, Beerville; Jno. Cole, Golind; H. B. Robb, Big Springs; H. B. Robb, Sweetwater; H. A. Shaw, Dallas; Don E. Lewis, Cooper; U. R. Oliver, Dallas; Thos. D. Garner, Corsicana; M. L. Levine, Corsicana; J. M. Duncan, Clarksville; Jas. A. Woodall, Carthage; B. C. Bell, Palestine; O. A. Engelbrecht, Palestine; R. A. Cunningham, Gainesville; R. A. Carter, Dallas; W. F. Cornes, McKinney; Chas. E. Hodkins, Chicago; J. M. Robb, Big Springs; J. D. Shelton, Cameron; E. H. Phillips, Ft. Worth; G. E. Fussell, Eagle Lake; L. V. Fussell, Eagle Lake; W. D. Nevills, Dallas; N. Lewis, Tyler; M. D. Singleton, Dallas; E. C. Robinson, Winnsboro; Chas. Kimball, McKinney.

One of the features of the convention was the publishing of a "Universal Convention Daily" by James B. Kelly, of the Consolidated Film & Supply Company, of Dallas. The "daily" was a pretentious affair chock full of good stuff concerning the meeting and the people who attended it, and must have made a great hit.

CALL FOR PENNSYLVANIA EXHIBITORS' MEETING.

Secretary George H. Roth of the Pennsylvania State League announces that a meeting of exhibitors of that state will be held in Harrisburg, Pa., Monday, Nov. 11, 1912, for the transaction of business of importance. It is the intention to enter at once upon the task of thoroughly organizing the Exhibitors of the State and a large attendance at this meeting is desired.

NEW HAVEN EXHIBITORS BUSY.

Mr. C. K. Kazanjian and F. M. Hill, motion picture theater men of New Haven, Conn., were in New York last week getting points for a constitution and by-laws for the New Haven exhibitors' association, of which they are active members. They announced that Mr. John Gentile, first elected president of the New Haven organization, had resigned and that Mr. Samuel Eskin had been chosen to fill the vacancy.

PRESIDENT NEFF COMING EAST.

It is rumored that President Neff, of the National Exhibitors' League, will visit New York early in November for a trip among the exhibitors in this and the New England states.

MAJESTIC SUIT AGAINST OLD SALES COMPANY.

The Majestic Motion Picture Company is conducting two suits for conspiracy against the Motion Picture Distributing & Sales Company and the individuals and manufacturers who were interested and active therein. In the United States Court the defendants attacked the complaint of the Majestic Company, but the complaint has been sustained by Judge Lacombe. In the suit in the New York Supreme Court, Judge Bishoff has sustained a demurrer to the complaint, which is to that extent a victory for the defendants. The attorneys for the Majestic Company, however, state they will either promptly take an appeal or perhaps procure leave to amend the complaint. This action arose out of the refusal of the Sales Company, about a year ago, to grant the Majestic Company equal privileges with its members.

CHICAGO LETTER

By JAS. S. McQUADE

IT appears that there still exists among certain exhibitors of moving pictures the tendency to employ unfair and reprehensible means to swell their business. One of the most despicable, because it misleads and disappoints the public, and works loss and hardship to honest competitors, as well as great evil to the manufacturers of films, is the practice of billing, by posters and banners in front of a theater, the titles of film subjects which are not shown on the screen within. This is worse than downright theft, because it is malicious, and works greater injury.

In justice to exhibitors, it is gladly acknowledged that the practice is now rare. The formation of the Moving Picture Exhibitors' League of America has been a great force in stamping out this and other evils, but the men who persist in the practice will find they can be reached and punished by legal procedure, in cases where a city ordinance does not cover the fraud. In Cleveland such an ordinance is in effect, and the exhibitor who is guilty of such an offense is punished by fine or imprisonment or both. It would be well if the M. P. E. L. of America pushed the passage of such an ordinance in cities throughout the country.

During a conversation with George Kleine, after his return from a recent visit to New York, he chanced to mention a case of this kind, in which he is very much concerned at the present time. He kindly gave me the following interview on the subject which, I believe, will be read with interest by exhibitors and manufacturers:

"When passing the Crystal Hall theater building of the Automatic Vaudeville Company on Fourteenth Street, near Broadway, New York, Tuesday, October 15th, I saw a large banner strung across the front announcing 'The Lion Tamer's Revenge.' Displayed above the banner was a large poster showing a sensational lion scene, which did not remotely resemble the genuine film of this title, nor the film on exhibition, and other posters of various exciting designs were spread in front of the building.

"This is our special feature release of October 21st, and as no prints had as yet been delivered in New York, and in no case were they to be exhibited before October 21st, I came to the conclusion that the banner was shown to mislead the public and that our copyrighted film of that title could not possibly be seen in the theater.

"I telephoned my New York attorneys, who told me that they had already received information from two different parties interested in the reward offered for notice of copyright infringements, to the effect that this subject was announced by this theater, and that the film being shown was a Selig animal release of many months ago.

"This brought up the question which has been discussed more or less for some years past, of the use of misleading announcements in posters, which are usually very sensational, and do not illustrate the film that is being shown. The city of Cleveland has already paid attention to this question, and I understand that it imposes a penalty for misleading the public in this manner.

"As a title, either of a book or play, cannot be copyrighted apart from the book or play, under the present construction of the copyright law, this offense will have to be reached under other laws.

"My attorneys expressed the opinion that an action would hold against an exhibitor who displays in front of his theater the title of a moving picture film, but who does not exhibit the genuine film advertised under this title, particularly when the original subject had been well advertised, and when it seems palpable that the intention of the exhibitor is to cause the public to believe that the advertised film is being shown in the theater.

"Laying the foundation for legal action, I have given instructions when next a similar case arises to obtain evidence by making a photograph of the front of the theater, including the posters, and to procure two or more credible witnesses who have seen the misfit film exhibited in the theater that shows the false poster or banner, and who can testify that it is not the original film advertised under that title.

"All right thinking exhibitors and others interested in the business will agree with me that it is not only a fraud upon the public to induce them to enter a theater expecting to see an advertised film, and then to show them something else that does not follow the poster in any way, but that it is also a rank injustice to the maker of the film that is being shown under a false title, as well as the owner of the advertised subject."

Kewanee, Ill., People See Themselves in Pictures.

W. J. West, manager of the Grand and Majestic Theaters, Kewanee, Ill., writes that he has had big success with a film, made under his direction and at his own expense, showing views of his home town.

"I have crowded my theater for four days and have made a handsome profit out of the venture," he writes. The accompanying paragraphs from a Kewanee paper describe the nature of the film and the interest with which the presentation of the pictures was awaited:

"There is almost an entire reel of pictures including the automobile parade, a run of the fire department, march of the G. A. R. Veterans, shop and street scenes, motorcycle races, and our winning football team in action. In addition to this very interesting and amusing picture the management of the theater will put on two more reels making a 50 minute show.

"Many inquiries have been made at the box office of the theater as to when the pictures would be shown. Local interest in the attraction is keen, and for this reason the pictures will be exhibited four days which will give all a chance to witness them."

"When Wilderness Was King."

Selig's great historical, three-reel subject, "When Wilderness Was King," has kept the interest of the older generation in Chicago on keen edge, ever since it was learned that the Selig producing forces were engaged on it. Over a year has been consumed in preparations and, with the exception of a few changes to be made in certain scenes, the negative is completed.

Members of the Chicago Historical Society have been especially interested in the production, and have watched its progress with eager eyes and hearty enthusiasm. The following letter to Wm. N. Selig from O. L. Schmidt, a prominent member of the Society, will convey some idea of the successful accomplishment of the big task undertaken:

"Permit me to thank you for your courtesy in permitting a partial, preliminary demonstration of your moving picture, 'When Wilderness Was King,' at the Chicago Historical Society.

"It was a most wonderful demonstration of the massacre history of Fort Dearborn, remarkable in its truthfulness and instructive to even those who were well versed in the subject. I, of course, know that romantic and taking picture effects must be worked into such a show, but I am still marveling at the faithfulness with which the actual historic data stand forth.

"I am not alone in this opinion but others, better versed than myself in these affairs, were equally impressed. For instance, Colonel Eastman, an old local historian and writer on these subjects, at present at the head of the Statistical Department of the City of Chicago, expressed his admiration to me. I could mention many others. I write this letter so as to express my esteem to you for putting this historical tragedy on the stage in such a manner.

"We may possibly take the liberty of asking for another representation of the drama when completed at the Chicago Historical Society, but the terms of this would be arranged with you. We would then make an endeavor to secure a very representative audience so that in every way we could make a memorable evening of the affair."

Mammoth M. P. Palace For Minneapolis.

I had the pleasure of a call, at The World office, one day last week, by William L. Harris, president of the New England Furniture and Carpet Co., Minneapolis, the largest house furnishing establishment in the Northwest. Mr. Harris was accompanied by Ceceil Bayless Chapman, a leading architect of Minneapolis, and J. M. Loughlin, Chicago representative of the Minneapolis firm.

Mr. Harris informed me that his firm has decided to build a mammoth palace for moving pictures, on property of the firm bounded by 7th and 8th Streets and First and Second Avenues, in the home city. The block is 330 feet square, but only one-half of it will be used in the scheme decided upon. The half block is 330 feet by 165 feet, and it is planned to build modern stores of one story, facing on Second Ave., 8th Street and First Ave. A private street, 30 feet wide, will be opened in the center of the block, running from First to Second Ave.

The plans afford numerous entrances and exits, combining

perfect safety with striking modern conveniences. Among the latter are refreshment sections, on the right and left of the auditorium. These sections will be raised two feet or so above the level of the floor of the auditorium proper, and will afford a view of the screen while patrons are partaking refreshments. The ground floor of the amusement palace will seat 1300 people and the balcony 900. An added feature of the structure will be a summer garden extending over the roofs of the stores already referred to, and affording a promenade about one-eighth of a mile in length.

Excavations for the building have already been started and construction will be rushed, so as to have everything completed as soon as possible after the first of the New Year.

Chicago Film Brevities.

Miss Kathlyn Williams stopped over in El Paso, at her father's home, on her journey to the Edendale studio. Miss Williams was given several impromptu receptions during her stay in the Texas border town. On her way to El Paso she was recognized on the train by several passengers, who introduced themselves and made her journey very pleasant.

* * *

Mr. and Mrs. P. W. Alexander of Nampa, Idaho, were visitors at the World office last week. Mr. Alexander is part owner of the Orpheum Theater in his home city. While here they visited the Selig and Essanay plants and were much delighted with their experience. They left for home Sunday, October 20th. Mr. Alexander stated that he had changed his service from the Salt Lake branch of the G. F. Co. to the Portland branch. Mr. Tschumy, Mr. Alexander's partner, will take an automobile trip through California, Arizona and New Mexico on Mr. Alexander's arrival.

* * *

Augustus Carney has joined the Essanay's Eastern forces and will propably remain throughout the winter. He will be engaged in comedy work.

* * *

C. M. Christenson, national secretary of the M. P. E. L. of America, stopped over in Chicago on Friday for a few hours on his way to St. Louis. Wm. J. Sweeney accompanied him. While in St. Louis they transacted business with the new insurance company connected with motion picture theaters.

* * *

Up to, and including, the last week in October, American releases will be made on Monday, Wednesday and Thursday. Beginning with the first week in November, and subsequently, American releases will be made on Mondays, Thursdays and Saturdays.

* * *

The Animated Weekly representative took moving pictures showing the departure of Theodore Roosevelt, from Mercy Hospital to the railroad station. Watterson Rothacker was in charge of the camera squad. Mr. Rothacker left for Portland, Oregon, on Monday evening, October 21st, on a business trip. He will remain one day in Portland and will thence proceed direct to New York City.

E. S. PORTER RESIGNS FROM UNIVERSAL.

Announcement was made on October 19th by Mr. Edwin S. Porter, of his resignation from the Universal Film Manufacturing Co., to take effect at once. Mr. Porter has also disposed of all his holdings and financial interest in the corporation. This leaves him free to devote all his time to his favorite project, The Famous Players Film Co., in which he is interested with Mr. Daniel Frohman and Mr. Adolph Zucker.

For a long time Mr. Porter has been planning to get away from the weekly release routine and devote his expert ability to the making of bigger and better productions unhampered by time limitations. In his new surroundings he will be fancy free and will have carte blanche, plus all the time he wants to do things right. Mr. Porter is a wealthy man and money will be a secondary consideration in comparison with the pleasure he can obtain from his art.

Temporarily Mr. James Carleton will be Mr. Porter's successor as technical director of the Universal until the permanent man is decided upon.

BIG MIRROR SCREEN FOR NEWARK, N. J.

A new theater is being built by John C. Eisele at No. 80 Belleville Ave., Newark, N. J., in which is being installed the biggest mirror screen in the state, at the cost of $1,200. It was sold by the Mirror Screen Co. of Shelbyville, Ind., through their New York representative, G. A. Manning. The size of this mirror screen is 13 ft. 6 in. by 18 ft.

AS TO THE EXHIBITORS' BALL.

President Sam Trigger of the New York State Exhibitors called at the World office during the week. Asked about the Exhibitors' Ball, he remarked there were things doing. Some of these are:

William Sulzer, Democratic candidate for Governor of New York, will be present.

The members of the Screen Club will give a "first part" of a minstrel show, with King Baggot as interlocutor and John Bunny as one of the end men. The Screen Club will have two boxes and also two special tables. A hundred tickets will be sent to the club for the use of the members.

A letter has been received from "Pop" Lubin stating that he will be present, with as many of his actors and actresses as he can bring with him.

Maurice Costello and Miss Florence Lawrence and King Baggot and Miss Alice Joyce will be at the head of the grand march.

General Sales Manager Wright of the Kalem Company has given assurances that he will be present with the whole force of Kalem players, and has engaged a box for their accommodation.

A letter has been received from "Pop" Rock asking for the reservation of two boxes for the Vitagraph players and also two tables.

John Bunny has been very insistent on the setting aside of a table for himself, in order that he may adequately take care of some of his many friends.

Joe Engel, of the Universal, has engaged four automobiles and a private band for his party.

Harry Raver has engaged two boxes for the use of himself and his friends.

Three bands have been engaged for the great event, and they are under contract until 5 A. M.

Orders have been received for more than 700 tickets from up the state. Vice-President Cornell of Syracuse has engaged a special car, which will be attached to a train making stops at the principal stations. Anyone desiring to take advantage of this car may obtain information from Mr. Cornell.

A. B. Coleman, chairman of the Ball Committee, has disposed of more than 500 tickets among Jersey exhibitors.

James Wallace, chief of the Bureau of Licenses, who has just returned from his honeymoon, will be present at the ball with Mrs. Wallace.

Mr. Trigger has sent a special invitation to Woodrow Wilson, and the president of the exhibitors has reason to believe Mr. Wilson will be present.

"And don't forget to state," concluded Mr. Trigger, "that the date is November 14; the place Palm Garden, Lexington Ave., and 58th St. And also that we are going to have a regular time."

PURELY PERSONAL.

Thomas H. Ince, general western manager of the New York Motion Picture Company for their Coast studios, is now vice-president of the Broncho Film Company, producers of the Broncho brand, which are made by the same producer and associates as formerly made the Bison 101 pictures.

Richard Spencer, editor of scenarios for the New York Motion Picture Company, is back at work in California following his recent vacation trip in the East, which included a stay in New York. While here Mr. Spencer greeted many old friends—and made many new ones.

Edwin B. Hesser of the home office of Kinemacolor left New York Wednesday for a week's trip to Chicago.

Miss Evelyn Francis, who for a long time has been playing leads in Champion films, was cast in Vitagraph's "Four Days a Widow," taking the part of Helen, Marjorie's friend. Miss Francis, while young in years, has talent and a good personality, and has made a distinct success on the screen.

Mr. Warner, the "features" man, announces that Mr. Thrash, formerly connected with the Consolidated Exchange of New Orleans, has taken charge of the Warner's Features" office at Dallas, Texas. The Feature Film Company of New Orleans, has taken the agency for "Warner's Features," and will have exclusive control of Mr. Warner's productions in Louisiana, Alabama and Mississippi.

SARAH BERNHARDT'S "LA TOSCA."

The sole rights for New York State for the above money making feature has been secured by Messrs. Weinberg & Samwick, of 32 Union Square, New York City. Some of the managers that have already booked this classic report record receipts.

Exhibitors should be careful in booking these various features and do business only with the State Right owners, otherwise they may be liable for damages.

Dobbs' Alaska Pictures

Marvelous Motion Views of Scenes and Life Amid Ice and Snow.

MUCH has been said about the wonders of Alaska. There have even been motion pictures showing something of those wonders. But it remained for Beverly B. Dobbs, explorer and cinematographer, to bring Alaska to our firesides.

Beverly B. Dobbs.

Mr. Dobbs is almost a resident of Alaska, having lived there for the past fourteen years and taken an active part in the development of that wonderful country. Being a photographer and familiar with the moving picture camera, he made the most of his opportunity to record upon the films in Alaska as it is lived by the natives and the people who have gone to that region in search of wealth and adventure. After all those years of exploiting and picture making, Mr. Dobbs decided to come to the greater centers of civilization and show the wonderful scenes he had taken.

It will be impossible for us here to describe at length the interesting pictures which Mr. Dobbs has brought with him He has some 20,000 feet of truly fine pictures—fine in a photographic sense and highly instructive in an educational way. At a recent private exhibition in the auditorium of the American Museum of Natural History, New York City, a representative of the Moving Picture World had the pleasure of viewing a number of Mr. Dobbs' subjects. There were shown at that time "The Ice Packs in the Arctic," showing a great stream of ice which flows through Bering Straits with irresistible force in the spring of each year. Native sea hunters on their expeditions in search of game; dog teams; the pursuit and capture of a polar bear. All is vividly depicted as though seen by one's own eye instead of that of the camera.

There were "Living Picture in the Arctic," showing the Eskimo following his daily vocations and taking part in dances and other amusements.

Eskimo Boy with Reindeer.

There was a cruise to Siberia in the trading schooner "Sea Wolf," showing the rugged coasts of Siberia; trading with the natives by the light of the midnight sun with pictures of Siberian natives.

Another series show the "United States Mail Dog Team,"

Eskimo Seal Dance.

and the method of carrying the mails over the ice and snow; an Eskimo boy with a reindeer; an Eskimo mission.

The most interesting series is entitled "The Walrus Hunt," in which Mr. Dobbs engaged. Walrus are shown in their native haunts, basking in the warmth of an ice floe; the method of killing and securing the skins and tusks. The final scene in this series was taken from the deck of the schooner and shows hundreds upon hundreds of walrus floundering about in the water with elephantine grace. For they weigh as much as 5,000 pounds each.

Scenes were also shown of the mining operations at Nome, with the miners sluicing the gold from great heaps of pay dirt;

Sluicing Pay Dirt at Nome, Alaska.

dredging it from the beds of rivers and from the ocean beaches, or washing it out of the hills by the hydraulic process. No better pictures of this phase of life in Alaska have ever been shown.

In many respects Mr. Dobbs' series of motion views has never been equaled. Clearness of photography is the finest that has ever come from Alaska, and the subjects are enlivened by scenes of great interest throughout. This is the first time Mr. Dobbs has brought his films to New York, but they were on exhibition for 350 nights at Chicago, where they eclipsed all other exhibitions in point of attendance. It is Mr. Dobbs' intention to give public exhibitions of his pictures in New York and to market them throughout the United States and foreign countries by the State rights plan as outlined by his advertisement in another page of this issue of the Moving Picture World.

A MONTGOMERY BOOSTER IN TOWN.

The Moving Picture World wishes to acknowledge a pleasant call from Mr. C. E. Buchanan, of Atlanta, Ga., who is a member of the Board of Directors of the Montgomery Amusement Company and one of the Montgomery Boosters. Mr. Buchanan is a very prominent business man of Atlanta and is largely interested in the Montgomery enterprises.

"The Miracle"

(Four Reels—Continental Kunstfilm Co.).

Reviewed by W. Stephen Bush.

"THE MIRACLE," as produced by the "Continental Kunstfilm Company" of Berlin, Germany, comes very near to the best productions of cinematography. It is a work of rare artistic excellence and should please all kinds of audiences. It is distinctly spectacular, "adapted to excite wonder and admiration by a display of pomp and scenic effects." "The Miracle," indeed, is far more than that. It possesses in a high degree that accuracy in settings and costumes, which is but too rarely found in purely spectacular productions. Its story, though old and simple, is rich in dramatic incidents, all of which are natural, striking and full of life and action. The work of some master hand, heretofore unknown on this side of the water, is plainly discernible in every inch of the four reels. The gifted artist shows his talent and his skill in many ways, often too subtle almost for analysis, but never failing in their effects upon the audience. There can be no question, that much time was spent on this production and that every detail was carefully considered.

"The Miracle" is based on an old legend, well-known in all Catholic countries. In the sanctuary of a convent—thus runs the story—there was a miraculous statue of the Holy Virgin, the object of the special veneration of the nuns and the faithful generally. One of the nuns yielding to the entreaties of a young knight deserted the sisterhood and forgetting her solemn vows ran off with her lover. The Holy Virgin, not wishing disgrace to

Scene from "The Miracle" (Continental Kunstfilm Co.).

fall upon her convent, descends from her pedestal in the sanctuary and takes the place of the faithless nun. The latter is soon afterwards discarded by her lover and she enters upon a life of sin, shame, sorrow and suffering. In the end she comes back to the convent, where she learns from the Madonna herself, how her absence had been hidden from the other nuns and pouring out her grateful prayers before the altar, upon which the Virgin resumes her place as a statue, she returns once more to the peace of the cloistered shades.

This plot, essentially the same as that of Maeterlinck's famous play which had such a successful run in one of the Broadway theaters during the last season is in the films much amplified and elaborated. Various incidents and episodes, more or less closely connected with the main story are introduced. Beatrice's stay among the robbers is strongly reminiscent of "Ingomar." I must add, that every one of the additions and elaborations was cleverly conceived and splendidly executed. They afforded a grand chance for superb scenic displays and the dramatic movements of large groups of men and women. Of this chance the makers of these films have made the best possible use. They have re-created a bit of medieval Europe with such skilled realism and lifelikeness as is rarely found even in the best of pictures. We see the ancient castles of the feudal barons; the turreted bastions, in which the look-out held his steady vigil; the roomy chambers with their rounded panes of leaded glass and their triumps of the wood-carver's art in the shape of solid and handsome chairs and tables; we admire the rich and yet chaste and elegant costumes, setting off the human figure to such advantage; we get a glimpse of how the men and women of those days thought and lived and acted, what manners they had and how great the power was of lord over serf and vassal. Often we are pleasantly reminded by what we see of many a tale told by the author of "Ivanhoe."

No picture has furnished better proof than "The Miracle" of how far the motion picture leaves behind the novel and the stage when the life and the very atmosphere of a by-gone age are to be brought before the eye. The motion picture is indeed far more than a mere vehicle for dramatic composition. The mere naked story of "The Miracle," as it has lived in Catholic tradition, could have been told in perhaps less than a thousand feet, but we would then have missed a noble and exquisite gallery of moving pictures. We could never have understood and appreciated and enjoyed the story as we enjoy it in these films. Here the pictured story is indeed complete. It has delighted rather than tired us to watch the elaboration of all the splendid and lavish details. We carry away with us a most pleasureable sensation; we feel, that we have read a thrilling novel, told by a master pen but that we have been spared the work of running through many printed pages; we experience at the same time the satisfaction that comes from seeing a fine play upon the stage. Such features as "The Miracle" are educational in the highest degree.

I do not, in all the four reels, recollect a single scene, that was taken in a studio. There are many fine specimens of feudal architecture in Germany and the producers of "The Miracle" seem

Scene from "The Miracle" (Continental Kunstfilm Co.).

to have selected some of the best. The interiors, too, seemed all to be genuine and were evidently rooms and halls in medieval castles, that may have been standing for many centuries. While this feature is epic rather than dramatic in its construction it must not be thought that the dramatic parts have in any way been neglected. On the contrary the acting all the way from the beginning to the end is above criticism with only a few slight exceptions. I think the allegorical figures representing Virtue and Vice were not happily conceived, though the idea of creating such allegorical figures was very good in itself. As these figures appear but three or four times the defect is indeed but a minor one and in no way detracts from the general merits of this remarkable feature.

No picture that I have seen affords greater opportunities for effective and impressive music than "The Miracle." Every person looking at the pictures must feel a longing for the sound of music. The owners of the American rights have recognized the musical opportunities of the play and have provided a complete musical score, said to have been composed by a competent musician. It is claimed that the music is thoroughly appropriate to the subject. It might

be well to have the picture explained in certain parts, but this is not nearly as necessary to the complete success of the picture as the musical accompaniment. If I may venture another suggestion to the exhibitor I would recommend to run the picture with a moderate degree of speed and to have either no intermissions at all or very short ones only. Of course the last recommendation applies to all feature films consisting of two or more reels, but it seems to me to apply with special force to a play like "The Miracle" where the interest is so quickly roused. That interest should for the benefit of the spectator be maintained without any breaks.

Scene from "The Miracle" (Continental Kunstfilm Co.).

In conclusion it seems just to make mention of the fact, that this feature is the first of its kind to come from the hands of German manufacturers. So far the German producers have always brought up the rear of the procession. If they are capable of producing more such features as "The Miracle" they will soon have to be reckoned with as important factors in the film markets of the world.

POWER'S CAMERAGRAPH IN THE CHURCH.

A Power's No. 6 A has been installed by the New York Film Exchange in the Church of The Redemptorist Fathers, 59th Street and 6th Avenue, Brook'yn.

ITALA WILL MAKE REGULAR RELEASES.

Beginning November 25, the Itala Film Co. of America will make regular releases of the popular Itala brand of films, as officially stated by the American head of the company to-day.

The policy of the American company will provide comedy subjects in vast variety, these to be selected with care from large consignments of samples and released after "Americanizing" all titles and sub-titles. The Itala brand of films is noted for the excellence of its comedies particularly as no expense is spared to make them really laughable. In an interview some time ago, Mr. Sciemenga of the Torino studios stated that if it were necessary to tear down a block of buildings to create a laugh the Itala company would not hesitate to incur the expense. The trade remembers many Itala subjects that bear out the above statement in a sense. Shops were demolished, statuary, bric a brac and even buildings were smashed to bits that a comedy scene might be made effective.

The Itala company's first release, however, will consist of a feature subject originally made in two short reels, but since reduced to a single thousand feet of spirited action. The title, "Horror of Sin," gives but a faint idea of the value of the subject as a sermon film, but the story is unusual in its treatment of the social evil in that it carefully avoids sensationalism even though it holds the attention of the spectator from the first scene to the last. Following the initial release the Itala company will issue two-subject comedies regularly each Monday. No single subject reels will be included in the output.

An innovation in posters will be introduced by Mr. Raver, the American head of the company. Each split reel will be accompanied by a two-subject litho in colors, a scene from each subject being shown in an appropriate panel with the title attached. Shipments will be made through the Film Supply Co. of America.

THE PRESS AGENT SAYS.

The box office drawing power of Essanay's "Broncho Billy" films with Mr. G. M. Anderson, and the "Alkali" Ike comedies with Augustus Carney, is fully realized by exhibitors throughout the entire country, who declare that the running of these pictures, on their dullest days, increases receipts from twenty-five to fifty per cent. This is not to be wondered at when it is realized that no other company in the present day film game has two such popular favorites as the character-creations of "Broncho Billy" and "Alkali" Ike. And then there is Francis X. Bushman with Essanay's Eastern stock. Some popularity trio, this —Anderson, Carney and Bushman!

Group of Eclair Players Bidding "Bon Voyage" to M. Etienne Arnaud.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

How Not to Do It.

TAKE a look at these two cuts. They picture the front of the Comedy Theater, Fourteenth Street near Broadway, in New York City. And the funny part of it is that the photographs have been sent in by the manager as samples of his enterprise.

For months we have been promising ourselves to come over with our camera some Sunday and make a photograph of this lurid front and the one next door, but hustling a big camera fifteen miles is more or less like hard work and—all things come to him who waits—and these pictures were supplied by the management.

To understand the matter, the out-of-town reader must know that this house and the Crystal Hall next door are situated on the south side of Union Square—which itself is a part of Fourteenth Street. Probably more persons pass these two theaters than any other houses in town, not even excepting the Herald Square Theater, at Broadway and Thirty-fifth Street. Pretty close to half a million persons pass these two fronts every day and get the idea that the pictures are on the same dime museum level that they were ten years ago solely and entirely because these two managers think that they must appeal with the sensational. These two pictures both show the Comedy Theater front. The Crystal Hall is worse in that it seldom uses any regular paper while the Comedy does mix the regular paper with the lurid stuff that they get from the lithograph houses; the dead issues of a still more defunct day of gory melodrama.

We believe that we are entirely within the facts when we state our belief that these two managements do more to hurt the motion picture business in the eyes and minds of the general public than ANY TEN HOUSES IN THE ENTIRE COUNTRY.

This is a pretty broad statement, but it is a fact. More persons see these poster displays than see any other one house. More persons see these displays than notice any other hundred houses. More persons stay away because they believe that the pictures are still blood and thunder stuff than are influenced by any other fifty houses, because there is nothing here but scarlet sensation and bloodthirsty misstatement.

The Same as the Others.

The films run here are the same as are run at any other house in town. They are the regular releases, most of which are passed by the Board of Censorship and none of which live up to the lurid paper on the outside of the house. Could the public be coaxed within, the result of the paper would not be so harmful, but most of the people who look at the signs pass on without investigation and THEY CLASS THEIR OWN NEIGHBORHOOD HOUSES WITH THESE.

As we came past the theaters to-day the Comedy had a 28-sheet poster showing a mob of convicts in their striped suits of shame. One man was down and another was about to kill him, while a third man intervened with the captioned statement that "His life belongs to me." At the upper end of Union Square, more than 600 feet away this poster stood out strong and distinct. It was the keynote to the situation. It gave a decent man mental nausea that such things should be filmed and he did not investigate further.

But the paper was the paper of an extinct melodrama. It had absolutely no bearing on the films on exhibition inside. It was simply a lying lure, a deliberate misstatement of fact, and this large poster was backed up by a lot of smaller sheets showing crimes of all sorts and descriptions, Indian battles and every form of violence, most of which are on exhibition every day in the year, being mounted on cloth and put out day after day until they become worn when they are replaced by others of the same sort. Not one was applicable to the film and on Thursday of last week the Comedy had only five sheets bearing titles and trade marks and the Crystal Hall *did not have a single sheet of paper that was in the slightest degree descriptive of the films on view.*

Influence Is Bad.

And yet thousands of men and women pass these gory displays day after day, barely glancing at the display and wondering what there is in the moving pictures to arouse such enthusiasm. They judge the performance entirely by the front and gain only a confused idea of a series of assorted murders, thefts, assaults and jail deliveries that almost complet ly obscure the entrances. They are not to blame that they do not know that the average motion picture of to-day is as refined and uplifting as the drama should be. Even when they go to their home town and see the modest and truthful displays of their locality house they are not attracted. They merely argue that the manager of a house in the home section dares not be as frank as the New York man, but they suppose that if they enter they will see the same rivers of blood as flow from the shrieking sheets in front of these Fourteenth Street houses and in their minds the pictures are inseparably connected with the vile stuff that is shown on these two prominent fronts.

In Mexico there exists a pleasant law that any announcement shown on the bill boards *must* be in the show or the proprietors must go to jail. If this law was current in New York and strictly enforced, such houses as these could not last, but there is no such law and as a result the pictures within a radius of fifty miles are damned in the minds of many would-be patrons because a couple of short-sighted managers have the entirely erroneous idea that sensation pays and find their buckets of blood on the shelves of stock paper since it does not exist in the films themselves to any such degree. If such matters merely affected the houses in question we would have no complaint to make, but for every peron attracted by this

shrieking appeal, perhaps hundreds are driven away from other houses and these two establishments hurt the business of probably every house in Greater New York, with no profit to themselves.

And yet the manager of the Comedy is so proud of his accomplishments that he has special photographs of his displays made. It may not be polite to use them as the inspiration for this discussion and yet *we can do the manager no greater favor than to point out that he is hurting himself, as well as his brother exhibitors throughout the city.*

What Might Be Done.

These two locations are among the highest priced in the city and probably in the country. We know that several years ago the two lower floors of the building next door, the ground and first story and basement were held at $20,000 yearly rental, though the frontage is something less than twenty-five feet, but with a depth of about 175 feet. It is one of the most traveled sections of New York and we believe that if the sensational should be thrown over greater gain would be possible through a straight show and honest announcement. They must make money or they could not keep open, but they could make even more if they would make their appeal to the better class of trade.

Thousands of cloak and suit makers from lower Fifth Avenue pass the door twice daily. Thousands of others, shop girls and clerks make their

way home past the entrances, but it is a mistake to suppose that even these white slaves of trade are wholly interested in blood and thunder and the unclean and illegal.

For every man attracted by a murder there are a score who will be attracted by decent films. As long as three years ago when Keith's, on the block east, was filled with interested patrons we would come out of the Keith house and drop into the Comedy to find the house half full, and yet the house has but a quarter the capacity of the then Keith and Proctor house. They could fill with the Keith overflow if they advertised properly and decently.

There is not an honest exhibitor in New York who does not wish the abolishment of the stock paper and the lurid advertisement. Go down the Bowery and Park Row, through Delancey and Grand streets, anywhere on the East Side, where murder might be supposed to appeal if it appeals at all, and you will find only the paper of the films. Tour Third and Second avenues from their start to the Harlem River and you will find little, if any, stock paper. It all belongs to the film. The Comedy and Crystal Hall stand almost alone in the old, timeworn tradition, and yet, of the thousands who pass the houses they draw a percentage, small, but enough to pay a profit, and so these two places remain a stench in the nostrils, excrescences on the new order of things.

And they are proud of it. That's the part that would be funny were it not so serious.

On the other hand.

Turning to more pleasant things we have the late Edison releases to consider. There is a real kiddie story, October 28th, in the story of a Fresh Air Fund youngster who seeks "The Land Beyond the Sunset," in which the practical is mingled with the fanciful in the adroit fashion of which Mr. Plimpton is a master. Young Mrs. Eaton (Nov. 1st) touches a new theme; the wife who raises money for bridge debts by buying things and pawning them, a scheme not altogether unknown to New York women of fashion, but which is new in films. A Romance of the Rails (Nov. 5th) is an Edison railroad story with some thrilling developments. They have not given us a railroad story lately, but they know how to make them; made the very first one, in fact. A Queen For a Day (Nov. 5th) is the story of a colored maid who becomes queen of a cannibal tribe and rescues her employers, and there is a Yellowstone Park scenic on November 8th that is worth while. All of these are worth a little extra booming and the comedy is more than ordinarily good. The bridge story will permit an argument to be started on the evils of society gambling that can be driven home and the Fresh Air story will hit almost any town of any size. Look for them.

From Fresno.

The Fresno Photo Theater, Fresno, Cal., unhandsomely throws bricks at a recent General Film advertisement that had the stories mixed. It shows a front page for As You Like It that is mighty clever, but since they started the rock throwing we want to heave one back. They have copied the Motion Picture Story Magazine title to their story of the film in which the writing of the story is credited to Edwin M. La Roche, who had nothing whatever to do with the Vitagraph production other than he heroically rewrote Shakespeare for the magazine. Mr. La Roche had nothing to do with the preparation of the scenario or film and this should have been noted.

The Fresno offering is an eight-page folder with four scene and one portrait cuts and is very well done, the front page being printed in early spelling. Perhaps some others may find it helpful, in this or another run. It reads:

Done into an houre's entertainment by ye stars of ye Vitagraph Companye. This playe is fromme one by William Shakespeare, Bard of Avon, and it is now about to be plaide for ye firste tyme in ye silent dramatiques.

Rose Coghlan (Ye Famous Actress) - Rosalynde
Maurice Costello (Greatest Photo Playe Actor) - - - - - - Orlando
Robert McWade (Who Plaide Rip Van Winkle) - - - - Touchstone

And Ye Other Star Players are
Rosemary Theby, Charles Kent, Rose Tapley, James Morrison, Kate Price, Tefft Johnson, Robert Gaillord and Harry Morey
Ye Director . . . . . Mr. Kent
And a most delightfulle musical program will be charminglie rendered

Ye Playe Will Be Presented
Sunday, Monday, & Tuesday, October 13, 14, 15

They also send a good four-page folder for the first three Edison, What Happened to Mary, series. They ran the first three stories in one evening and then told the whole town what would happen. The Mary stories are doubly useful in that they can be run singly or in series. If you have not had any of them yet or but one of the first four, get the first three in one evening—Escape from Bondage, Alone in New York and Mary in Stageland, and see what happens when you run the others as they appear.

Driving it home.

The Fresno recently took a half page in red and black ink with five large cuts telling all about the ventilating apparatus of the house. They force washed air into the house and they seemed to find it a matter of sufficient importance to take a half page in the telling. And they are right. A pure air supply that stays right on the job all season is worth a deal more booming than a film that stays two or three nights. Lots of managers fail to realize that pure air is as important as a good film, and yet at times it is more important than the picture. If your house smells like the inside of a jail about an hour after a tramps' camp has been raided and the campers imprisoned, get a fan and some flues and then start out to brag about it. It is something worth bragging about. Don't get an atomizer, get a fan. It will a great deal more than pay for itself if it is properly installed. And don't be content with merely mentioning the fact. Keep on talking about it.

Mechanical music.

The Crystal Theater, Houston, Texas, sends a mailing card booming a mechanical orchestra recently installed. Five thousand cards were sent out by mail, the device belonging to that class wherein electrical devices set the strings in vibration. They want our opinion on the subject. Our opinion is that unless the manufacturers of the instrument paid the entire cost of printing and mailing the theater gets too little from the card, which is the size of the double "return mailing card," three parts being used for advertisement and one for the address. Of the three-quarters one is wholly given over to a picture and boom of the instrument. The other quarters give one mention of the Crystal to each section and at a first glance it seems to be the advertisement of the device and not the theater. One mention is in twelve point caps and the other a twelve point bold. We would have gotten more out of it for our house if we had one or there would have been no advertisement even if the makers of the instrument paid all the costs. There are times when modesty in an advertisement pays, but too much modesty is worse than none at all. The point is that there is a new device at the Crystal Theater. Of the two the theater is more important than the device. The advertisement should be so worded and at least a chance allusion should be made to the fact that it is a place where photoplays are shown. There is not one single, solitary blessed word about photoplays in the whole advertisement. Boom your musical feature, but if you have a photoplay theater talk about photoplays every time you open your mouth.

Why?

W. L. Jennings sends in a circular that is put out in behalf of his Lyceum Theater, Monroe, La., which offers a cash prize of $5 each night except Saturday and Sunday. He says he does not approve of the cash prize, but that it was forced on him by the opposition. The idea is the usual thing. You must be in the house at the time of the drawing, and if the Federal authorities find it out there will be something said about the Lottery Law that will not make pleasant listening.

But we think if we had a house it would take something more than a competitor to make us do a thing we did not approve of. If someone else came into our town we would make him trail us until his feet got so sore he found it more pleasant to walk somewhere else. The house that adopts a competitor's ideas acknowledges the competitor as the leader and itself as a trailer. If the other fellow starts something, do something else; not just what he does. Let him copy you and keep him busy copying. The cash prize is one of the most elementary devices and it is illegal to boot. Do something else and get inside the law in doing it. One of the new schemes here in town is the Country Store, which is so successful that all of the burlesque theaters in the Western Wheel are using it. It can be modified to suit the smaller houses, since the prizes run to about a hundred dollars' worth of goods the way it is worked here.

In brief, there is a special setting showing a general store. When you get your ticket for the specified night you receive a card. After the performance certain of these cards, all of which have been filled in with the name and address of the ticket holder, are read from the stage and each of the persons called receives a prize running from a half ton of coal to a live chicken.

But the management is careful to state that the idea of the store is to get the names and addresses of the regular patrons that a mail list may be compiled and emphasis is laid upon the fact that the cards are not drawn, but are "selected" by the management. Note the distinction and keep clear of the law.

Five dollars' worth of groceries broken up into bulky parcels looks a lot more than five dollars to one person.

Splits with the ladies.

Mr. Jennings is secretary of the local fair and recently he got up a combination ticket good for his Lyceum and Maze theaters on a certain night. The combination ticket admitted to both houses for the regular admission (20 cents) and half the money went to the ladies for their section of the fair, prize money, etc. They divided $120 between them and at the same time new patrons were made for the two houses.

This sort of scheme is a lot better than following someone else's lead in prize contests. If you have opposition and it will not stay quiet do not follow the lead, but set a pace of your own and the fastest pace is more apt to call for brains than more money.

Wants Some Facts.

R. G. Peltier, of Mt. Clemens, sends in a copy of his eight-page Bijou Bulletin and asks for facts or other matter that he can run in the sheet. If Mr. Peltier will read The Moving Picture World each week he will find an abundance of material, so much, indeed, that this department does not attempt to compete with the run of the paper in this direction. In the Los Angeles letter there is always plenty of gossip of the players, there are other personal notes scattered through the pages and every page almost carries something that can be used. The stuff is not labeled nor is it always in just the right form, but the material is there in all sorts of shapes merely waiting to be picked up.

The Bulletin is going in strong for advertising. It seems to follow the Tenth Street Theater program in choice of type and display, but there is one-third program and two-thirds advertising. It would pay to play up the program part more strongly by the use of heavy rule or some similar device. There are numerous small paragraphs that look much like the program matter and we think that the advertising value to the house is lost. The idea is good, but the real material is not thrown into sufficient prominence. Boxing in the program part would not hurt the value of the rest and bring the house into its own. The numbered bulletin scheme is used to "make it stick," the prize being a dollar's worth of tickets.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Our Club and Others.

THAT little club of photoplaywrights we spoke of in a recent issue is hung up for a few weeks because of an impending absence from town. We hoped to have it framed up and self-running before we left, but pressure of other matters prevents and so we are going to let it drop until some time in November when the weekly meetings will commence. We have had numerous letters of acceptance and think we shall start off with a sufficient number to make things interesting and not too many to be awkward at the start.

Meantime we have the address of a Chicago writer who is desirous of getting in touch with others of the craft and forming a talk-over circle in that city. If you are in Chicago, and have written a script that has gone through, send us your name and address and it will be sent to the organizer. We hope that others will come forward to form circles that in time will become chapters of the parent club when we get ready to organize—which will not be for some time yet, we think.

Terwilliger Not Lubin, Editor.

A theatrical publication in a late issue stated that George W. Terwilliger was the editor for the Lubin company, which does not happen to be the fact. Mr. Terwilliger has become a regular contributor to the Lubin company, but he is not a member of the staff and has not replaced Lawrence S. McCloskey as editor.

The October Issue.

Printed in its own plant for the first time, the October Photoplay Author comes from the press a trifle late, but with plenty of good material including articles by William Lord Wright, A. Van Buren Powell, R. D. Armstrong and the editor. We do not at all agree with Mr. Armstrong's suggestion that the script should be sold in synopsis form alone, but there is much else that is of value to the writers and each issue is an improvement over the last. The address has been changed to Holyoke, Mass., instead of Chicopee, since the change to the new plant brought them into the Holyoke postal district, though they remain in Chicopee.

Adding to the list.

Benjamin Barondess offers the suggestion that to the list of books the photoplay writer should read should be added "How I wrote and sold my first book." The book is in most libraries, but we do not think it would pay the beginner to purchase a copy, though the experiences of prominent writers in getting their starts is cheering to the man who cannot yet sell his stuff. It simply goes to show that if you have the right stuff in you and keep plugging away you are going to meet success some time, even though it may be a long and wearying wait.

A Suggestion.

A Pittsburg writer gives a new angle to the discussion on credit to the author on the film. He writes that he is the author of a recent Kalem and that when the local manager found that the play was by a neighbor he made a special feature of the production on a certain evening, booming it in advance. At one time the Lubin company used to write the managements of houses near an author when a play was produced, but we have not heard of this being done lately. There is no good reason why you should not tell the house manager that you wrote a certain story to the end that it may be locally boomed, but we think that that is as far as the matter is ready to go yet save in the use of names of authors and dramatists more widely known. We are not disposed to hurry this matter because we think that there is still too small a percentage of writers who are really entitled to full credit for their filmed idea, since almost every script has to be changed to suit the camera conditions and possibly to build up the dramatic interest. We think the Edison attitude the most sane. Mr. Plimpton uses the author's name if he thinks that the story warrants it. That's as much as any author has a right to ask.

Got It Wrong.

One of the script critics has a rather strenuous follow-up system for new business, but he got in wrong the other day when he wrote Captain Charles Kiener that the reason he could not sell his scripts was because he would not part with a dollar, and all this about the time that the Kalem company released three of his stories in eight days. Three years ago Captain Kiener was writing an excellent script and he has made consistent improvement ever since and the suggestion that he needs a criticism at this late day suggests that someone's mailing list stands in need of revision. His scripts are all taken by Kalem, since he seldom writes more than one a week, and so a newcomer is not as familiar with the name as we who sat on desks three years ago.

Has a System.

Edward T. Lowe, Jr., sends in a set of his printing that is of interest. He has a going envelope with the printed line "Editor of Scenarios" and a smaller self addressed one for return. Both of these are printed on the ends:

Postmaster
Do not bend or break

Each going script also carries the post card acknowledgement in the form suggested some time ago and a rejection slip not unlike those used by some of the companies, with fourteen printed reasons for rejection and blank space for remarks. Mr. Lowe says that frequently the suggestions have enabled him to make a story salable. The most original part of the system is an elaborate record envelope with all of the companies printed on the face as well as spaces for the going and return date and the reason for rejection. There are also lines for the title, date written, disposition of script and price received. All data regarding the script is placed in this envelope and the complete history of the script is kept together.

It will not pay the average writer to have these printed up, but the idea is distinctly good and may be adapted for use.

The Catechism.

William Wright, Jr., in speaking of a recent suggestion that you be your own best fault finder, advances this set of questions that he puts to himself when his own scripts come back.

Is it logical?
Is it the desired material?
Is the plot really novel?
Is the plot strong enough?

We would suggest that these be added.

Does the company make that style of story?
Does the plot suit the time of year?
Are the points properly brought out that others may see them as I do?
Can I make it better by changing it around?
Send in your suggestions and some day we'll run the full catechism.

Fred Mace.

In the Inquiry department several correspondents have sought to establish the theatrical record of Fred Mace, so we wrote Mr. Mace asking that he supply us with some material of an autobiographical nature and a picture to go with it. The picture came with the remark that while it might not be as beautiful as that on the cut of Wallace and Douglas recently published in these columns it looked more as he does at the present day. This is what he told us:

Mr. Fred Mace.

"In 1899 I graduated in Medicine and in 1898 in Dentistry in Philadelphia, practiced dentistry in Erie, Pa., for about thirteen months, then joined Wilbur Opera Co. I was with them about six months then joined Florodora in which I played Tweedlepunch; the Chinese Honeymoon, following Tom Seabrooke as Mr. Pineapple; then Piff Paff Pouf, following Eddie Foy as the Sandman; then The Umpire, playing the Umpire; then Johnny Hicks in The Time, the Place and the Girl. I went to London for little over a year, playing in the big production of Sands O'Dee at the Hippodrome for fifteen weeks. Lawson Butt, who this year is playing Lewis Wallers part in Garden of Allah was in Sands O'Dee production playing the heavy. Came back here, went to Frisco and played thirty-one weeks in stock. Joined Chocolate Soldier and played Col. Popoff the father during the Chicago engagement of twenty-two weeks. Joined Biograph in May, 1911, played with them until their return East from here (Los Angeles), in May, 1912, then joined the Bison."

Testimony.

Here's a letter from a new chum as the Australians have it. He hails from Chicago, though his remark that he cannot see films suggests some western fastness. Here is his writing record:

> I have been a regular reader of the MOVING PICTURE WORLD for four issues now—since the Mirror lost the Spectator—and am kicking myself because I did not start sooner. Anyway, I write to avail myself of your offer of a correct list of addresses, and to unload a few scattering comments. This latter I may repeat from time to time and trust that you will advise me when I have entered the nuisance class.
>
> I started out last October; wrote three scenarios; had all three rejected; became discouraged; and quit. In January I picked up a little courage and sent out No. 3 again. When it didn't come back after a couple of weeks I swelled out my chest and wrote five more. No. 3 was accepted but the other five were all turned down and again I became discouraged and quit. Then last July, I visited the Essanay plant while on my vacation and got the fever again. Since then I have been sticking at it, and a few nights ago I mailed out No. 17. Now I have had one produce ("Twilight," Essanay, Sept. 6th), another accepted, and have seven out for consideration, two of which are being held for decision. Incidentally, of my seventeen scenarios, I have rewritten seven once and one twice, while I am holding four now for rewrite. I figure my first year as very profitable, and think that at the end of another year I will be able to qualify as a photoplaywright.
>
> I am writing on the paper I use. With it I find that I never go over two cents postage, even on the big original envelope. I use stamped envelopes, a white No. 8 and a buff No. 7 for the enclosure. The idea of the buff is to keep me from getting heart disease every time the postman approaches with a long white envelope. My scenario form is my own, and I think it is as clear as any, and much clearer than some. I am indebted to your book on technique, which I purchased several weeks ago, for some mighty good pointers, and have added a scene plot to my scenarios.
>
> To a chance duplication of plot I am indebted for an acquaintanceship with a young writer in New Orleans and we find it very profitable to mail all our scenarios to the other for criticism. I think my criticisms of his efforts help me as much as his notes on mine.
>
> I am handicapped in a way by being so situated that I do not see a moving picture once in a month, and am compelled to draw on my recollections of several years ago when I used to see practically all the licensed releases. That was when Pathe (French) and Biograph divided the honors. For a while I attempted to read the reviews, but now I trust to luck that I do not step on someone's toes, and so far have had no trouble, other than in determining what companies to send a scenario to.

We think the correspondent will be interested in the statement made elsewhere that Kinemacolor wants photoplay scripts. With "Spectator" helping David Miles read the script, authors should get first class treatment.

We do not like the idea of white or buff envelopes. These sevens and eights are post office sizes and correspond to the nines and tens of the stationer. The post office issues a good grade of stock, but not good enough to carry a heavy script. Strong manila stock is cheaper and better in every way.

We don't see how an author is going to sell to advantage if he does not keep in touch with the market. He should see some photoplays each week and keep in touch with the trend of the companies through the special articles and the Stories of the Films.

The exchange of criticism is a capital scheme, in line with our own suggestion last week that authors get together to talk over ideas. A study of the other fellow's mistakes is sometimes more helpful than a study of your own—because you are more apt to note the other chap's breaks.

Doing things right.

Some correspondents have suggested that we are riding our hobby too hard when we urge that things be done properly, but we are insistent on this point because we know we are right. It pays to send scripts out with all the small points looked after. The editor feels that the script that is physically perfect; that gives evidence of proper care in preparation must be above the slovenly story on thin paper crammed into an envelope a size too small. In our own practice we use ready printed addressed envelopes for those we submit too frequently and this is what one editor said:

> If I'm ever a free lance I'm going to use printed envelopes, for no matter how many scripts are piled on an editor's desk and no matter how cold blooded the editor is, he's bound to feel there's a difference between the scripts in the printed envelope and "the other stuff" and he will unconsciously give them special attention. We're all human.

Of course this doesn't mean that if you address your scripts to the editor on a printing press instead of in longhand you will sell your story, but it does mean that if you do things right your story will have a shade the best of it over the stuff equally good but not so well displayed. It pays to be careful and correct. It pays both in money and increased acceptance. BUT first you must have the stuff to sell.

Timing the films

A Denver correspondent wants to know how long it will take to act out a photoplay of given length. He does not state what that given length is, but the answer is simple. A film should run as many seconds as there are feet, but, as a rule, there are marked variations from this standard. In the studio the normal speed is a foot a second, but given any particular scene it all depends upon the director how long a scene will run. One man may make thirty feet and another sixty from the same scene because one works quickly and the other with deliberation. Unless you know intimately the methods of the particular director who will make your script it is better to get your story over and leave the time to him. Some directors work with stop watches and others merely guess at it, but given a script, no two directors will produce a picture of a stated length scene for scene, though all will get it to about a thousand feet if there is that much subject there—and sometimes when there is more or less.

As a rule, a subject will run in from sixteen to eighteen minutes for each thousand feet. Leaders will run about a foot a word and letters about twenty-five to forty feet according to length. There is ten feet allowed for the title and about eight for the censorship tag.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up to-date, will be sent if a stamped and addressed return envelope accompanies the request.

CYNTHIA—Our Biograph identifier thinks it was the Fairbanks sisters in "An Unseen Enemy," but is not prepared to swear to it. The auto owner in the same, and who was robbed in the park in "A Change of Spirit," was Walter C. Miller, lately of Reliance. The other question was answered lately. We think William Mason is still with Essanay. We find him cast. Miss Mary Pickford is under contract to Belasco, but we do not know what will be her first play. Someone told someone, who told someone, who told us, that she was to get $350 a week on a long-term contract.

J. M. P.—In Biograph's "The Inner Circle," George Lestini was the widower and J. Jiquel Lanoe the rich Italian. We have answered the second question. Dupray, in "The Curtain Pole," was Mack Sennet. The others the identifier passed.

C. S.—Charles West was the poor husband in "One is Business, &c." You have Mr. August correctly placed.

D. K. N.—We believe that Lubin is the only company now supplying a form sheet for a return envelope, though Vitagraph and Essanay may be queried.

H. B.—Solax casts are more or less a secret. Reliance and Majestic are two companies, though they occupy studios in the same building.

R. R. P., Stamford.—We must decline to handle your questions until you stop using a lead pencil and using the first newspaper that comes to hand for stationery. We have paid six cents postage due on your last three communications, but it is the lead pencil and your practise of using up the contents of the waste basket that we most object to. Use ink, decent paper, write plainly and pay postage in full. And please don't get the idea that you are compelled to ask questions every week. There are others willing to help you out in the task of filling this column.

F. M. N.—Numerous companies follow the reprehensible practise of marking someone else's script with the studio record number instead of following the Munsey practise of marking the envelope. Fool them by backing your script with a blank sheet and masking the front with a title page that may be replaced quickly.

M. P. BUG—This department is for the man who wants to know a name now and then, not for those who ask for full casts.

MRS. J. E. D.—Do not send pictures for identification. Ask "Who played such a part in such a production."

M. A. B.—From the number of complaints we have received of late regarding the enterprise you mention, we think your best plan would be to interest the Post Office Inspectors through your local postmaster, and after this, when you read in this paper that such schemes are unreliable, you'll probably believe us. The last issue of their alleged magazine has not shown up and the "Motion Picture Story Magazine" seems to have discontinued their advertising.

ORIENT.—We do not see where you offend in asking questions. Ask all you want, in reason. Miss Ethel Clayton was the lead in Lubin's "The Last Rose of Summer." In Kalem's "When Youth Meets Youth," Miss Lillian Christy was the girl and Carlyle Blackwell the elder brother. In "So Near and Yet So Far," the male lead was Walter C. Miller, who comes from Reliance and Rex.

W. B. I.—Sounds as though you were trying to have fun with the Answers Man. That's not nice. Your identification is not correct.

T. R.—Harry Benham and Miss Mignon Anderson had the leads in Thanhouser's "When a Count Counted." Miss Alice Weeks and Irving Cummings led in Reliance's "Thelma." We do not find that other title on our cards. Try again.

R. S.—As a general thing you can get a chance to learn the camera only through some friend who knows. There is no average salary for cameraman or apprentice. There are no definite apprentices, for that matter.

H. H. A.—The Powers Prize Winners were published some time ago. Their pictures have not been published by us. Mr. Carroll was pictured in the last Photoplay Author, and we believe that Mr. Anderson is next on the list.

ONE WHO LIKES—This publication is the only one giving Biograph names. In "Big Sister" the society woman was Miss Florence La Badie. Daphne Wayne is merely the English name for Miss Blanche Sweet, which is the real name of the "Biograph Blonde." Wallace Reid seems to be with Bison-Universal. Our subscription price is three dollars yearly.

G. S.—Miss Madge Orlamond was the aunt in "A Little Family Affair,' and the mother in "A Husband's Awakening." The Lubin company seems "long" on clever character women.

J. F.—We know of no American company purchasing costume plays from outside contributors.

E. J. G.—Alice in "A Temporary Truce" was Miss Blanche Sweet. We do not place the man you ask for. In "The Female of the Species," the women are: wife, Miss Clair McDowell; sister, Miss Mary Pickford, and the suspected girl Miss Dot Bernard. In "Swords and Hearts" the dancée was Miss Claire McDowell and the poor man's daughter Miss Dot West.

L. E. S.—Your first identifications are correct. Miss Normand frequently played with Fred Mace and Mack Sennet in the Biograph comedies, and now appears with them in the Keystone. There seems to be no reason for confounding Miss Normand with Miss Sweet. You are most assuredly correct.

INTERESTED—Cannot answer the Pathe. See above for "Thelma." A "commercial" film is one that is more than thirty days old; one that is no longer a "dated" run, but one of the general stock. Some very old licensed reels and some newer independents can be had for ten dollars a reel upward, according to condition. Licensed pictures may not now be sold, as they are merely leased to the exchanges.

L. M.—We lack the Biograph character your first question asks for. Miss Sweet is still with Biograph. Misses Bernard and Pickford are not. Send an address for the third question. We believe Mr. Hyde has wented.

M. P. W. READER—Do better than that for a signature. Mr. Johnson played opposite Miss Leonard in Biograph and Reliance. Charles West was the successful suitor in "A Disappointed Mamma." Keystone films are made in Los Angeles. Camera lenses are variously priced. You can get one for $25 or pay $100.

Comments on the Films

Licensed

"THE PLOT THAT FAILED" (Kalem), October 18.—Jane Wolfe as the adventuress bears off the honors in this strong drama. It is a story of the attempt of an unscrupulous manufacturer to get possession of an invention of a young man. Unwilling to pay a fair price for the model, he employs the adventuress, who is in love with him, to get the coveted article, promising to marry her in case she succeeds. The story is weak in one respect—and that is where the adventuress goes to the young inventor and draws a revolver with the intention of taking the model by force. Even had she been successful in getting the invention out of the house and into the possession of the manufacturer, there was no chance of her "getting away with it." Also, where the sweetheart of the inventor overhears the two plotters she is so palpably and plainly in view of the two that the scene loses all effect. With these two exceptions the story is excellently put on and holds all the way. Carlyle Blackwell, William H. West, Lillian Christy and Mrs. Dunlop all do good work.

"THE FOUNDLING" (Edison), October 18.—This story was written by Harry Furniss and taken in England. Mr. Furniss, who seems to take to photoplay acting like a duck to water, has a prominent part in the play, the leads of which are taken by Marc Macdermott and Miss Nesbitt. There are some fine scenes, typically English backgrounds, among them a coaching trip; another is of a church. The cast, with the exception of the two Edison leaders, is obviously English; they are all good. The picture is a most interesting release.

"RED SAUNDERS' SACRIFICE" (Lubin), October 17.—A Western picture above the average Western. It is a story of an outlaw who by going for a doctor for a sick woman is revealed to the sheriff. There is a fine view where the bandit, looking from his cabin on the hill across the valley, discovers the blazing home of the mother and daughter. Also there is a dramatic moment when the sheriff, come to arrest the outlaw, discovers in the dead woman the sweetheart of his youth. It is all well done.

"A LIMITED DIVORCE" (Biograph), October 17.—Charles Mailes, as the husband who cannot get along with his wife, makes a lot of fun in this half reel. There is an agreement to separate for five weeks, and the husband goes out to celebrate. The wife's brother, portrayed by Ed Dillon, makes up as a foreigner and takes along the wife to follow the husband. They discover the very gay man buried in sand to his neck and being entertained by a quartet of summer bathing girls, one of whom, by the way, is Mabel Normand. The wife contributes her share to the comedy.

"LIKE THE CAT, THEY CAME BACK" (Biograph), October 17.—On the same reel is this other good laughmaker. Trick cigars of the explosive variety are much in evidence. Also the fondness of some policemen for cooks and good things to eat and drink—and smoke—is amusingly portrayed.

"THE JUDGMENT OF THE SEA" (Melies), Oct. 7.—A picture of the seaside. Its heroine is a smuggler's daughter who, through her father's unlawful calling, is left vulnerable to the schemes of a dastardly police officer who, to make things worse, is married. She is saved from him. The scene-making and photography of the offering are lovely and the acting is very natural. There is also a good picture of a man diving from a rowboat into the sea to find the body of the drowned officer.

"THE STRIPED BATHING SUIT" (Pathe), Oct. 17.—Miss Gwendoline Pates and Charles Arling play this laugh-making farce which was very acceptable to a large Broadway audience. The situation comes from the husband's seeing a bathing suit just like his wife's and his comic run along the beach and his ducking, in his endeavor to make sure tickled the audience. Perhaps the last few feet, by accident in questionable taste, might have been as well left out. They can easily be cut off as it is and the rest of the farce is very good.

"AN ELEPHANT ON THEIR HANDS" (Vitagraph), Oct. 16.—The rest of us may be descended from monkeys; but surely this ripping comic is a "Bunnygraph" His elephantship, the leader of the film, is so truly on to the game and so serious in his part that he reminds us of our old friend and, in such a picture, nothing could be better. Mr. Goodsport, played as George Ober can play, is in that whoop-la, mellow frame of mind that leads a man to buy an elephant, and Goodsport then takes it home. They go to bed together; but the elephant occupies all the bed and wants all the covers. Goodsport would have been content; but his wife (Kate Price), who with some friends had taken refuge in the garret objects and, through the window, rouses the neighborhood. But even when the sheriff had been called and the elephant had been got downstairs, he wouldn't go out, not while the kitchen smelt so good. Gene Mullin wrote the sketch and has given us something good for the blues. Frederick Thomson has ably produced it. Flora Finch, Lillian Walker, Robert Gaillard and Charles Eldridge add their part to the happy, general result.

"MISSING LOCKET" (Eclipse), Oct. 16.—It was two little children who mixed the lockets. The suspicious husband notices his wife's locket in the hands of a stranger, the father of the other little girl. A great deal of trouble ensues with a last act that suggests Othello's jealousy. It makes a good offering, for it is well acted and there are some very prettily photographed scenes.

"PAYING THE BOARD BILL" (Kalem), Oct. 16.—A new landlady gives freshness to this old situation; but is so human anyway that it isn't likely to grow stale; too many bohemian young men have been found in the same kind of a pickle for that. This Kalem picture is a good, light offering. It made the audience laugh and kept it in good humor.

"CENTRAL PARK" (Kalem), Oct. 16.—Very fair views of the more important points in the city's pleasure ground. Central Park has been called "the emerald on the finger of Manhattan." No general view of it, taken from one of the tall buildings near by has ever been shown. This seems strange.

"WHERE LOVE IS GOD IS ALSO" (Selig), Oct. 17.—Tolstoy has been able in several of his short stories to give, dramatically, pictures of religious ideas at work in human consciousness. He takes for his situation the conditions that help some simple Russian peasant to grasp a Gospel truth so strongly that he lives up to it and makes the result of this into a story. This picture attempts the same thing with much success. It isn't a drama; it is nothing more nor less than a sermon; but, by whatever name we call it, it is effective. It might have been made more effective; for occasionally what we see is merely acting, the illusion that it is life passes. The old shoemaker is well played by Frank Weed; but it would take marvelously subtile art to satisfy the part. Joseph Ransome plays his old friend; T. J. Commerford, the fainting man he helps. Winnifred Greenwood plays the poor woman; Lyllian Leighton, the apple woman and Timmy Sheean, the thief. Hattie Gray Baker prepared the scenario, which was produced by Oscar Eagle.

"REMOVING SUNKEN VESSELS" (Edison), Oct. 16.—Shows the operations of a wrecking company whose business it is to remove old hulks. An interesting offering, photographed on the New England Coast.

"LIKE KNIGHTS OF OLD" (Edison), Oct. 16.—A little dream fantasy of light texture but very well done. In Edna Flugrath's dream an old painting comes to life and in old time dress and settings she finds herself his lady. His treatment of her is so tyrannous that it quite spoils her romantic ideal of knighthood. Charles Ogle plays the knight and Augustus Phillips her present-day lover and in the dream the headsman. It gets across on its cleverness, which keeps one interested, and on its prettiness.

"THE OPIUM SMUGGLERS" (Selig), Oct. 15.—Many producers get "fresh" backgrounds by taking different views of the same general locality. In this picture's setting there is a distinct note of freshness. It tells a story of the border between Montana and Canada and was apparently taken on the spot; we don't see the everlasting beach with the fishermen and the fisher lass. William Duncan plays the lead as one of the U. S. border riders, and his capture of the opium smugglers and the peculiar tangle that it gets him in makes the picture. The love story is secondary and is used as relief. Myrtle Stedman plays the woman, just an ordinary, but plucky woman who lives on the Canadian side. We were glad to meet her. The revenue man loves her and so does the leading smuggler (Lester Cunio) and when, after the plan to get the opium across has been cleverly discovered, and the smuggler, after wounding the revenue man, is killed, the second smuggler (Rex de Rosselli) makes the girl think that the officer has murdered him. She gets him across the line with a view to having him arrested by the mounted police and this brings the story to a dramatic climax. It is a very good picture and will make an excellent offering. The author and producer has done a worthy piece of work.

"GENTLEMAN JOE" (Lubin), Oct. 15.—A burglar story with enough freshness to make a fair commercial offering. It fails to convince strongly; but is pretty well presented.

"THE LASS OF GLOUCESTER" (Pathe), Oct. 16.—The fisher folk who appear in this picture get over very well and the love story, though not new at all, is acceptable. The fact that the hero was played by a man too old for the part markedly weakens the impression. The ways he takes to show his love would have been fine in a lad of eighteen; but were rather displeasing in the older character. There was a woman somewhere back in the house who seemed to want to "pan" the offering, and the producer we must admit gave her one or two chances. The audience, as a whole, seemed to like the picture, ignoring the scornful laughter. This was because of the heroine's part, which was pleasingly filled and carried it over. It is dangerous for a producer to let any one at all have any chance to make fun of his serious work. Where the picture is weak throughout, one person can set a big audience guying it; we have enjoyed unintended comedies of this kind. This isn't one though.

"THE CONVERTIBLE AUTO" (C. G. P. C.), Oct. 18.—Trick pictures, drawn by an artist, in series. They will amuse the younger portion of an audience especially.

"THE RUBBER INDUSTRY IN MALAYSIA" (C. G. P. C.), Oct. 18.—An interesting educational and scenic picture, showing the razing of the forest, the planting of the trees, and the gathering of the sap and the shipping of the raw product.

"THE RIVAL ENGINEERS" (Kalem), Oct. 19.—Another Kalem railroad story, containing some situations that may be described as exciting. One particularly is the race between two engines for a switch. There is a supposed collision, the only part the audience seeing, of course, being a flash of steam.

"THE WARNING" (Essanay), Oct. 18.—This is not a pleasant picture. Mr. Bushman, who has the lead, is represented in the opening as traveling

the pace that kills. He receives several warnings, first a scimeter, then a noose of the hangman's sort, and then the warning diminishes in its sinister aspect and takes the form of a pair of handcuffs. They are unreal.

"A SOLDIER'S DUTY" (Edison), Oct. 19.—A story of the Civil War. It is not up to the usual Edison standard. It is said that "all's fair in war." But there will be many who see this picture who must feel that a commanding officer who will compel a subordinate to visit his sweetheart, the daughter of a Confederate commander, to carry false information and take pains to be captured, is assuming a position that cannot be described as conduct becoming an officer and a gentleman. Neither would a Confederate commander lead several companies of troops through a wooded country, without flankers or advance guard, and invite an inevitable ambush. The acting is of the best, as it is sure to be when Mr. Lessey and Miss McCoy are in the cast. Others who do good work are Augustus Phillips, Wadsworth Harris and Harry Linson.

"A MISTAKE IN SPELLING" (Vitagraph), Oct. 19.—Pretty comedy-drama in which Mr. Costello and Miss Young have the leads. Mr. Costello, starting on a business trip to Europe, sends telegrams en route to New York assuring the young woman of his love. In the city just before boarding the steamer he sends another which an error makes read "I leave you forever." The comedy comes when a messenger boy wakes Kate Price and gets her out of bed at 1.30 A. M., in order that the fiancee be assured that the man still loves her. Of course the fiancee is very much depressed at the receipt of the wrong message, but all is happily straightened out at the end of the trip.

"MISLEADING EVIDENCE" (Pathe), Oct. 19.—The Western Pathe Company does good work in this picture. The story well may have been written around an idea—that wherein the camera is concealed in the bushes, in order to reveal the moonshiner—but it has been well done. George Gebhart has the part of a sheriff who is in love with the girl who has won the affections of the agent sent to catch the illicit distillers. Through jealousy the sheriff sends the girl to the tree covered by the camera, and of course she steps on the bulb and appears in the photograph. His part is of course the unpopular one, but he does his work well and convincingly. The young woman in the picture is pleasing and makes a distinct success. The father of the girl and the agent make the most of their roles.

"THE GEISHA GIRLS OF JAPAN" (Selig), Oct. 18.—A series of pretty pictures, containing views of dancing girls, canals, flower gardens; one particularly effective scene is that of children dancing. The sub-title said they were 11 years old. There was one, about half that age, who acted like a veteran. The children were imitating older people engaged in a rustic dance. They created much amusement.

"SUBTERFUGE" (Selig), Oct. 18.—We have been surfeited with all sorts of silly contests for the hand of "the girl," but this one seems to have reached the limit. The "heroine" tells the two young men, "I will marry the one who catches the largest trout before 3 o'clock." She didn't. She weighted the smaller fish so as to make the scales proclaim it the larger. Perhaps the Japanese scenes on the other half of the film will carry this so-called comedy.

"THE OUTLAW'S SACRIFICE" (Essanay), Oct. 18.—Good Western. There is a sheriff, a Mexican and an outlaw. Arthur Mackley portrays the first, William Todd the second and True Boardman the last. Julia Mackley plays the sheriff's wife. The outlaw shoots the marauding Mexican and saves the life of the sheriff's wife when the cabin burns.

"BUNNY ALL AT SEA" (Vitagraph), Oct. 19.—The writer has awaited the appearance of this picture with much interest, stimulated, he will confess, by listening to a recital of the history of the picture—from the lips of the comedian. The film is the first of the Bunny abroad pictures, taken when the jovial funny man was on his way to England to secure the Pickwick series. It will make much laughter—there's no doubt of that.

One feature of this picture which is novel and unusual is the fact that but one professional actor appears in it. This does not militate against the interest of the film. Understanding it, it distinctly adds to the interest. The work of some of the cast will bear comparison with the acting of the real article. Especially is this the case with the three friends. Likewise one or two of the women. In the cast appears the captain of the Berlin, the boatswain, the entire ship's band, several of the crew, some of the steerage passengers, three of the men cabin passengers and a quartette of the women passengers.

As the comedy opens Bunny appears on the deck of the ship, disconsolate as he observes the attention that is bestowed by the women on the captain and the unconcern with which they gaze over his own head. He surreptitiously secures a uniform coat and cap from the captain's cabin and dons them. His fortunes change. He strolls up the deck with a woman on each arm. The captain from his cabin window calls the boatswain, and Bunny is placed under arrest. Then he is made to swab the deck, to peel onions and potatoes, and other menial work. He is finally released and restored to good standing. The last scene is on the deck, where Bunny is surrounded by a dozen of his friends. The best of the comedy comes right here. One by one they hastily depart. Mal de mer is responsible. Bunny is the last to succumb; he fights hard, but it is no use.

"THE SPORTING EDITOR" (Lubin), Oct. 19.—There is truly a something in baseball that is like nature, it makes kin of everybody on the bleachers, and the Lubin people have cleverly used this to make a picture. Arthur Johnson and Lottie Briscoe play the leads in the nominally newspaper story in which all the good scenes are at the game. The first is a newspaper sporting editor, hater of all women, but especially of the second, the editor of the women's page. He has to take her to a baseball game and the romantic comedy begins. This part of the picture seemed to be thoroughly enjoyed.

"CAUGHT BLUFFING" (Lubin), Oct. 19.—On the same reel this farcical picture gave a good deal of amusement. There is little to be said for the situation; but much for the way it was handled. It is a good comic offering and a laugh-maker.

"FOUR DAYS A WIDOW" (Vitagraph), Oct. 21.—A married-life comedy in which a young wife leads her husband, who has planned to have a gay time on a business (?) trip, a pretty dance. Lillian Walker and Roger Lytton play the leads with Evelyn Francis in an important role as the wife's friend. The picture affords pleasing though light entertainment; for although the situation is a bit screen-worn, the pretty sets and light-hearted acting get it over.

"PATHE'S WEEKLY, No. 43," Oct. 21.—The opening item shows a big county fair in Montana in which Indian farmers exhibit their prize pumpkins and other products. It is one of the most interesting items we have seen in some time. There is an especially fine portrait of Emperor William, taken at Berne, in Switzerland, and also one of the ex-Sultan of Morocco, whom Monsieur Pathe is showing about the big plant of the Pathe Freres in Paris. All items are good.

"THE ONE SHE LOVED" (Biograph), Oct. 21.—A very pleasant picture to review, because of its substantial humanity and its great beauty. In it, once again the Biograph producer, whom everybody knows is Mr. Griffith, has succeeded in picturing something that seems to be finer and sweeter than words. The best scenes of it are also a great personal triumph for Little Mary. She plays the part of a young wife and mother with Henry Walthall in the part of the husband, and with a very good-natured, healthy baby as their child. The situation comes when the wife, from her viewpoint, has cause to be jealous of her husband's stenographer, a contrasting character which subtilly effects the impression. The first touch of jealousy, which only needs an explanation and is brushed away, gives this talented player a chance to show conjugal affection which shines through her pretty face like May sunlight. Her personal beauty and charm are to her, in this scene, as a Stradivarius to a master violinist; for she too makes music with them. A little later, that goosie, the stenographer, again makes her jealous. This also only needs an explanation; but the young wife doesn't know that and doesn't wait for it. For a few hours, tragedy hovers over the family; but it is all cleared in the end. A lovely picture and a most desirable release.

"THE SPIRIT OF THE RANGE" (Vitagraph), Oct. 22.—Good Western drama. Miss Mary Charleson upholds her reputation in this picture and does some of her usual good work. Robert Burns has the part of the foreman of a ranch; he is snubbed by the young woman, but after he has saved her life she is forced to change her attitude. Fred Burns also has a prominent part.

"THE LION TAMER'S REVENGE" (Cines), Oct. 21.—This two-reel special is a tale of the circus, and the principal parts are taken by show people. This of course adds to the sensational possibilities, but it cannot be expected that a tamer of lions will rise to dramatic heights. The climax is a situation of horror, made so not through the real action, but through suggestion.

"ASCOLI PICENO, SOUTH ITALY" (Cines), Oct. 22. A very interesting scenic, containing pictures of an old town; also views of lime quarries and scenes descriptive of the marketing of the product.

"THE INVITED GUEST" (Cines), Oct. 22.—On the same reel as the foregoing is this comedy featuring Mr. Gambardelli. The comedian is all right, but he is unfortunate in the part he is given to portray. That is as a guest in a house in which two mischievous children are given full swing. There are many parents who believe it is a serious mistake to lionize youngsters who put water cones in the coat pockets of a guest, to tie his leg to a chair, and to do other equally foolish things.

"THE SNARE" (Essanay), October 17.—The part that a spy plays in war and the part that a detective plays in the closely analogous situation in social life have much in common. The work that both do is necessary and worthy of high praise when done in the right spirit; but the means used, under other circumstances, would seem contemptible. When one sees, in any picture, a pretty lady detective brazenly winning the confidence of a criminal's old mother solely to betray it, he has to do some deep thinking in a hurry before he can wholly sympathize with it; he has greatly to despise the criminal before the sympathy will come. If he doesn't sympathize with it, he has to condone the criminal, which is revolting to the normal mind. To picture the lady detective at work compels the normal mind to sympathize with her. If the producer's object is to picture the turmoil in a young detective's heart, doing her harsh work for the first time, he can safely picture her as revolting at the means she uses and whatever comes of it, we, at least, have a wholesome picture. The producer of "The Snare" hasn't centered his interest in the detective's heart nor does he permit us to sympathize with the criminal, for we don't know that he is not guilty and surely the detective thinks him guilty since he is in hiding. He makes the lady revolt from her business and help the criminal and then begs the question by proving the man innocent. It is a picture that asks our sympathy, but leaves us no one to sympathize with, and though well produced and cleverly acted it is not a strong offering. Lily Branscombe plays the old mother; Wm. Bailey, her son; Beverly Bayne, the lady on the case; Frank Dayton, E. H. Calvert, Chas. Hitchcock and Wm. Mason are detectives. Howard Missimer is the telegraph operator who brings the news that the man is not guilty, and Whitney Raymond is the boy in the detective agency.

Independent

"THE MAVERICK" (Solax), October 18.—The story deals with a young woman who fell into the clutches of two sharpers and who was used as a decoy to trap a Westerner. The girl escaped and sought out the man who had been robbed and helped him to regain his money. The two fell in love and decided that the West was the best place to live.

"THE WOMAN IN WHITE" (Thanhouser), October 20.—These two reels from the novel by Wilkie Collins are well done. They are handled in the careful manner so characteristic of Thanhouser specials. There are many fine scenes, both interiors and exteriors, revealing artistic selection. The acting is well directed and executed. There are strong situations aplenty. In fact, it is a good picture all the way.

"GAUMONT WEEKLY," October 16.—An unusually interesting number. Some of the best views are of the celebration of the one hundred and twenty-fifth anniversary of Erasmus Hall, Brooklyn, now a mixed high school; the recent demonstration by those interested in fire prevention in New York City, including a drill by the Fire Department and the emptying of a building of two thousand employees in four minutes; the fire drill at Annapolis; some new toilettes; a tinted picture; a novel motorcycle band, and an impersonation by John M. Keyes of Colonel Roosevelt.

"LOVE AND WAR" (Majestic), October 22.—A good Civil War melodrama.

"THE WAY OF THE TRANSGRESSOR" (American), October 23.—There is much action in this film, but it it not coherent.

"THE WOOERS OF MOUNTAIN KATE" (American), October 24.—A feature of this picture is the introduction of the four principal characters at the opening of the drama, one at a time. There are some fine views of mountain and wood.

"IN A GARDEN" (Thanhouser), October 25.—A simple story, but a charming story. It again demonstrates how effective may be the slightest of themes if effectively—"brainily"—handled. Riley Chamberlain as the gardener tells the story he has seen unfolded within the precincts of a beautiful spot—of the beginning of affection between two, the quarrel, and the reconciliation years afterward.

"ONE, TWO, THREE" (American), October 28.—This is a good comedy. The story is of four men who create a pot for the last unmarried man of the quartet. The money is surrendered when the third man is down. As the winner starts for other scenes to enjoy his sudden income the three losers experience a desire to join him. Each is restrained in most effective fashion. The picture will interest admirers of Jack Richardson as showing him without makeup—revealing a face that is pleasant and altogether good to look upon.

"THE LOTTERY PRIZE" (Great Northern), Nov. 2.—A very clever picture that also is well made. A servant wins a lottery prize. She is given only one-tenth of it; goes shopping (fine views of the shops in a Danish city); is suspected and arrested. The swindling lottery clerk is frightened by seeing the police officer come in with the girl and gives up the rest of what was due her. It is a good picture. The comedies on this split-reel make it a good offering.

"AN UNSUCCESSFUL FLIRTATION" (Great Northern), Nov. 2.—Two mashers get each a trouncing which is truly deserved. It has some extremely well photographed, pretty and interesting city scenes. As a whole, it is not a first class production, yet will give fair entertainment.

"A KENTUCKY FEUD" (Rex), Oct. 24.—One of the distinct advantages pictures have over writing in drawing life is that, no matter what the scenario is, if a different actor plays the situation, a different character is portrayed, true at least, whenever the portrayal is true enough to be human. Different sets and backgrounds also help to make an old situation fresh. The center of fresh interest in this picture is the minister whose earnest desire it is to end the feud in which two brothers are important factors on opposite sides. The value of this preacher's work is not emotionally pictured, it might have been much stronger; but it is a fresh interest. The part a child plays in stopping a feud is always acceptable, the more because a sense of general worth or fitness makes it easy to believe. The little player in this picture is very sweet and pleasing. The whole seems a bit artificial; it will not stir emotions in many; but there is much in it that entertains.

"JUST A WOMAN" (Powers), Oct. 25.—One of the first things that will be noticed in this picture is the care and thought shown in its handling. It deals with criminals and detectives and the maker of the scenario knew what he wanted and knew the materials he needed to work with. The object of the story doesn't rise to the plane of Sheldon's "Salvation Nell"; but its realism suggests that play's best scene. The producer has done his part well and the result is remarkable for the atmosphere of underworld life in New York City. That picture of a dive could hardly have been made better. It is an offering out of the ordinary run and very commendable. Miss Florence Barker plays the lead.

"A DAUGHTER OF THE RED SKINS" (Bison-Universal), Oct. 25.—A soldier and Indian picture in two reels, with the interest centered in an Indian girl, captured as a baby and brought up in the fort as the colonel's ward. Grown to young womanhood she sees her grandfather, a warlike chief, brought a captive, into the fort and is told who he is. She steals away from the fort with a message from her grandfather to the tribesmen that means the death of her white friends, for they were that, and the annihilation of the tribe. While the story, or to be more accurate, much in its situation doesn't seem strongly probable, there are several very sure thrills in it and many fine views, some of them artistic to a degree. The interest is sustained through both reels and it makes an excellent offering.

"BELLA'S BEAUS" (Crystal), Oct. 20.—Pearl White has a large following among picture fans and she deserves to have. This brisk little comedy gets across delightfully on her charm and skill, but she is well supported by four or five men, two of whom, strongly contrasted, are her beaus. It is very humanly played and without artificiality. Surely it is good entertainment.

"ONLY WOMAN IN TOWN" (Crystal), Oct. 20.—There is good laughter in this, too, on the same reel. It's a cowboy boarding-house farce. The proprietor, Widow Chase, is the only woman in town and she can cook. It isn't so human as the foregoing; but, although the scenario made some artificial passages necessary, the producer plainly knows his business and the leading lady, let us quickly add, knows how to act. We don't know her name yet.

"THE ANGEL OF THE STUDIO" (Victor), Oct. 25.—A comedy of character set in a studio building with fashionable apartments for successful artists and garret rooms for others. The daughter of the woman who keeps the house is played by Florence Lawrence; she is the angel, a harum-scarum creature with a woman's heart under her queer costume. She likes very much the shiftless garret artist, played by Owen Moore, and does her best, very successfully, to make things easy for him only to see him fall in love with a swan-like model. The "angel" is one of those parts that Miss Lawrence has created and its value comes from the subtle way that she makes the womanly feelings of the character shine through the awkward exterior of the goosie. It made a good offering, one that will stir sympathies and make laughter.

"CAPTAIN BEN'S YARN" (Majestic), Oct. 20.—Herbert Prior and Mabel Trunelle play the leads in this excellent drama. Captain Ben tells two youngsters, who sit beside him while he is fishing, a remarkable story of deep sea adventure. He loves a girl whose father has chosen another suitor for her; he puts to sea, is captured by pirates, swims three weeks, rides a shark, falls into the clutches of cannibals and finally, returning home, finds his girl married. A note of foolery in old Ben's yarn is very pleasing. As a whole, the production will win many friends.

"STICK IT JOHN" (Lux), Oct. 25.—There is much that is laughable and the action is very spirited in this vigorous little comedy which presents an unfortunate man falling into a barrel of tar thereby causing everything imaginable from feathers to furniture to stick tightly to him. His adventures will keep any play house crowd amused and interested.

"ALL THROUGH A BANK NOTE" (Lux), Oct. 25.—With the above on the same reel is this comedy which swings around a bank note that has been torn in half. The difficulties attending the proper union of the two parts are bound to win a laugh. The idea is commendable for its novelty, and the production is highly finished.

"A COUNTRY SCANDAL" (Gaumont), Oct. 22.—This comedy is full of a subtle humor and a decidedly foreign flavor. A young man and a charming wife, the latter fond of the gay life in Paris, take up their residence in Bretonne, a very provincial town. The burghers there find the young matron very attractive, but the women call her as a town scandal and out of these two viewpoints grows the fun. The situations are extremely well handled and the acting is excellent. The film will meet with much approval among those who have a taste for fine spun humor.

"VICOLLULA FALLS" (Gaumont), Oct. 22.—Following the foregoing on the same reel are these admirable views of the Vicollula Falls at Gadsden, Ala. Some of the scenes are wonderfully beautiful.

"THE OLD PROFESSOR" (Eclair), Oct. 20.—This comedy, full of a subtle humor, portrays the character of an old professor who holds an examination of a candidate for a profession in whom he develops an ulterior interest. The sly manner in which the old scholar examines the young man and leaves him in doubt of the issue is unusually well done. Those who enjoy quiet humor will enjoy this sketch immensely.

"THE SULPHUR INDUSTRY IN SICILY" (Eclair), Oct. 20.—These scenes of the sulphur mines and the reduction of sulphur from the ore follow the above on the same reel and will meet with approval among spectators who like educational subjects.

"LEAVES IN THE STORM" (Rex), Oct. 20.—The acting in this drama of the eternal triangle of husband, wife and "friend of the family" is of excellent quality and the story depends entirely on it for success. The nagging husband, who literally drives his wife out of her home, is an unusually good characterization. The climax is skillfully handled and the suspense well sustained. The wife returning to her husband and finding that their child has died, is herself killed by the shock of the discovery and is found on the child's grave. People with a discriminating taste will appreciate this film. It is a very commendable piece of work.

"BETTY'S BANDIT" (Nestor), Oct. 21.—A drama of the West in which from the circumstantial evidence in finding a jeweled dagger among her admirer's possessions, Betty and her mother are almost convinced that the sweetheart is a dangerous bandit on whose head is set a price of $500. But the suspicions are finally set to rest by the capture of the real bandit and "Betty's Bandit" comes out of the tangle a hero and a fiance. The film is characterized by manly fighting, some gun play and much hard riding. It will meet with strong favor where the Wild West stories have a home.

"THE WOMAN IN WHITE" (Gem), Oct. 22.—Herein is admirably visualized Wilkie Collins' masterpiece of the same title. Sir Percival Glyde, Count Fosco, Laura, the young artist and the mysterious woman in white are well presented, the story is nowhere confusing and lends itself with unusually good effect to the motion picture art. Full justice has been done the weird quality of the story and its most thrilling passages lose none of their strength. Count Fosco's betrayal of his friends, the ghostly appearances of the Woman in White, the uncanny substitution of the latter for Laura, the meeting of Laura and Walter in the cemetery and the death of Glyde after his confession are all faithfully and carefully portrayed. To the thousands who have counted the novel among their favorites, these two reels will be quite a treat. Those who have not read the book will have no trouble in getting the story. The production has feature quality.

"THE SKELETON" (Powers), Oct. 23.—A papier mache skeleton which is very life-like or death-like, perhaps, is the fun maker in this comedy. The "Powers' Kids" use the skeleton to frighten a succession of people including a hobo, two lovers in a canoe, a chicken-stealing negro and a fisherman with much too much "bait." A laugh will go up in any play house where this film is exhibited.

"THE NEW MESSINA" (Powers), Oct. 23.—Following the above on the same reel are these views of the city of Messina in Southern Italy, which was destroyed a few years ago by earthquake and volcanic eruption. We found these views very interesting. They were taken from a moving train.

"THE HOMECOMING" (Eclair), Oct. 22.—This well presented drama of love, sorrow and vengeance throws into the limelight the characters of two men, Tilford and Langdon, the latter suffering for a crime of the former and vowing revenge for the injustice dealt him. After serving ten years in prison opportunity comes for vengeance. But, meanwhile, Langdon has married Tilford's daughter and their child, a girl of five, prevents the tragedy. The scene in which this occurs will command attention, and while the theme is not altogether new it has many novel turns to recommend it. The photography is praiseworthy.

"HUNTED DOWN" (Bison-Universal), Oct. 22.—This drama, which swings around a detective's pursuit of a criminal and his accomplice, a woman, has a sensational opening. It begins with a view of the murdered man at a card table and his murderers hastening to make a "get away" to the West, where the man turns cowboy. He is traced and finally captured by the detective, who then easily arrests the woman. The scene of the capture and the detective's pretense of being shot which marks it is one of strong interest and good dramatic quality. The film merits approval particularly among those fond of detective lore.

"THE BORDER PARSON" (Nestor), Oct. 23.—There is a virile, gripping interest in this high-tension drama of the Far West. It pictures a parson from the effete East intervening to save a drunken hotel keeper from bringing destruction on his family. An admirably portrayed bad man enters

in to heighten the dramatic quality. Events have been carefully selected to tell the story clearly and convincingly and the climax, unusually strong, evolves with commendable naturalness. The film will enjoy a wide popularity.

"MAKING UNCLE JEALOUS" (Eclair), Oct. 24.—Uncle in this light, amusing comedy very properly grows violently jealous of a mysterious Mexican. He has been delaying for too many years a proposal to a very sweet old lady. The Mexican is only a masquerade assumed by a young man in love with one of Uncle's pretty nieces. A second young man, in love with another of Uncle's nieces, is his accomplice. In the end, three happy couples laugh over the whole escapade and all who view them will laugh with them.

"THE LADY BARBER OF ROARING GULCH" (Nestor), Oct. 25.—The idea of a pretty woman shaving the male population of a small town has always been inherently funny. In this comedy it has been worked out to good advantage, the tonsorial artiste in question makes all the ladies of Roaring Gulch jealous and thereby unconsciously promotes many matches which have been hanging fire. The climax, when the lady's husband appears, will meet with much laughter, as will the waiting line before the barber shop. The fun throughout is actively presented.

"THY WILL BE DONE" (Champion), Oct. 21.—Two spectacular accidents, one of a bank of earth caving in and the other of the collapse of a porch railing, punctuate this drama with two startling surprises and give added spice to a good story. By the first accident the junior of two partners, gold seekers, becomes the girl's guardian and finds a fortune both for himself and her. After some years in a seminary in the East she marries a man who afterwards develops criminal traits. The guardian, who secretly loves her, stands between her and the worst results of her mis-marriage. Finally, by the second accident, she is freed of the encumbrance and marries her guardian. The film is characterized by interesting settings throughout and holds the interest.

"THE PICKANINNIES AND THE WATERMELON" (Imp), Oct. 21.—There are only two whites and very many colored folks in this comedy of watermelons. It furnishes some unusually good humor when, after much longing and plotting, an old parson and sundry numbers of his flock manage to get the pick of a load of watermelons by the clever ruse of putting a pickaninny in a sack and gaining a place for him on the watermelon wagon. The picture of a great crowd of the negroes ravenously devouring the stolen fruit is a happy final touch. The homely atmosphere and sly humor running through the whole are sure to win many friends for this film.

"CHIQUITA, THE DANCER" (American), Oct. 30.—A typical Western melodrama dealing with rather rough people and their rough doings, but fairly effective, because it wastes no time in getting down to business. It is played by one of the second Flying A companies.

"A DOMESTIC TREASURE" (Gaumont), Oct. 29.—A hand-colored film giving a pretty romantic comedy of about 1830. The sets are tastefully made interiors, rooms in the home of country folk of some means, kitchen and dining room for the most part. It is amusing in a quiet way, not a laugh-maker until the closing scenes.

"GORGES OF ALBUQUERQUE" (Gaumont), Oct. 29.—This very short scenic is also hand-colored. It shows a stream of water in its rocky glen.

"THE IDOL WORSHIPER" (Solax), Oct. 25.—The Solax producer knows the value of pretty girls in a picture. For this picture, he has conceived of a girl so wrapped up in the idols of her story books that she can see nothing attractive in live men. Blanche Cornwall plays this miss and Darwin Karr is the man suing for her hand. The comedy takes a fresher path than usual in the working out of the scheme it employs to bring the girl to sensible terms. It is the girl's dad, Lee Beggs, who proposes the scheme, and when she has promised to marry the man who will save her invalid father from the fake house-afire, a Chinaman, Billy Quirk, is the hero. Yet even for a farce it is unconvincing in the parts where it ought to convince that though it will make some laughs, they will be fewer than in the best comedies.

"A WIRELESS MIRACLE" (Reliance), Oct. 25.—An interesting romance with a fresh situation. It is set on a light-house island in the Great Lakes. A wireless telegraph has been installed and the old light keeper dislikes having it there. But the keeper's little girl gets sick with diphtheria and no doctor is at hand. The wireless operator gets into conversation with a famous specialist on board a passing ship and this physician dictates treatment to the folk isolated on the island. This treatment necessitates an operation on the child's throat which is done with a razor which will make any physician's flesh creep.

"THE MULE RANCH MYSTERY" (Comet), Oct. 26.—Excellent photographs of a large and very lively mule market with some lovely views of rural scenes help this picture, which tells its story speedily and with a good deal of naturalness. The situation in which the badman on the ranch steals from the owner and fixes things so that the trusted foreman, in love with the ranch girl, will seem guilty, is old. Still, this can be said for it, that it is full of the quality proved to be popular many times.

"TAKING CARE OF THE BABY" (Thanhouser), Oct. 27.—A thoroughly delightful comedy. Turning out dandy pictures is a rule with Thanhouser, not an exception; but this one is an exceptionally good picture. In its way it is a wonder. But the humor in experiences of that marvelously lucky baby will without any doubt fetch the truest and best kind of laughter. It's the kind of offering that will get many recalls. We believe that every human being who sees it will want to see it again.

"THE WANDERER" (American), Oct. 3.—The Flying A premier company plays another ranch story with a good deal of outward difference from and a good deal of inward similarity to other stories with this trade mark. Richardson is in his usual role of trouble-maker; Kerrigan is the wanderer who is given a job on the farm. There is good, substantial humanity in it, very well acted by these competent players and, if it has a groundwork like other offerings, the building on this is new and seems worth while. It is a good entertainer, a commendable release.

"THE TREE IMP" (Majestic), Oct. 27.—Mabel Trunnelle plays the "tree imp" a strange girl whom the city artist (Herbert Prior), out sketching comes across and falls in love with. The city man's friends make fun of her and this gives Miss Trunnelle a good chance to put an effective human touch into the character that makes a convincing love story. Anna Lehr plays the role of city girl who also loves, but vainly, the artist. The backgrounds are very pretty indeed.

"PUT YOURSELF IN HIS PLACE" (Thanhouser), Oct. 29.—Reade's "Put Yourself in His Place" has action, the kind that is tempting to film makers, and has been done before in pictures, but never so well done as this. The Moving Picture World has already reviewer it at length. We have pointed out its beauty and need, at this time, only remind our readers that it is a very desirable offering. That Thanhouser Kid is a player.

"MEN WHO DARE" (Reliance), Oct. 30.—The hero of this picture, a physician, dared to try to "break the system" and bring some humanity into the handling of convicts, in a prison under his medical care. Yet he is not the picture's center of interest, although, perhaps, the scenario writer intended him to be. The heroine, wife of one of the convicts, whom in the first reel we had seen as a man of refinement, is played by Miss Gertrude Robinson. She has a very emotional part, just the role that fits her and she puts so much convincing art into her portrayal that the picture's real interest begins and ends with her. The scenes that show the brutality of the prison are also very strong and we sympathize with the doctor who puts his position in jeopardy to bring about better conditions there. It's a well rounded picture that reflects credit on its author, Forrest Halsey.

Director Jim Turner and His Company of Universal Players Preparing to Make a Bison-"101" Picture.

Projection Department

Edited by F. H. RICHARDSON

From Far-Off Australia.

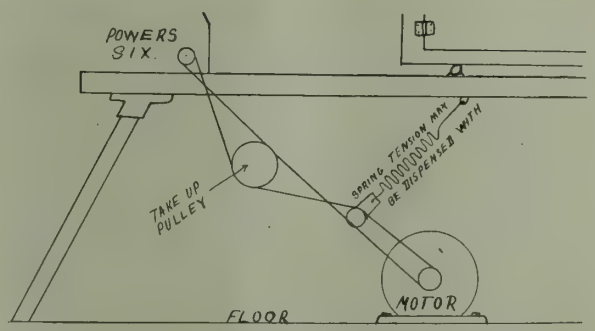
MR. P. FULTON PRESTON, Kalgoovlie, Western Australia, contributes the following very interesting letter. I have given it space, though very long, because I believe the words of a brother operator in a far-off land will prove both interesting and agreeable to our readers. The letter runs thus:

Out in this corner of our planet we get The Moving Picture World, and right off I want to know whether or not you can supply back copies to complete our files? I find The World most useful, instructive, and, at times, amusing. Perhaps a few particulars of my own operating room and apparatus may be of interest.

We recently installed Power's "Six" projector in place of an English model Pathe. We are now showing an indoor 23-foot picture at 92 feet; current 30 to 35 amperes at about 65 volts d.c., through Westinghouse M.G. set, 440 volt to 80 volt; capacity 80 amperes. Speaking of motor-generator sets, and more especially of commutators, I am an E. E. and have had considerable experience with these latter, under widely varying conditions. I find that most grades of carbon brushes cause a deposit on the commutator, which is productive of heavy sparking, good brushes being extremely rare—out here at any rate. A good commutator cleaning compound, which I have had in use for years, and which has no effect on the insulation, may be made as follows: Sulphuric Ether 20 fluid ounces, dissolve ½ oz. stearin and add 20 ozs. "Vacuum Light Machine Oil," then add 2 ozs. wood alcohol and 4 ozs. gasoline. Lastly add about ½ oz. turpentine. Apply this on a piece of thick piano felt while motor or dynamo, as case may be, is running. Give it the merest dampening only and then polish commutator with a ball of paper, changing the latter as it becomes dirty. There is absolutely nothing to equal paper for the purpose. Clean the felt occasionally with benzine.

Should it become necessary to true up the commutator of the motor of a d.c. motor-generator set (and occasionally, say every six months, this should be done, even though it may feel and look all right), it may be done with a suitable, broad, single-cut fine file. Lift motor brushes entirely clear of commutator and wedge an oily rag in contact with commutator underneath, same to bear only lightly. If you use a double-throw switch, as I think every operator should, to switch to direct resistance off the mains in case of accident to M.G. set, join up, by strips of metal, the generator contact, or switch, with center arc contacts. Put a *small* resistance; say one which will pass 20 amperes on your line voltage, in circuit. Separate your carbons so they do not touch. Make sure your generator field is excited and then throw switch over to resistance contacts and the generator will run as a motor, thus enabling you to true up the motor commutator. This is my own procedure every little while. It is quite satisfactory. I have even rigged a tool clamp and rest and turned up the motor commutator when very badly burned. With, say, 20 amperes switched from 220 v. mains to an 80 v. generator it is possible to bring the armature to rest merely by friction of the hand on the smooth coupling. It is therefore apparent that even though the armatures speed up pretty high there need be no alarm felt. However, racing may be avoided by a helper applying friction to the coupling or manipulating the switch.

And now I wish to say a word in praise of Power's "Six" projector. Using precisely the same lenses, arc., etc., as with the old machine, merely changing one mechanism for the other, I find for the same lighting results on the screen I can reduce from 50 amperes on Pathe to 30 on Power's, both machines lined up to a hair and in perfect order. The shutter on Power's accounts for some of this no doubt, the constant optical axis probably contributing also. Can you suggest any other reasonable cause for this? I have mounted the Power's on a "Kinemacolor" stand which we cannot use otherwise. This part of our universe is, I think, absolutely without exception, the worst I have struck with regard to the high standard of perfection of projection demanded by the public. They are, in a word, hypercritical; but give ear and interpretation of what I now have to tell ye wise men of all nations. Kinemacolor, the right for which our house acquired at a stiff figure, ran *as a novelty* only five weeks. It isn't good enough for them yet; they object to the brilliant coloring and to the constant recurrence of the scarlet of the British army uniform. With the exception of some of the best of scenic subjects they were positively disliked by anything up to 80 or 90 per cent. of the audiences. Many complained of eye trouble. There was nothing wrong with the light. We were using anything from 90 to 130 amperes for an 18-foot picture. The colors were perfect and the filters accurately adjusted; in fact, everything was about O. K. In Perth and Fremantle the same result. Had to take it off. Is there any accounting for taste? Reverting to Power's again, ours is evidently one of the early models as it is not fitted for motor drive, and as I do not believe in driving from the flywheel when situated as it is in Power's, I had to cast around for something better. The enclosed sketch will explain. Belt must be as slack as possible.



Even with an enormous amount of slack the slip on machine, motor and pulley is hardly noticeable. I use a variable series resistance in armature circuit of motor. With this I can string 1,000 feet out to 24 minutes if necessary or run it at any faster speed up to danger point. In short it works real fine, especially on the take up, winding quite tight and even.

In regard to motor drive in general: It is nearly fourteen years since I first handled bio work, and for the last eight of these I have always used motor drives. My first was fitted to an old Lumiere and, in turn, to an Edison, Lubin, Empire, French Gaumont, Bond (an Australian make), Paul, Cinematograph, Pathe and now Power's. I have heard it complained of, especially when using heavy motors, by others who have even comparatively lately tried motor drive out here, that they cannot stop anything like quickly enough in case of a break or other accident. My own method may interest, as by it no trouble can arise, either to burn out the motor or in its regulation. The motor is, say, to be used on 220 volts. I wind it for about 130 to, say, 150, and mount with a switch and fuse in series with each of the two circuits, armature and field (separate circuits in parallel). I arrange a small lamp resistance in series with each circuit; say three lamps in parallel for field, containing one each, 32, 16 and 8 carbon filament lamps, and four in parallel for armature taking one each, 32, 16 and 8 lamps, 220 volts, each on switch holder for selection of lamps and thus regulation of current; small resistance (variable sliding contact) being included in the armature circuit of No. 26 S.W.G. wire. A third switch is arranged to short circuit the armature through the lamps, in series with it outside the fuse, and by the use of this as an emergency switch, the machine may be stopped in about 4 to 6 pictures easily, with no harmful strain on the motor. My own is thus arranged and has done about 3,000 hours' running. It is still as good as ever, and has only had one new pair of brushes and one pair of new bearings. It originally drove a 12-inch desk fan and was rewound for this work.

(*Continued next week*)

Aluminum Screens.

Grove City, Pa., writes:

In a recent issue of The World I notice your comments on my letter regarding aluminum screens, and I would now like to say a word further. I am not able to locate the issue of The World referred to, but I see now that I misconstrued the sense in which you described a curtain as having a matt or pebbled surface, and supposed of course you referred to a certain curtain, a sample of which I am sending and which you will note has a peculiar surface, evidently produced in the same manner as the surface of artificial leather. Aluminum screens, to be practical for projection purposes, must be free from all glaring effect and must have what you would call a dead flat surface instead of a shiny surface. Aluminum paint applied to most any surface will, when illuminated with light projected from a single source, as in the case of a moving picture machine, show defects or irregularities of illumination, which in turn are responsible for the seeming haze and the glare so common to many screens. The aluminum itself is not to blame for this. The fault lies in the medium or oil with which it is applied. Certain oils, commonly used, will dry unevenly, and with a slight gloss in spots. Apply a coat of gloss paint on a board which has been unevenly primed, or filled, and you will notice that in spots the paint will dry with a perfectly dead finish, while in other places there is a gloss. Aluminum itself does not oxidize or tarnish easily, and a properly made screen should last a long time without deteriorating in any way. I don't have screens, formulas or any other sort of curtain dope for sale and don't intend to go into the business. I believe the Projection Department is maintained for the purpose of an exchange of ideas among the fraternity and

for the betterment of projection generally. Screens are just as important as arc lamps, or any other part of the equipment, and lately have been the least discussed. I for one would like to see some of the other fellows who write for the Department cut loose on the screen proposition. I have taken up the matter because I am myself getting good results from an aluminum coated screen, while all the Department writers seem to have more or less of a tendency to condemn the aluminum surface. This, however, may not be altogether without reason, since they have not seen the right kind of an aluminum screen. Many exhibitors are using screens for which they pay fancy prices, the coating of which is nothing but aluminum, if they only knew it. I note that you say you will have to be "shown," and I don't blame you for that. I enclose a piece of the screen I referred to in my last letter and as soon as I get the time to do it I will make a good sized sample of the one I am using and send it to you—not a small piece, a few inches square, but as large a screen as I can conveniently mount and express to you.

You are perfectly correct, Grove City, in saying that an aluminum screen with a flat surface must have a dead, dull surface. Such a screen would have the same efficiency as one with a matte surface, or nearly so, though I believe the matte or pebbled surface is best and most practical. By matte I mean a slightly rough or broken surface. The perfectly smooth, polished surface is not practical for a screen, for reasons unnecessary to set forth at length. The sample submitted seems to be an excellent projection surface, though apparently it is aluminum, pure and simple, and I don't think it contains anything else; therefore if it is aluminum and is advertised as something else, the advertising is not honest. Moreover that kind of advertising is unnecessary. You are correct in assuming the Projection Department to be a forum for the exchange of ideas. That is precisely what it is, and ideas of any and all kinds are welcome, provided they seem to be of value to the business as a whole. I hardly think it would be worth while to go to the expense of sending me a large sample unless the screen is intended to be placed on sale, though of course, we shall carefully examine it if it is forwarded. I shall be glad to have screen discussion but must insist that writers on this topic stick to facts they know or have every reason to believe to be true. I shall have an article from the Mirror Screen Company very soon and I expect it to deal with the whole screen question quite fully.

Some Ideas.

Langdon, N. D., sends in the following:

I have some ideas to submit which may interest others. Have arranged an 8 c.p. lamp on a swinging wall bracket directly in front of the objective lens of my Motiograph. It swings to a position between the two lenses when the film is threaded up. Have also scratched the enamel off of the machine head next to the aperture plate and find it works well, though not quite as satisfactory as the lamp. The makers of the different machines could stripe their lines with gold and it would be a useful feature. There is so little room between the lens and wall of my machine that it is rather inconvenient to swing the wall bracket, so I am now installing a small 4 c.p. lamp, on battery current, inside the machine head; the same being operated by switch on machine base. I use an outside shutter, of course. This same could be easily installed on an Edison. Speaking of outside shutters, I took your advice and sent for one. Its wide blade proved to be too narrow, but adding pieces to each edge overcame the travel ghost effect, though it did not overcome the flicker. I worked a week on this problem, and succeeded in getting a shutter which produced an absolutely flickerless picture. I won't pass this information along as I expect to make some money out of it. Will you kindly give me the shutter shaft diameters of the different makes of machines? I also made a film cleaning block by using two pieces of 2 x 4, with a spike fastened to side of upper block, the same sliding up and down in staples driven into the lower block, the surfaces being covered with heavy outing-flannel, tacked to the block at one end. This flannel is changed for each film. I put a roller at end of the block, the whole thing being mounted on a piece of plank so arranged that it can be taken out during the afternoon for film inspection. I use just enough wood alcohol to moisten film surface lightly. Rewinding through this block does lots of good—just once through. As wood alcohol dries the glycerine in the emulsion I only use it on films which are quite dirty. And now one more stunt: There is no day current here, so I have no chance to run the films through and repair them before the show. I therefore run them through the old Edison during the afternoon, with the lens pointing toward the window. This makes it easy to detect misframes by looking through the picture in the aperture; also sprocketed places. If a film seems to be much sprocketed though, it is not safe. It will go through the Edison O. K., with its short tension springs, where it would tear on the Motiograph. We therefore run such films on the Motiograph. If the torn sprockets hold once, they will probably hold again. I throw in a piece of paper at the patches, and in rewinding I find the patch near the paper. With reference to the shutter, I have a design I never heard of before, which can be adjusted to suit different installations. Can be readily used as outside shutter, and as inside shutter fairly well too. Would you advise me to manufacture and sell direct, outright to manufacturers, or sell the directions for making it? It is positively 50 per cent. better than the common three wing outside shutter and lighter too.

I have published this letter practically just as it was written to show you what the editor has to contend with. This brother is an exhibitor and has contributed to the Department a number of times, but I want to impress upon him and upon my other friends that I have to do a great deal of guessing unless things are set forth very clearly. Now I am going to comment on this letter and I don't want Langdon to feel very angry or hurt. I am doing it not only for his benefit, but for the benefit of all concerned. Langdon says that he is installing an 8 c.p. lamp on a swinging wall bracket directly in front of the projection lens, and follows that by saying that this lamp swings in position between the two lenses when the film is threaded up. Now I doped all that out this way: (1) That the lamp is to allow him to look through the objective lens, from the aperture plate side, when he is threading up, and that, after the threading is done, the lamp swings to the left to position between the objective lens and the stereopticon lens, where it is out of the way. Langdon says he has also scratched the enamel off the machine head next to the aperture plate, and finds it works well, though not so satisfactory as the lamp. Now exactly what Langdon means by this I cannot even guess. What connection there would be between scratching the enamel off the machine head beside the aperture plate, and a lamp out in front of the objective lens, I fail to see. Therefore Langdon will please come across with further data. Langdon says the makers of different machines could "stripe these lines with gold and it would be a useful feature." What lines are you talking about, Langdon? The installation of the small lamp inside the machine head is clear and is, I presume, also practical. And now as to that new shutter business: I cannot offer you any advice without knowing exactly what manner of shutter you have invented. I was a little bit amused, Langdon, at your saying you had worked a week at the problem and evolved a better shutter than has been discovered by those who have worked on that particular puzzle for years. By this I don't mean that it isn't possible that you have discovered something of value, but, frankly, Langdon, it is rather improbable, since machine manufacturers have been studying the shutter problem for many years, and it seems as though almost everything on the face of the earth has already been tried out. If you have something of value, you had better patent it. Having done so, you can send me a model and then I will tell you what course you had better pursue in the matter. That film cleaning block sounds all right, but you should be careful with the alcohol end of it, since alcohol has a tendency to cause the film to curl badly. I presume what Langdon means by "spikes on the block" is that he staples four large round spikes tightly to the side of the upper block, two on either side near the ends, and then drives staples in the lower block to receive them so as to hold the two blocks together, the top one being readily lifted away from the lower one. I hardly see the necessity in running the films through a machine to inspect them, though it would, of course, be somewhat quicker. My own way of inspecting films is to unwind them into a tank, one at a time, and then rewind slowly, holding the edge of the film between the thumb and finger so as to detect loose patches, broken sprocket holes, etc. I don't understand exactly what you mean by the film being "sprocketed." I at first thought you meant where the film had climbed the sprocket and the marks of the teeth showed in the body of the film, but I presume you most likely refer to split sprocket holes. Now Langdon, don't get offended at my comments. You must remember that you have to describe things very accurately or else I have got to do a lot of guessing. Your letter is easy compared to some of those I have to dope out. Come again, but be a little more careful in describing things.

Aluminum Screen Defended.

Mr. Dittmann, proprietor Dittmann Theater, Brownsville, Tex., contributes the following:

I have noticed your disapproval of various kinds of the silver or aluminum screens. I will give you my personal experience with one of these screens which I made myself over two years ago, and wish to say it is not turning black. If anything it has improved with age, so that I get a better picture today than when it was new. Two years certainly ought to tell the tale. I don't see why it should tarnish any more than gold or silver lettered signs which are exposed to all kinds of weather. But even if it did deteriorate, it is but little trouble to renew the finish, which makes it as good as new again. While in Chicago, over a year ago, I saw aluminum screens, some on cloth and some on walls, all giving better pictures than any whitewash or plain sheet. I was back there again last month and saw the same screens doing business at the old stands and just as perfectly as ever. One screen made in New York State is across the river here and has been in about a year. It is not turning dark as yet. On page 1279, September 28th issue, under "More Foolish Laws," you state you will give your aid where such laws are about to be inaugurated. As such is the case here I wish you would give us the way you think it ought to be written. I take it you have the whole law as it's given out by the State Fire Board of the State of Texas for cities to copy after. Give your criticisms of the whole please. Why doesn't Missouri, who has a 3 h.p. F.M. engine, also get his generator there. He can also find out, by giving the kind and style of engine he has, whether or not it is one suitable to produce steady electric current. Not all gasoline engines, even of the above make, are good for producing steady current pressure. Gasoline engines for dynamo running must be equipped with a throttling governor and heavier flywheels than ordinary. From all reports the F. M. Co. put out a thoroughly reliable isolated plant for projection purposes. Some others have not demonstrated the efficiency of their plants so well. I suggested to Pathe Freres recently that they place their titles following the Censor Board announcement, instead of as now, the title first. I make this suggestion as the end of a film always wears away, which means the title, as it now is. If the censor announcement were first its wearing away would injure no one and it would protect the title. It is more convenient for the manufacturer or exchange to hook on another censor announcement than to make a new title.

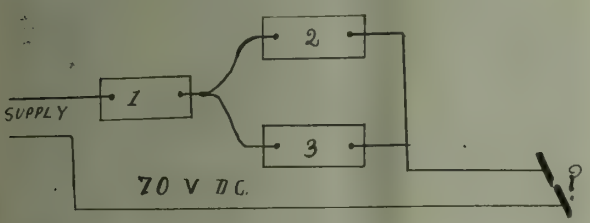
The curtain matter I shall not comment upon, Brother Dittmann, except to say I have never issued a sweeping condemnation of aluminum screens, though I have said that such surfaces were likely to oxidize and that the average man could not make a good aluminum curtain. You see the idea was rapidly gaining ground that all that was necessary was to get a bucket of sizing and two or three pounds of aluminum, slap it on some kind of a surface, and, presto! there was an ideal screen. The making of a really good aluminum curtain is an exceedingly difficult proposition, and I would not advise any operator or manager to tackle the job. If they want to try it—well and good. That is up to them, but they will be very likely to run

into trouble. No, I have not a copy of the Texas law. If you will send one in, I shall be glad to comment on the same. We will be glad to have the benefit of your comments at any time, brother Dittmann, though such a mass of matter is received that it is not always possible to publish letters in full. We try to pick out those which we believe to be the most interesting or helpful. If the Underwriters' law referred to is the one evolved by a committee of the National Fire Underwriters, of Boston, and commented on in this Department some time ago, it is a bungling farce, unworthy of serious consideration; your comments on title and censor announcement are pertinent and correct.

Problem.

Fort Worth, Tex., submits the following solution to the problem appearing on page 47, October 5th issue:

> In this problem, 1, offering one ohm, is in series with 2, two ohms, and 3, three ohms, in parallel or multiple. We get the total



> resistance as follows: 1 equals one ohm. 2 plus 3 jointly equals product, divided by the sum, equals six-fifths, equals one and one-fifth ohms, and one ohm plus one and one-fifth ohms equals two and one-fifth ohms, the total resistance. Now 2 1-5 = 11-5 and 5-11 x 70 = 350 or 31.81 amperes at the arc.
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> 1 11

I will not comment on this problem until all those who have desired to figure on it have done so.

Another Solution.

Cincinnati, Ohio, writes:

> Here is my guess on the resistance problem, page 47, October 5th issue: Allowing 55 volts for the arc, leaves 15 volts for the resistance. The resistance is 1 × (2 × 3 ÷ 2 + 3) = 1, plus 6-5 = 2.2. According to Ohm's law, the amperage is 15 ÷ 2.2 = 7 amperes, which will give a feeble light only. Inasmuch as the 55 volts arc pressure varies, there will consequently be a variation in the voltage available for the resistance; therefore in the amperage passed; but these variations will be inconsiderable.

As I remarked before, I will not comment on these replies until they are all in. However, it seems as though very few of the men have the nerve to tackle this problem, since the replies to date are limited to these two.

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New York City takes our breath away with the following:

> I herewith present something new to occupy the operator during the long, long hours which embrace his days' work in this foremost city of our land. Also enterprising managers might profit by this discovery. By the term "enterprising" I mean those managers who compel the operator to repair seats, sweep the theater, trim the arc lamps, get the reels and return them and then grind from 1 to 11 P. M. As to whether the thing will work in every theater is an open question, and now here I am—and don't laugh! While I twist the crank of my Power's Six and watch carefully my well illuminated picture, I am receiving wireless messages from all over the world. The messages are heard in the form of a long and short buzz and are in the Continental Code. *These messages come across the arc.* Where are they from, or rather how do they get there? I don't know, but I get them just the same. October the second I received the following: "A. M. 'P. H. New York, October 2nd. Ship off. Report later. Exp. Ajax. Soon. Follow ord. Sig. N. Y. S. N. 9—33." I usually get the messages between one and four, or seven to ten P. M. and they come very clear. I neglected to say that I was once a wireless operator. I should be pleased if you would stop here sometime and verify this for yourself. Am using 25 amperes, d.c., 110 volts through a rheostat. Can you explain the phenomenon?

No indeed, neighbor, I cannot undertake the contract of explaining any such thing as that, but I am not going to dispute its possibility, because just a few days ago I was holding to my ear the receiver of one of the telephones in the office of The Moving Picture World, waiting response to a call, and I heard wireless messages very distinctly. There could be no mistake about it. I have listened to wireless messages (to the uninitiated, I will say that wireless messages are received through a telephone receiver which is held over the ear by a spring arrangement passing over the head of the operator) many times, and know the peculiar sound of them, therefore I was not mistaken. Now, just how the messages got on the telephone wire in a way to be reproduced on the receiver, I cannot say; but they were there all right, though of course, I could not read them. If any other operator has noticed the same thing, we should be glad to hear from him. The whole problem is no doubt a matter of electrical frequency or vibration, requiring two instruments, transmitter and receiver, to be in perfect tune or synchronism. The natural laws of Harmonics, or vibratory affinity, enter largely into wireless telegraphy, and your case is probably one of accidental harmonics.

From Florida.

Plant City, Florida, writes:

> Am using Power's "Six" and Hallberg's Economizer; 110 volt, 60 cycle current. Have a plastered wall with white finish for a screen. Picture is a little over 10 feet and a half, with a 68-foot throw. Have been using a 1-16 h.p. motor to run my machine for a little more than three years. At first I was using an Edison projector with the motor connected to the lower sprocket shaft. At the end of two years I put in Power's "Six," which I now have. The bearing on the Edison was hardly worn at all, nor is the bearing on my Power's Six worn at all, as far as I can see. I cannot understand why any operator should wish to belt to his fly-wheel when it is such a simple matter to use the lower sprocket shaft and have everything on the off side of the machine out of the way. As soon as I get in my new operating room I will send a photograph of my machine, so that other operators who are interested can see how easy it is to do it. I am going to have a new operating room soon, and it is to be 10 x 22 with an 8-foot ceiling; windows to open to the outside of the house for ventilation. It is to have a 30-inch ventilator in the top, which will reach at least four feet above the roof. I think that will be large enough, but if you don't think so, I will have it made larger, if you will let me know before ten days from date.

Thirty inches is large enough, Plant City, both for ventilation and for the more important office of carrying away the smoke in case of a film fire. I would suggest that you install a damper in that pipe, weighted so as to stand normally open, and only to be held shut by a cord attached to the master-cord which holds your operating room shutters, so that in case of fire when the master-cord is released the damper in the vent pipe will drop open instantly. This is a very important matter. Without it your operating room cannot properly be said to be fireproof no matter what its walls may be made of, or how efficient its wall shutters may be. In order to have a truly fireproof operating room, absolutely automatic *positive provision must be made for the carrying away of all smoke in case of fire.* It is not the fire itself which, ordinarily, injures an audience, but the alarm caused by the *sight* of smoke or flame and I will say again and again that it is a childlishly simple matter to so construct an operating room so that a film fire may occur, half a doen reels of film be burned, and the audience absolutely not know there is a fire in the theater. What you say about motor drives is correct, though an even better scheme is to get the regular motor drive attachment. We shall be glad to have the photograph when it is ready.

Expert (with a small "e") Advice.

Nebraska writes:

> Is it customary to use a hard carbon (¼-inch) above, and a soft carbon (⅝-inch) below on alternating current? Does a transformer change alternating current into direct current at the arc; that is, does it make a "direct current arc?" Would a voltmeter placed where the operator could watch it, make it unnecessary for the operator to watch anything else but this voltmeter in order to get the best results in adjusting the carbons and in getting a good light? My reason for asking such apparently foolish questions is that an electrician and moving picture man of fourteen years' experience, at present traveling as representative for some electrical house, and drawing $120 per month, came to the proprietor the other day with all this advice and information. He also came to the writer with the same information later. The proprietor is rather inclined to think well of this fellow's advice, by weight of the fourteen years' experience and the $120, probably; but the writer is of the opinion that the man is more or less full of prunes. He thinks that if two hard carbons would make the light yellow, one hard carbon would have the same effect though probably not so much. The gentleman makes the assertion, however, that our theater is the only one he was ever in that didn't use one hard and one soft carbon on alternating. The writer has always thought also that alternating current was alternating current at the arc just as well as anywhere else; but the gentleman tells us that the transformer makes alternating current *direct* at the arc. This kind man also tells us that the voltmeter, in addition to making it unnecessary for the operator to watch the picture in adjusting the light, would make a big saving in the electric bill. Would you be kind enough to tell me wherein it would save?

I very much doubt if this exceedingly efficient expert is drawing $120 per month, at least on account of what he knows about electricity. His statements are of no value whatever. Up to 60 amperes, use two ⅝ cored carbons. From 60 to 80 amperes use two ¾ cored carbons. Never use a solid carbon with alternating current. His statement that a ¼-inch hard carbon is used above with a.c. is positively grotesque. Try it once and watch the results on the screen. As to the transformer changing a.c. to d.c., I am glad to be informed of that fact. I believe this will be news to even Mr. Edison himself. The expert in question is the only man, so far as I know, who has ever discovered these very wonderful things. I presume very likely he was thinking of the Mercury Arc Rectifier, which does change alternating current to direct. A transformer does nothing of the kind. As to the voltmeter, it would have no effect on your current bills at all. A good ammeter placed where the operator can see it all the time might effect a saving, since it would enable him to handle his arc more economically.

Among the Picture Theaters

News and Views of Houses Here and There.

BIJOU-GRAND—WALLA WALLA, WASH.

MR. A. WESLEY EILER is the proprietor and manager of the Bijou-Grand Theater, a half-tone of which we publish herewith. The building is 40 feet wide, thoroughly fireproof, and is two and a half stories in height.

Bijou-Grand Theater.

The auditorium contains five hundred large, roomy opera chairs, one hundred of which are in the balcony; the boxes are decorated in red and gold and seat five persons each. The house is fitted with beautiful lighting fixtures, and all the wiring is done through conduits. In cold weather the place is heated with a hot water system; in the summer it is kept cool by a good ventilating system and a large number of fans.

Power's No. 6 machine, in a steel operating booth, is used as projector. The throw is fifty feet. The measurements of the stage are twenty feet by forty feet, and there are copious dressing rooms in the basement. Pictures only are exhibited. Mr. A. W. Eiler claims to be the pioneer picture man of Walla Walla.

LYRIC THEATER, INDEPENDENCE, KANSAS.

We reproduce herewith a picture of the Lyric Theater, Independence, Kansas, of which Mr. McBride is the proprietor. As will be seen by the halftone, Mr. McBride has

Lyric Theater.

some very good ideas in advertising a feature picture, which counts for much of his success as an exhibitor. He does extensive newspaper advertising, and whenever he gets a good feature picture, he advertises it with an electric sign that stretches across the street outside of his house. Mr. McBride has been enjoying a favorable amount of business since he entered the picture exhibiting line.

HAS BEEN IN ONE LOCATION EIGHT YEARS.

The Casino Theater, in Federal Street, Pittsburgh, Pa., a picture of which is herewith printed, has been in Federal Street on its original location for eight years. That speaks very well for a moving picture house. The lettering on top

Casino Theater.

can be seen for many blocks away when it is lighted in the evening. Both the exterior and interior of the house is very pretty and the indirect lighting system is employed. In the projecting room there are two Power's No. 6 machines which are handled by expert men. Straight moving pictures are shown three nights a week, for an admission of five cents, while the other three nights are devoted to vaudeville.

A $35,000 PICTURE HOUSE AT GLENS FALLS, N. Y.

The Park Theater, in Park Street, Glens Falls, New York, has been doing an excellent business since it opened on December 23rd, 1911. The seating capacity is 800, of which 650 seats are on the main floor and the remainder, 150, in

Park Theater.

the balcony. Mr. Joseph Miller, the manager of the Park, says that the house is one of the most up-to-date and commodious little playhouses in Northern New York. The theater is owned by the Park Amusement Company, of which Mr. Fred T. Bellen is president; Isaac Ginsberg, vice-president; James W. Bellen, treasurer, and Joseph Miller, secretary and manager. Moving pictures and vaudeville constitute the programme.

REFINED VAUDEVILLE AND PICTURE HOUSE AT DUBOIS, PA.

There are not very many small towns of the size of Dubois, Pa., that can boast of expensive and handsome picture and vaudeville theaters as that town can. We print herewith a halftone of "The Carlton," a vaudeville and picture house at Dubois. Although we were not told the cost

Carlton Theater.

of this house, one can easily conjecture that it runs away up into the thousands. It is built of dark red "tapestry" brick with a half-inch of gray mortar joint, raked out between each brick, giving it a very pleasing appearance. The admission prices are five and ten cents for children and adults, respectively.

OLDEST THEATER IN OLDEST CITY.

The above cut is a likeness of the first motion picture theater in the oldest town in California. The name of the

Don Theater.

house is the Don Theater in Napa Street, Sonoma, Cal. Messrs. Collins and Mohr are the proprietors. Licensed films constitute the programme.

WESLEY SAYS SO.

W. A. Wesley, whose "Wesley Says So" has made him famous in connection with the Gardner Theater, Gardner, Mass., has branched out, and this is a picture of the second venture of Henocksburg Brothers and Wesley. The house

Globe Theater.

is located at White River Junction, Vermont. The house was recently opened and Junctionites are taking very kindly to pictures. In addition to pictures there are employed a couble vaudeville act and a local trio, the "Wesley-Says-So Trio," with a two-piece orchestra. Three reels of Licensed pictures are run. Wesley says he is the somewhat largish person under the X, which is an X and not the sign of a "ten spot." The ten spot is in his pocket along with some others. Wesley says so.

HOLDS RECORD FOR CHANGING REELS.

Mr. E. C. Pearce, proprietor and manager of the Amuzu Theater, in West Fourth Street, Winston-Salem, N. C.,

Amuzu Theater.

says that his theater holds the record for changing reels. He uses an Edison machine and his operator can change a reel in nineteen seconds. If there is any other picture theater that can do better than this, we should like to hear from them. The Amuzu plays to moving pictures and illustrated songs. The admission price is five cents.

REMODELED THEATER COST $18,000.

Central Amusement Company Now Has a Magnificent Photoplay and Vaudeville House.

As the accompanying halftones of the Columbia Theater, Bristol, Tenn.-Va., will attest, the proprietors, Messrs. McClough and Morse certainly have a very fine moving picture and vaudeville house. It is modern in every detail and has a seating capacity of eight hundred persons. The aisles and exits meet every requirement of the law, there being two four-foot aisles in the orchestra and four exits. The twelve boxes are nicely arranged and are draped in a very artistic manner. Each box will comfortably seat six persons. Two hundred of the eight hundred seats are in the balcony, which has two four-foot aisles and four exits.

Columbia Theater.

The stage has a twenty-six foot opening, is twenty-eight feet deep and forty feet high. It is equipped with the finest of fireproof scenery, painted by the Lee-Lash studios of New York. The electrical apparatus of the stage can hardly be excelled, there being two sets of white borders, two sets of blue, two sets of green and two sets of red. The switchboard is of the improved type, there being eight floor plugs which are capable of handling any production.

There are a number of dressing-rooms, which are large and well ventilated. The women's retiring room has an attendant and is elaborately furnished. Carved plaster designs decorate the interior of the theater. Mural paintings and all sculpture work were done by a French artist.

The auditorium is well lighted, there being four hundred twenty-five watt lamps throughout the interior of the theater and a similar number illuminating the front. The spacious lobby is neatly tiled and the entire front is of plaster work. It is said that the theater can be heated or cooled, as the case may be, within fifteen minutes. The Columbia was opened on the 25th of last May and has been doing a "land-office" business since that date.

FORT DODGE, IOWA, HAS NEW PICTURE HOUSE.

The Majestic Theater, in the Carter Building, on upper Central Avenue, Fort Dodge, Iowa, is the name of the new motion picture theater to be opened by the United Amusement Company. First run Independent pictures are shown and the admission price, except on feature days, is five cents. Power's No. 6 machine is used. The theater seats five hundred. Mr. Russell Forbes is the manager.

Allgair & Armstrong, proprietors of the Star theater, at South River, N. J., are erecting another moving picture theater in their town. It will be an up-to-date house, with a seating capacity of about 1000.

Interior View of Columbia Theater.

Manufacturers Advance Notes

"JUAN AND JUANITA" (Lubin).

Juan and Juanita, a photo story made by Wilbert Melville, a Lubin Director, is very romantic and bristles with the atmosphere of the land of the cactus and palm tree. The types are Mexican, but the story is told in our own country, on the border. Juan and Juanita are a humble but loving couple, but the girl's mother will not agree to a wedding until the boy has a little bank roll. Juan is working on the railroad when an order is issued to discharge all Mexican employees. This blocks the course of true love, but accident comes to his aid. One day Juan still hanging

Scene from "Juan and Juanita" (Lubin).

around in hopes of an odd job finds the agent of the road in the depot badly done up and a drill engine is vanishing down the line. In quick order it is realized that some outlaws are pursuing a train which has a big consignment of gold. Juan and the agent give chase on a hand car and reach the point of attack in time to put up a fight, capture the robbers and save the gold. When Juan is brought back with his prisoners he is cheered by the crowd and reinstated with a big reward which wins the careful mother's consent, and Juan is enabled to offer Juanita a comfortable and happy home. This story will appeal to the railroad men of the west.

PICTURES OF ROOSEVELT SHOOTING.

The Gaumont camera-men succeeded in getting some close-up views of John Schrank, the would-be assassin of Colonel Roosevelt. No similar pictures were ever taken before, as it has nearly always happened in the past that men of this class have been shut up in jail immediately upon commission of their crimes and have not been taken into the streets again. In the Schrank case, however, the prisoner was led from the county jail to the courthouse, securely handcuffed to two guards. Camera operators had been stationed along several possible lines of travel between the jail and the courthouse for four days, and one of these operators happened to be on the unfrequented street chosen for the trip. Schrank and the guards walked into the camera practically without knowing it. These were the only motion pictures made of this would-be murderer who is probably as sincerely despised as any creature on earth. This scene will appear in the Gaumont Weekly No. 33.

ONLY AN "AUTO INTERIOR"—BUT

Oh, it all looks very simple in the picture but, as a matter of fact, it wasn't such an easy thing to film. Take the scene supposed to take place inside an automobile in Thanhouser's "Little Girl Next Door," released Friday, Nov. 1. You witness the "action" in the auto and either surmise it's a genuine auto "interior"—or isn't. At any rate, you take what you see for granted, since there are so many films these days, and so many realistic effects in them, that all things seem

Scene from "The Little Girl Next Door" (Thanhouser).

easy to the picture producer. The particular scene in "The Little Girl Next Door" was photographed inside a very real auto, as the cut shows. A car with a certain special "body" had to be secured from an automobile manufactory, transported to New Rochelle, dissembled so that the photographer could focus his machine properly on the interior, reassembled and then shipped back to the maker. Oh, the finished film as you see it in the theater, to the tune of easy-going music, makes it all appear most simple, but if you say "simple" to the producers of the scene, you'll lose your life!

"MISS SIMKINS' SUMMER BOARDER" (Essanay).

Here is a snappy pastoral comedy from Essanay's Eastern studio that fairly radiates joy and good humor. The plot is vivacious, novel and thoroughly enjoyable.

Joe Mason, a bashful country boy, tries in vain to propose to Marian Foster, his sweetheart. But his bashfulness always gets the best of him, and the proposal is just as far off as ever when Jack Richards, a brisk city chap, comes to board out the summer at the home of Miss Simkins, a spinster. In the course of his wandering around, Richards is introduced to Marian and immediately falls in love with her, much to Joe's discomfiture. Marian does not return Jack's love, but is fascinated by his dashing manner and

carries on a mild flirtation just to tantalize Joe. A Sunday School picnic is now planned, and a rather novel scheme is decided upon. The name of each girl and boy is placed inside the lunch boxes, and, these boxes are to be drawn and the couples paired off according to the names. Richards is right in his glory and, discovering the lunch box in which Marian has placed her name, publicly announces that he will marry the girl he lunches with. Marian's sister, Florence, overhears him, substitutes Miss Simkins' name for Marian's and, arriving at the picnic grounds, auctions off the lunch boxes. Richards eagerly outbids Joe, gets the lunch box,

GRAND PICNIC
IN DOBB'S WOODS
BY THE GIRLS OF THE MISSIONARY
Each Girl will Take Lunch for Two, in a Box or Package with no Name on the Outside. These will be Auctioned off and the Fellow who Buys a Box may Eat Lunch with the Girl whos Name is found Inside.
ALL INVITED.

Scene from "Miss Simpkins' Summer Boarder" (Essanay).

hunts out Marian, opens the box triumphantly and is badly stung to find the name of Miss Simkins inside. Florence takes care to let the spinster know, and the boarding house lady immediately starts off in pursuit of the discomfited city chap while Joe, with Marian clasped in his arms, roars with laughter at the funny sight.

John Steppling is right in his element as the brisk young Richards from the city, and makes things lively enough until he is so cruelly squelched. Eleanor Blanchard portrays the prim Miss Simkins in a way that leaves nothing to be desired, Mildred Weston and Evebelle Prout are charming as the Foster sisters and Whitney Raymond is well cast as the bashful country lover. The production is enhanced with many charming pastoral scenes of natural beauty, and the atmosphere throughout is splendid in rustic simplicity.

The film is booked for release Tuesday, Oct. 29th.

FOR THE GAUMONT WEEKLY.

On Saturday, October 19th, the Gaumont Weekly dispatched one of its operators, J. Roy Hunt, on a trip around the world. He sailed on the Hamburg-American liner Cleveland and will spend about three months in China and Japan, returning by way of the Hawaiian Islands and San Francisco. The product of his camera will be seen on future numbers of the Weekly and on the Gaumont popular new release, the Saturday "Great Events" film.

Another Gaumont cameraman will leave Galveston, November 9th, with the Galveston Chamber of Commerce on a trip through Central America, occupying five or six weeks. He will visit practically all the countries north of Panama and south of Mexico. This trip will be made by the United Fruit Company's new line which has recently been established between Galveston and Central American points.

THANHOUSER'S "STAR OF BETHLEHEM."

What is described as an impressive biblical subject is soon to be released on the state right plan by the Thanhouser Company under the title of "The Star of Bethlehem," a multiple reel subject. The Thanhouser Company has spared no expense to give this subject a proper setting and has assembled a notable cast of players and suitable costumes for the production. The story harks back to the Prophet Micah, who was one of the first to focus the hope of Israel

Scene from "The Star of Bethlehem" (Thanhouser).

upon a great Redeemer. His prediction set forth in the Bible, is believed to date from Sennacherib's campaign against Judah in 701 B. C. The prophet sees the possibility of Zion's capitulation, but declared that the people should find deliverance elsewhere. Bethlehem was the birthplace of David and from that place Micah declared the Deliverer and King should emerge.

The Thanhouser pictures the events leading up to the birth of Christ and the discovery of the child in the manger by the three wise men and the shepherds. An extended review of this subject will appear in these columns later.

NEW PICTURE HOUSE BUILDING.

George Henry Dieringer, an architect and superintendent of construction, with offices at Wheeling, W. Va., is building in that city a modern high class motion picture theater. It will be properly equipped throughout, including stage, balcony, etc., and will be used as a vaudeville and motion picture house. The entire building will be of fireproof material. The projection room will be equipped with two machines complete, one spot and a special machine for mechanical effects. The structure will have a seating capacity of exactly 1,200 and will be under the direct management of Mr. Dieringer. Without equipment the building will cost around $25,000. The outside dimensions are fifty-five feet front and one hundred feet long.

Some of the theaters to Mr. Dieringer's credit are the Roma theater erected at Bellaire, Ohio. This house was built by the Bellaire Amusement Company and cost $23,000. It is fireproof throughout and seats 500. Three thousand dollars alone has been expended for tapestry and freehand decorative work, which places this picture house in a class by itself for luxurious appointments. The Rex motion picture theater erected at Martins Ferry, Ohio, was another house built under Mr. Dieringer's supervision and design. This house was built by the Athenian Amusement Company of Wheeling, W. Va., and is meeting with success. It has a seating capacity of eight hundred. There are many other picture houses designed by Mr. Dieringer, too numerous to mention.

"THE TRANSGRESSION OF DEACON JONES" (Eclair).

The writer has always had a great appreciation and liking for the work of Alec B. Francis, who assumes the title role in "The Transgression of Deacon Jones." He is an actor of a dominant personality, yet has that sufficient mastery of his profession that he does not allow it to exceed his characterizations. It is rather a blend and so when properly cast his performance is a delight to see. Miss Tennant as usual makes the most of a light role and Geo. Larkin, as the owner of the picture theater, gives his customary O. K. performance.

Especial praise must be accorded a bit of double exposing wherein is shown a moving picture screen projection. The register of action is absolutely perfect, under very difficult conditions. The county fair atmosphere is refreshing and novel.

Scene from "The Transgression of Deacon Jones" (Eclair).

The story deals particularly with the little duplicities which deacons are fictitiously supposed to be heir to. Deacon Jones is running for Mayor on a Purity League ticket which has for its particular platform the abolition of moving picture theaters. Miss Tennant, his daughter, is in love with Larkin, who owns the town's leading nicklelodeon. But Deacon Jones has put his foot down on their union as long as Larkin sticks to the theater. Well the Deacon visits the county fair and a capper for the three shell game persuades him how easily it is to pick out the elusive little pea. So the Deacon bets his head off. During all this action an Eclair camera man has been grinding off some topical views of the fair.

Larkin several days later receives the film in his program and at a private showing sees his future father-in-law enact his moral lapse in trying to get rich quick. So he uses this evidence of the Deacon's transgression as a whip to force his consent. It is "either consent to our marriage or I show the picture to the whole town."

Larkin wins his consent and the film is never shown..

MOVING PICTURES STOLEN.

The Washington Film Exchange of Washington, District of Columbia, report that on September 25th, S. A. Watt, of Farmville, N. C., ordered four commercial reels, which consignment went forward C O. D. and was lifted but not returned. We understand that Mr. C. O. Moss, of Petersburg, Va., received an order from the same party for eight commercial reels which, like the above, have not been returned. The reels belonging to the parties mentioned are as follows:

Washington Film Exchange.—I Wish I had a Girl (Imp.); Taming Mrs. Shrew (Rex); Rollicking Red Big Lark (Nestor); Flying to Fortune (Thanhauser).

Mr. C. O. Moss.—His Brother Willie (Powers); Indian's Bride (Pathe); Fatty of E Z Ranch (Nestor); The Convert (Imp.); Three Million Dollars (Amer.); Uncle's Visit to Washington (Reliance); The Voyager (Selig); Unexpected Santa Claus (Solax).

Any information which will lead to the return of these reels and the conviction of the party withholding same will be greatly appreciated by the Washington Film Exchange.

GENTER TO ENLARGE PLANT.

We understand the J. H. Genter Co., manufacturers of the "Mirroroide" screen, have just received official notice that all their patents will be allowed. They are awaiting receipt of final papers before enlarging their plant considerably to take care of their rapidly increasing business.

"SUE" (Champion).

There is a fine situation in this picture, "Sue," filmed from Hal Reid's melodrama of the same name. It is a story of Kentucky love and of a noble hearted woman who gave her life to save her rival. There is a shudder-making rattlesnake scene with tense dramatic action. Sue dies, not directly from its bite; but gets the poison through a bruised lip. She had fallen and knew that the cut would cause her death when she sucked the arm of her already unconscious rival who had been stung; yet, after a dramatic struggle, she does just that.

Scene from "Sue" (Champion).

The man she loves is a widower. She has been foster mother to his little girl, a part that is taken by a charming little player. The other girl is an authoress, in the mountains to find local color. Sue sees that the man's affections have turned from her to the newcomer and she is resentful. This is heightened by the fear that in case the man marries the authoress, she will also lose the little girl who is as a daughter to her. When she finds the interloper stung, a wave of joy passes over her. "Let her die," she cries. But quickly she realizes what the loss will mean to the man she loves and, returning, draws out the venom with her bruised lip and dies. A picture that will entertain and please. It will be released on October 28.

"BROKEN HEARTS" (Pathe).

Jim Brooks, the owner of a promising copper mine, is overjoyed one day upon receiving a letter offering to purchase the mine for $100,000. With the letter in his pocket he hurries home, but on the threshold, born of his delight, an idea strikes him and he decides to keep silent for the time being and later surprise his wife with the glad tidings. His wife discovers him reading the purchaser's letter and asks to see it. Jim refuses and Mrs. Brooks grows suspicious. When Jim fails to return home that evening the woman is heartbroken. She turns her back upon her old home, leaving a note of rebuke to her husband. She is followed by an Indian man servant who is just in time to foil her attempted suicide, dragging her from a railroad track just as the G. L. H. express thunders past.

Jim returns in the meantime loaded down with all sorts of expensive finery with which to delight his good wife. He soon discovers the note. As he reads it his high-borne hopes are dashed to the ground. After an exceptionally fine piece of emotional acting Jim Brooks leaves the house and wanders aimlessly about the woods. The Indian persuades the unhappy woman to return to her home. Her tears are quickly changed to smiles as she sees the array of pretty clothes, and the meaning of Jim's secrecy is disclosed. The Indian slips out and returns with the distracted Jim. A word of explanation from each straightens out the tangle and a fond embrace leads the way to a happier and more prosperous future.

The acting and the photography in this film are of the best and as it has an appeal to every human emotion it is sure to score success. It will be released November 6th.

NEW ROOMS FOR ST. LOUIS LOCAL.

Local Number 3 of the Motion Picture Exhibitors League has fitted up rooms 405 and 406 at 806 Chestnut Street, St. Louis, for the benefit of members and as a sort of general "get-to-gether" headquarters. A committee has been appointed to look after state and municipal topics, and John T. Fitzsimmons was appointed attorney for the local.

SNAPPED ON SELIG'S WILD ANIMAL FARM, "BABY" LILLIAN WADE AND MISS BETTY HARTE PLAYING WITH LION CUBS.

"Baby" Lillian is the exceedingly popular and talented child actress that plays the most important part in the latest and greatest of the Selig wild animal subjects. "Baby" Lillian is well known to all picture audiences through her remarkable talents as portrayed in former Selig and Biograph pictures. Her work in "Kings of the Forest" is said to be the best she has yet done.

The authorities of Pretoria (Transvaal) have decided to take measures of promoting emigration to South Africa by subsidizing and favoring in every possible way such film companies as print scenes of the Transvaal and Transvaal life calculated to bring emigrants.

"A DREAMLAND TRAGEDY" (Powers).

"A Dreamland Tragedy" is a story of everyday life; but it is dreamed and happily turns out to be not real. A few real-life scenes introduce it and the same setting appears in the dream scenes. One of the remarkable things about it is the natural way in which the two hook together. We who watch get the same impressions as though we dreamed; we are not sure that it isn't real. The relief at the end is, therefore, very pleasing. The impression also is novel, something that spectators are not accustomed to and will be pleased with.

The sets are mostly interiors with just enough other scenes to carry the story, and they show a workingman's home. It is the workingman's daughter (Miss Barker), who

Scene from "A Dreamland Tragedy" (Powers).

dreams and the players of her dream are her father, her brother and her lover, the paymaster, whom she knows has with him a large sum of his employer's money and whom she nervously fears is careless with it. This part is played by Gale White.

The form the girl's dream takes is a tragedy. She sees her father "doping" the paymaster's drink, sees him bring the limp, unconscious man to the home and search him for the money. At the end, the three men come home to supper find her sleeping and waken her.

It is a picture that strangely convinces. Dreams are naturally somewhat loose in construction; but the illusion always holds us even when in our dreams we say to ourselves that we are only dreaming. The story holds in that same way. It is for release November 1st.

In Valencia, Spain, the military authorities had films made of great cavalry maneuvers held in the vicinity. It is said that the Spanish government intends to exhibit these films in every barracks in the kingdom in order to prepare the recruits for the greatest possible efficiency.

Calendar of Licensed Releases.

Current Releases.

MONDAY, OCTOBER 28th, 1912.

BIOGRAPH—At the Basket Picnic (Comedy) .....
BIOGRAPH—A Real Estate Deal (Comedy) .....
PATHE—Frenzied Finance—Special Release (Drama)..
EDISON—The Land Beyond the Sunset (Drama) 1000
KALEM—The Power of a Hymn (Drama) 1000
LUBIN—An Irish Girl's Love (Drama) 1000
PATHE—Pathe's Weekly No. 44, 1912 (Topical) .....
SELIG—The Fisherboy's Faith (Drama) 1000
VITAGRAPH—None But the Brave Deserve the Fair (Comedy) 1000

TUESDAY, OCTOBER 29th, 1912.

EDISON—Burmah, Rangoon, India (Scenic)..... 350
EDISON—Bringing Home the Pup (Comedy)..... 650
ESSANAY—Miss Simpkins' Summer Boarder (Comedy)1000
CINES—Straw Hats Made in Florence, Italy (Ind.).... 340
CINES—Mosques and Turkish Places (Scenic) 460
CINES—Venetian Lace Workers (Ind.)..... 200
C. G. P. C.—Whiffles, Cubic Artist (Comedy)..... ..
C. G. P. C.—In the Tyrol, the Arlberg Valley (Scenic)..
LUBIN—Parson James (Drama) 1000
SELIG—Jim's Vindication (Drama) 1000
VITAGRAPH—Bunny at the Derby (Comedy).....
VITAGRAPH—Just Luck (Comedy-Drama) .....

WEDNESDAY, OCTOBER 30th, 1912.

EDISON—Copper Mines at Bingham, Utah (Ind.).... 400
EDISON—A Suffragette in Spite of Himself (Comedy). 600
ECLIPSE—A Race for Honor (Drama).....1000
ESSANAY—The Letter (Drama) 1000
KALEM—The Strange Story of Elsie Mason (Ind.)....1000
PATHE—A Mamma Wanted (Comedy).....
SELIG—A Heart in Rags (Drama).....1000
VITAGRAPH—Poet and Peasant (Drama).....1000

THURSDAY, OCTOBER 31st, 1912.

BIOGRAPH—The Musketeers of Pig Alley (Drama)..
ESSANAY—The Fisherman's Luck (Comedy).....1000
LUBIN—The Heavenly Voice (Comedy).....1000
MELIES—Wrongly Accused (Drama) 1000
PATHE—Jim's Partner (Drama) .....
SELIG—Her Bitter Lesson (Drama).....1000
VITAGRAPH—On the Line of Peril (Drama).....1000

FRIDAY, NOVEMBER 1st, 1912.

EDISON—A Baby's Shoe (Drama) 1000
ESSANAY—The Moving Finger (Drama).....1000
C. G. P. C.—Tragedy at the Court of Milan (Drama)....
KALEM—Pat, the Soothsayer (Comedy).....
KALEM—The American Rhine (Scenic).....
LUBIN—Fixing a Flirt (Comedy).....1000
SELIG—His Wedding Eve (Comedy).....1000
VITAGRAPH—Lessons in Courtship (Comedy).....
VITAGRAPH—Bettina's Substitute (Comedy) .....

SATURDAY, NOVEMBER 2nd, 1912.

EDISON—Bobby's Dream (Comedy) 375
EDISON—For Professional Services (Comedy)..... 625
ESSANAY—The Mother of the Ranch (Drama).....1000
CINES—A Head for a Head (Drama).....1075
KALEM—The Skinflint (Drama) 1000
LUBIN—The Family Next Door .....
PATHE—Wifey's Investment (Comedy) .....
VITAGRAPH—In the Garden Fair (Comedy-Drama)..1000

Advance Releases.

MONDAY, NOVEMBER 4th, 1912.

BIOGRAPH—Heredity (Drama) .....
PATHE—Pathe's Weekly No. 45 (Topical).....
EDISON—The New Member of the Life Saving Crew (Drama) 1000
KALEM—Mountain Dew (Drama) 1000
LUBIN—Juan and Juanita (Comedy).....1000
SELIG—The Voice of Warning (Drama).....1000
VITAGRAPH—The Mills of the Gods (3 Reels) (Special) (Drama) 3000
VITAGRAPH—An Official Appointment (Drama).....1000

TUESDAY, NOVEMBER 5th, 1912.

EDISON—A Romance of the Rails (Drama).....1000
ESSANAY—Chains (Drama) 1000
CINES—The Golden Shell of Palermo (Scenic)..... 350
CINES—Love vs. Gratitude (Drama)..... 760
C. G. P. C.—Anne Boleyn (Drama).....
LUBIN—The Substitute Heiress (Drama).....1000
SELIG—The Dynamiters (Drama) 1000
VITAGRAPH—The Face or the Voice (Com.-Drama).1000

WEDNESDAY, NOVEMBER 6th, 1912.

EDISON—A Queen for a Day (Comedy).....1000
ECLIPSE—The Queen of Spades (Drama).....1005
ESSANAY—A Money? (Comedy) 1000
KALEM—The Mystery of Grandfather's Clock.....
PATHE—Broken Hearts (Drama) .....
SELIG—Her Education (Comedy-Drama) 1000
VITAGRAPH—Michael McShane, Matchmaker (Drm.).1000

THURSDAY, NOVEMBER 7th, 1912.

BIOGRAPH—His Auto's Maiden Trip (Comedy).....
BIOGRAPH—The Club Man and the Crook (Comedy)
ESSANAY—The Ranchman's Anniversary (Com.-Dr.).1000
LUBIN—The Sheriff's Mistake (Drama).....1000
MELIES—The Smuggler's Prisoner (Drama).....1000
PATHE—Victims of Fate (Drama).....
PATHE—Dinan, France (Scenic) .....
SELIG—Carmen of the Isles (Drama).....1000
VITAGRAPH—Out of the Shadows (Drama).....1000

FRIDAY, NOVEMBER 8th, 1912.

EDISON—Yellowstone National Park, Wyoming, U. S. (Scenic) 1000
ESSANAY—When Wealth Torments (Comedy).....1000
C. G. P. C.—Half A Pint of Milk (Comedy).....
C. G. P. C.—The Scarab (Educational) .....
C. G. P. C.—A Trip Up the Elbe (Scenic).....
KALEM—The Pony Express Girl (Drama).....
KALEM—Brave Old Bill (Drama).....
LUBIN—Felix at the Ball (Comedy).....
LUBIN—An Accidental Millionaire (Comedy).....
SELIG—The Legend of the Lost Arrow (Drama).....
SELIG—Enchanting Japan (Scenic) .....
VITAGRAPH—A Modern Atalanta (Drama).....1000

SATURDAY, NOVEMBER 9th, 1912.

EDISON—A Doctor For an Hour (Comedy).....1000
ESSANAY—An Indian's Friendship (Drama).....1000
CINES—No Fool Like an Old Fool (Comedy).....1000
KALEM—The Fraud at the Hope Mine (Drama).....1000
LUBIN—The Water Rats (Drama).....1000
PATHE—Buster to the Rescue (Drama).....
VITAGRAPH—The Hand Bag (Comedy).....
VITAGRAPH—Arabian Sports (Sports) .....

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Calendar of Independent Releases.

Releasing Through Universal Company

Current Releases.

SUNDAY, OCTOBER 27th, 1912.

REX—Through a Higher Power (Drama).....
CRYSTAL—A Pair of Fools (Comedy).....
CRYSTAL—The Blonde Lady (Comedy).....
ECLAIR—Gontran's Love Stratagem (Comedy).....
ECLAIR—Brusia—Asiatic Turkey (Educational).....

MONDAY, OCTOBER 28th, 1912.

IMP—Yvonne, the Foreign Spy (Drama).....
NESTOR—The Call of the Desert (Western Drama)..
CHAMPION—Sue (Drama) .....

TUESDAY, OCTOBER 29th, 1912.

GEM—The Old Dollmaker (Drama) .....
BISON—The Cowboy Guardians (Drama).....
ECLAIR—Rosie (Comedy-Drama) .....

WEDNESDAY, OCTOBER 30th, 1912.

POWERS—The Collaborators (Comedy) .....
NESTOR—Fatty's Big Mix-up (Comedy).....
UNIVERSAL—The Animated Weekly No. 34 (Topical)

THURSDAY, OCTOBER 31st, 1912.

REX—Careful Nursing (Comedy) .....
IMP—John Sterling, Alderman (Two-Reel Drama)....
ECLAIR—The Transgression of Deacon Jones (Com.)

FRIDAY, NOVEMBER 1st, 1912.

VICTOR—The Redemption of Riverton (Drama).....
POWERS—A Dreamland Tragedy (Drama).....
NESTOR—Making a Man of Her (Comedy).....

SATURDAY, NOVEMBER 2nd, 1912.

BISON—Trapper Bill, King of Scouts (Two Reels)....
IMP—Ferdie, Be Brave (Comedy).....
IMP—President Taft at Brockton Fair (Topical).....
MILANO—A Tragic Wedding (Drama).....

Advance Releases.

SUNDAY, NOVEMBER 3rd, 1912.

REX—An Old-Fashioned Mother (Drama) .....
CRYSTAL—Oh, Such a Night! (Comedy) .....
CRYSTAL—Marriage a la Carte (Comedy) .....
ECLAIR—Aunt Bridget (Com.-Dr.) .....

MONDAY, NOVEMBER 4th, 1912.

IMP—A Strange Case (Drama) .....
NESTOR—United We Stand (Drama) .....
CHAMPION—A Tramp's Strategy (Com.-Dr.) .....

TUESDAY, NOVEMBER 5th, 1912.

BISON—A Red Man's Love (Drama) .....
GEM—The Better Part (Drama) .....
ECLAIR—Silent Jim (Drama—2-Reel) .....

WEDNESDAY, NOVEMBER 6th, 1912.

POWERS—The Railroad and the Widow (Drama) ...
NESTOR—His Little Partner (Drama) .....
AMBROSIO—The Ship of Lions (Drama) .....
UNIVERSAL—The Animated Weekly No. 35 (Topical)

THURSDAY, NOVEMBER 7th, 1912.

REX—Honor of the Family (Drama) .....
IMP—Leah the Forsaken (Drama—3-Reel) .....
ECLAIR—Foiling a Fortune Hunter (Comedy) .....
ECLAIR—What Father Did (Comedy) .....

FRIDAY, NOVEMBER 8th, 1912.

NESTOR—Sharps & Chaps (Comedy) .....
POWERS—The First Glass (Drama) .....
VICTOR—Sisters (Drama) .....

SATURDAY, NOVEMBER 9th, 1912.

IMP—Half Shot (Comedy) .....
IMP—How Ned Got the Raise (Comedy) .....
BISON—An Indian Ishmael (Drama) .....
MILANO—Her Masterpiece (Drama—2-Reel) .....

Releasing Through Film Supply Company

Current Releases.

SUNDAY, OCTOBER 27th, 1912.

MAJESTIC—The Tree Imp (Drama) .....
THANHOUSER—Taking Care of Baby (Comedy) .....
THANHOUSER—Mary's Goat (Comedy) .....

MONDAY, OCTOBER 28th, 1912.

AMERICAN—One, Two, Three (Drama) .....

TUESDAY, OCTOBER 29th, 1912.

MAJESTIC—A Woman Alone (Drama) .....
GAUMONT—A Domestic Treasure (Comedy) .....
GAUMONT—The Gorges of Albuquerque (Scenic) ...
THANHOUSER—Put Yourself in His Place (2 Reels) (Drama) .....

WEDNESDAY, OCTOBER 30th, 1912.

AMERICAN—Chiquita, the Dancer (Drama) 1000
GAUMONT—Gaumont's Weekly No. 34 (Topical) ....
RELIANCE—Men Who Dare (2 Reels, (Drama) .....
SOLAX—Making an American Citizen (Drama) .....

THURSDAY, OCTOBER 31st, 1912.

AMERICAN—The Wanderer (Drama) 1000
GAUMONT—Zoological Specimens of the Pond (Edu.)
GAUMONT—Bruges, the Venice of the North (Scenic)

FRIDAY, NOVEMBER 1st, 1912.

LUX—Oh, My Pipe (Comedy) 331
LUX—Henpeck Bids for Freedom (Comedy) 652
SOLAX—At the Phone (Drama) .....
THANHOUSER—The Little Girl Next Door (Drama)..

SATURDAY, NOVEMBER 2nd, 1912.

GREAT NORTHERN—The Lottery Prize (Comedy) ..
GREAT NORTHERN—Unsuccssful Flirtation (Com.)
RELIANCE—Trials of Faith (Drama) .....
GAUMONT—The Castles of Bavaria (Scenic).....

Advance Releases.

SUNDAY, NOVEMBER 3rd, 1912.

MAJESTIC—Weary's Revenge (Drama) .....
THANHOUSER—Petticoat Camp (Comedy) .....

MONDAY, NOVEMBER 4th, 1912.

AMERICAN—Maiden and Men (Drama).....1000

TUESDAY, NOVEMBER 5th, 1912.

MAJESTIC—Cupid on the Job ,Comedy).....
MAJESTIC—His Dress Suit (Comedy).....
GAUMONT—Cupid's Lottery (Comedy) .....
THANHOUSER—The Ladder of Life (Drama).....

WEDNESDAY, NOVEMBER 6th, 1912.

GAUMONT—Gaumont's Weekly No. 35 (Topical).....
RELIANCE—A Brother's Requital (Drama).....
SOLAX—The Old Love and the New (Drama).....

THURSDAY, NOVEMBER 7th, 1912.

AMERICAN—God's Unfortunate (Drama) 1000
GAUMONT—The Emperor's Message (Drama).....

FRIDAY, NOVEMBER 8th, 1912.

LUX—A Magnetic Personality (Comedy)..... 455
LUX—Spiffkins Eats Frogs (Comedy) 475
SOLAX—Just Hats (Comedy) .....
THANHOUSER—Through the Flames (Drama).....

SATURDAY, NOVEMBER 9th, 1912.

GREAT NORTHERN—(Title Not Reported).....
RELIANCE—Bedelia and the Newlyweds (Comedy)...
AMERICAN—The Starbucks (2 Reels) (Drama).....
GAUMONT—Giving the Blind the Light (Drama)....

Mutual Film Corporation.

ADVANCE RELEASES.

MONDAY, NOVEMBER 4th, 1912.

KEYSTONE—Mabel's Lovers (Comedy) .....
KEYSTONE—At It Again (Comedy).....

WEDNESDAY, NOVEMBER 6th, 1912.

BRONCHO—The Man they Scorned (2 Reels) (Drama)

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Special

OCTOBER 28, 1912

FRENZIED FINANCE

PATHE 3 REELS

Claude Rodgers, a reckless gambler, falls heir to a banking business through the will of his father-in-law. The bank, when he receives it, is staple and secure, but Rodgers immediately launches a "Get-rich-quick" scheme and starts a campaign to get depositors by promises of fabulous interest. The bank soon becomes the largest, although not the safest, in the East. But good things cannot last forever, and with his wife's sickness Rodgers' luck turns. A run on the bank is the next misfortune, and because of Rodgers' extravagance it cannot stand the strain. Amidst a scene of wild disorder at the Stock Exchange, the bank's stock collapses. A mob of ruined depositors storms the home of the banker, pursuing him through the rooms until they find that a bullet from his revolver has brought his reckless career to a close.

OCTOBER 24, 1912. THREE REELS

OLYMPIC GAMES

Pathe Shows World's Greatest Athletes in Action at Stockholm Meet

---

OCTOBER 21, 1912

The Lion Tamer's Revenge

Cines-Kleine Two Reels

A sensational story in which lions play an important part and cause many a thrill. Love, jealousy and revenge are, of course, the principal ingredients in this splendid drama, the closing scene being wonderful. A jealous lover, with the assistance of a clown—the play being enacted in a circus—lures his rival and his partner, the girl, into the den of lions, and binds them to a post. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

General

Features

The Count of Monte Cristo

Selig Release October 14, 1912. Three Reels

The wonderful and tragic story of Edmond Dantes, a young Frenchman, who is entrusted with a message to the exiled Napoleon on the Isle of Elba, forms one of the greatest themes ever written upon. The full reproduction of this masterpiece by Selig is unequalled by any stage production. There are over 300 people in the cast and shows the wonderful scene, gorgeous costumes and elaborate stage setting. This is one of the most fascinating pictures ever produced.

Shakespeare's As You Like It

Vitagraph Release October 7, 1912. Three Reels.

Presented by the Vitagraph Company, with ROSE COGHLAN as Rosalind.

The Man Hunt

Pathe Release September 30, 1912. Two Reels.

Kilborne, a poacher, is loved by Rose, the daughter of an old charwoman, whose cabin in the midst of a dense forest is Kilborne's rendezvous. Although Rose has often saved Kilborne from the hand of the law, brutal treatment is her only reward, for Kilborne is in love with a farmer's daughter. He is being tracked by the gendarmes, and Rose, suspecting that he is at the farmer's house, hurries there to warn him of the impending danger. The police arrive at the farm immediately after her and surround the house. When Kilborne steps through the door he is ordered to surrender. He refuses. An officer raises his gun and fires. Rose steps in front of Kilborne as the shot rings out and receives the bullet in her heart. As she breathes her last Kilborne weeps for the first time in his life and realizes the depth of the love he never recognized.

Daughter of the Spy

Cines-Kleine Release September 16, 1912. Two Reels

This is a story of a spy who gives shelter in his own home to a nobleman fleeing from the soldiers. The nobleman informs his host, and his beautiful daughter of his identity and shortly after a file of soldiers enters the house and places him under arrest. Before going to prison, he denounces father and daughter for their duplicity. Heart-broken, at the fate of the nobleman, the daughter determines to make a desperate effort to release him. On a pretext she enters the prison and is shown about, noting carefully the location of the prisoner's cell. By a ruse, she procures the keys to the cell directly above that of the nobleman and with a crow-bar breaks a hole in the flooring, lowers a rope and helps the prisoner to liberty. The two make a perilous descent down the castle wall to the casement below. Meanwhile, the girl's father, the spy, is on the wall with the sentry, and discerning the figures of the fugitives, seizes a rifle and fires. To his horror he finds he has taken the life of his own daughter.

The Blighted Son

Pathe Release September 9, 1912. Four Reels.

This is a story of a young man whose father is very wealthy. He leads a life of reckless dissipation until the father, learning the use his son is making of the money, refuses to furnish further funds. The young fellow thereupon commits his first crime; the crime of theft. The shock of this disgrace brings an attack of apoplexy upon the father, which makes him totally blind. From this time it is a rapid drop to bankruptcy for the once honored family. When it is too late the young man realizes his error and determines to begin life anew. He leaves his native country for South Africa and, after fearful hardships, which develop the better side of his character, he returns to his native land—a man.

Fire at Sea

Pathe Release August 26, 1912. Two Reels.

An old sea captain, a slave to liquor, is hired to sail the schooner "Joanna" with a cargo of gunpowder for a revolutionary project. A young man sails with him, against the advice of his sweetheart, who has a premonition of evil. When a few days out to sea, and while the young sailor is asleep, the skipper drinks until he is irresponsible. He goes into the powder room smoking his pipe. Soon he falls asleep and the pipe, dropping from his hand, ignites the powder. A deafening roar and the vessel is a mass of flames, leaving a wreck-strewn sea and a red glow in the sky to tell a waiting sweetheart the story of her lover's fate.

Rip Van Winkle

Vitagraph Release August 19, 1912. Two Reels.

This legend is written by Washington Irving, of the time of George III of England, during the occupation of this country by the English in the 18th century. The story of Rip Van Winkle, the happy-go-lucky, ne'er-do-well, is well known to every child. Rip Van Winkle is portrayed by that eminent actor, Mr. Robert McWade, Sr., who was associated for so long with the famous Joe Jefferson. The splendid Vitagraph Company carry out the other parts in their usual creditable way.

Rameses, King of Egypt

Cines-Kleine Release August 12, 1912. Two Reels.

A production of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

King Rameses, hearing of the beauty of a young shepherdess, disguises himself as a peasant and journeys to her home. She resents his ardent advances and tells him of her devoted lover, a shepherd, tending his flocks on the mountain slopes.

The King, angered, has her carried off by force to his palace. Although rejected, he determines to win her with lavishness, but without avail.

The shepherd, hearing of his lover's abduction, vows vengeance on King Rameses and attempts to stab him.

When again the king's advances to the shepherdess are rejected, he orders the two lovers before him and, in all the magnificence of the Egyptian court, he magnanimously commands their marriage to take place.

The splendor of the Oriental Courts, wonderful processions and ceremonies are all shown in a story not soon forgotten.

Don Juan and Charles V

Pathe Release July 29, 1912. Two Reels.

Charles V, abdicated the Spanish throne in favor of his son, who became Philip II. Almost the first thing Philip did was to fall in love with Lucinda, a beautiful Spanish maid, who was practically betrothed to Don Juan, a young student. Don Juan insults the new king when he finds him forcing his attentions upon Lucinda. Don is arrested and Lucinda brought to the torture chamber to see him suffer in the hope that in order to save him she will consent to marry the King. Charles V is informed of the situation and, coming out of the monastery to which he has retired, he astounds the younger men by acquainting them with the fact that they are brothers. He makes them pledge their loyalty to one another, asks Lucinda to choose between the two men and when she and Don Juan embrace, gives them his blessing.

Siege of Petersburg

Kalem Release July 22, 1912. Two Reels.

A visit of a Confederate officer to his betrothed and her family is interrupted by a young man and his crippled sister who have been made paupers by the ravages of the war. The young pauper proclaims his love for the young lady of the house, and in order to demonstrate his bravery and loyalty, enlists in the Confederate cause. Some months later the young soldier rescues his rival, the Confederate officer, from a burning bridge. A year elapses, and the pauper has been promoted to a lieutenancy. The Confederates are entrenched before Petersburg, and the Federals succeed in mining a part of the Confederates' outer works, but their batteries are discovered in time to frustrate their plans. The Confederates place a small detachment under command of the poor, young lieutenant, to keep the nearby batteries working. The officer whose life has been saved, realizes the danger to the young lieutenant, forges an order, relieving him of that hazardous duty and takes command himself The mine is exploded and the gallant officer and his men are killed.

Film Co.

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Length 2811 feet. Relea
Future Releases Every

SYN

A Stockbroker in financial difficulties curities entrusted to him by a wealthy client. doubtful company amongst whom is "Hand pocket-book which is picked up by the latter. tective overhears an incriminating conversa however escapes.

The broker is in despair, the client having some Charlie," urged by his lady friend, also pocket-book. He is persuaded by the broker spurious draft in exchange, which he does, and in defending his property the money len in horror runs away, hands the broker the his way to the Railway Station. Losing the female friend. A merry scene is enacted here, having a gay time. The place is raided but once more gets away. The police are now escapes are witnessed when he leaps from a wires and plunges into the sea from a moving earth and the city is ridded of one of its big

This film is of unusual interest throughout, acting, stage will want it, because it is different, in a class for itself. Seeing is asking to have our demonstrator show it to you. He is on the have a chance. Better wire at once. Our advertising matter and descriptive folders, photographs for lobby displays. All of

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See Page 438 for Further Details

Note New Address

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REEL FEATURE FILM

sed November 29, 1912

Two Weeks Thereafter

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ises a loan through a money lender on se-
ith the proceeds he leads a gay life in
me Charlie" a police suspect. He loses his
he police are notified of the loss and a de-
on. He is about to arrest Charlie, who

emanded the return of the securities. "Hand-
n acquaintance of the broker's, restores the
obtain the pledged securities by handing a
it he is tempted by the contents of the safe,
r is fatally injured. "Handsome Charlie"
ocuments and after disguising himself makes
st train, he seeks refuge at the house of his
here a mixed kind of men and women are
e lights are extinguished. The hunted man
se on his track and the most hairbreadth
of into the water, crawls along the telephone
ntilever bridge. He is finally run to
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See Page 438 for Further Details

Note New Address

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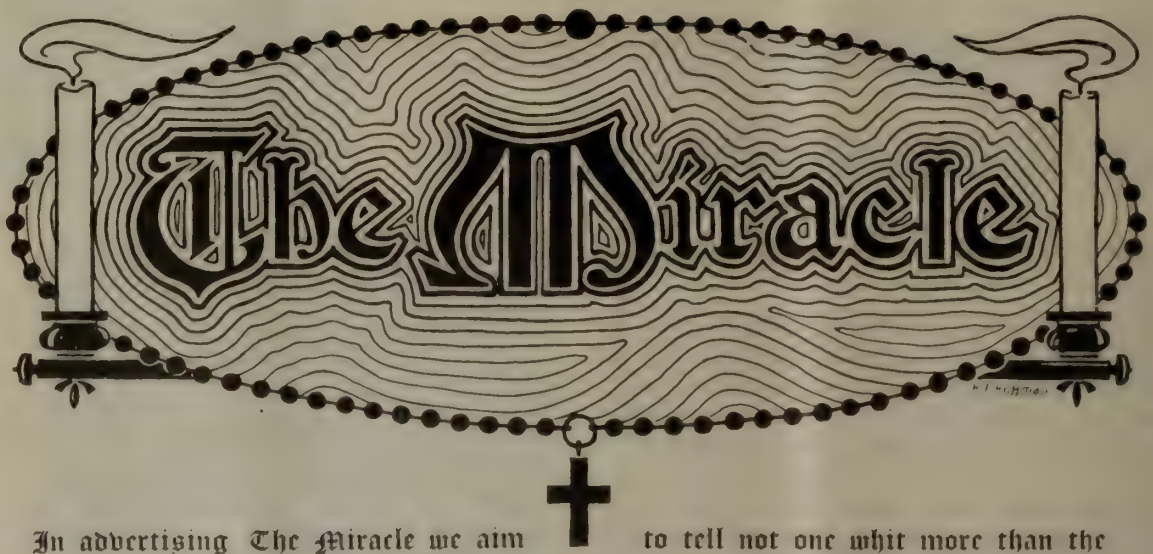

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IV.—No part of this picture has been taken in studios. The interiors and exteriors of the churches, castles and monasteries have been specially selected, and make a marvelous and unrivaled frame for the story.

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VI.—It is a high-class production and will be sold accordingly.

VII.—Fine paper in all sizes, designed by masterly hands, will go with the reels.

VIII.—We will furnish all advertising and a most complete set of literature, pamphlets, heralds, photos, etc., etc.

IX.—We have done everything possible under the law to prevent the possibility of infringement.

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New York Film Company

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DR. GAR EL HAMA

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SEQUEL TO "THE DEAD MAN'S CHILD"

Dr. Gar el Hama
as a convict

A feature film in every sense of the word.

A concentration of successful sensational and startling events never before attempted. **Every inch a thrill.** The intensely interesting plot, the faultless photography which characterizes all our productions, and the perfect and realistic acting of the participants in this drama, all combine to insure for it an enthusiastic reception unprecedented in the annals of the Great Northern Film Company.

Dr. Gar el Hama as President of the Anti-Criminal League

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THE VATICAN

Every Foot has been photographed by especial permission. Every inch is absolutely genuine.

Buyers: Think not alone of the Theatres, but of the Churches, Societies, and Halls. It is the first and most probably the last personal glimpse of the Pope ever to be given to worldly man.

THE SUBJECT EMBRACES THE FOLLOWING DIVINELY BEAUTIFUL, PROFOUNDLY REVERENT AND SOUL INSPIRING SCENES IN ENSEMBLE. ⌗ THE PERMIT FOR TAKING CINEMATOGRAPHS IN THE VATICAN. ⌗ FRONT VIEW OF THE CHURCH OF ST. PETER. ⌗ ON THE TERRACE. ⌗ LOOKING DOWN FROM THE TERRACE. ⌗ ST. PETER'S DOME. ⌗ PONTIFICAL GENDARME. ⌗ SWISS GUARD. ⌗ THE GARDENS OF THE VATICAN. ⌗ REPLICA OF THE GROTTO AND OF THE BASILICA OF LOURDES. ⌗ THE COURT OF THE PIGNA, ⌗ UPON WHICH OPEN THE WINDOWS OF THE POPE'S ROOM. ⌗ PINE CONE, ORIGINALLY MADE FOR THE CHATEAU OF ST. ANGE. ⌗ CASINO OF PAUL IV. ⌗ COMING TO A VERITABLE CLIMAX OF INFINITE INTEREST AS WE VIEW, ⌗ HIS HOLINESS POPE PIUS X.

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CINES.

LOVE VS. GRATITUDE (Nov. 5).—Grace is an actress of great beauty and charming personality. George is her most devoted admirer. She likes George as a comrade, but cannot make up her mind to regard him in any other way.

One day Grace receives a visit from a dear friend Irene Ferri, who asks her assistance, explaining that her father is unable to meet a note and is threatened with bankruptcy.

Grace is sympathetic, but helpless. Suddenly a happy thought occurs to her; she will send for George and ask his opinion. Without hesitation the generous-hearted fellow agrees to take up the note and thus save Irene's parents from disgrace. Needless to say, he is overwhelmed with expressions of gratitude from the two girls.

Soon afterwards, taking courage again, he declares his love for Grace, and she, remembering his generosity, accepts him. Seeing her motive, he, in turn refuses, saying that he loves her too well to accept gratitude in place of affection.

They part in silence. But several weeks later George receives a note from Grace requesting him to call. When he asks what she has to say to him, she says nothing, but a reply is not necessary; he can read the answer in her eyes.

THE GOLDEN SHELL OF PALERMO (Sicily), (Nov. 5).—We are taken on a delightful trip along the poetical Palermo shores, during which we are able to view many of the most beautiful sights of the island, culminating with a glorious sunset scene in the "Golden Shell" on a summer evening.

NO FOOL LIKE AN OLD FOOL (Nov. 9).—Skinem, a rich old money lender, insists upon the immediate payment of a note which his proud, but poor neighbor, Lang, is unable to meet. Skinem then proposes to cancel the deft if Lang will give to him in marriage his pretty daughter, Marie.

The father indignantly refuses the proposal, but Marie happens to overhear the conversation, and sees a way out of their difficulties. She mischievously tells the old man that if her father doesn't wish the marriage she does, and consents to be his bride.

Now, Marie is secretly engaged to Paul, the nephew of the old miser, and easily enlists his assistance in a plot against his uncle. Paul gathers together a number of the villagers, and tells them of the plan of action. When the hated Skinem takes the girl to his cottage and then goes to look for the squire to "tie the knot," his fellow townsmen pelt him with potatoes.

To cap the climax of his discomfiture, he returns home to find that his nephew has married Marie. At this the old man goes into a terrible rage, but as he had previously cancelled the debt, and arranged a marriage settlement, he is helpless. Seeing nothing else to do, he soon joins the happy throng in making merry at the wedding.

THE LION TAMER'S REVENGE (Oct. 21).—An extended review of this film, by James S. McQuade, was published in our issue dated October 19, 1912.

ECLIPSE.

THE QUEEN OF SPADES (Nov. 6).—Frank Pryor, an ambitious young reporter is assigned to investigate a mysterious suicide club called the "Friends of Plato." He "gets busy" immediately and persuades his friend Mr. Davis to introduce him to the club.

The president of the organization places before him a set of rules which declare that each member shall agree to put an end to his life when it shall be so decided by lot. Pryor willingly affixes his signature to an application for membership.

It happens that a meeting is just about to be held to decide who is to be the "fortunate one." Pryor and the others group themselves around a table while the president proceeds slowly to deal out a deck of cards to the members, who, with bated breath, hesitate to examine them for fear they shall draw the fatal Queen of Spades. Round and round go the cards until finally Frank draws the fatal card. The others, after congratulating him, quietly file out of the room, leaving him a pistol to do the deed. The affair now appears very serious but he cannot escape. His consternation is increased by the appearance of four masked figures who peer in at him through the barred windows.

When he has about given up all hope, Mr. Davis and several friends come and rescue him from his terrible plight.

MELIES.

VALUE RECEIVED (Nov. 14).—Sheriff Johnson "grub stakes" Whitridge in a gold prospecting proposition and puts up the money necessary, with the understanding that should the expedition be success the profits would be divided equally. Soon after Whitridge's departure the sheriff is shot and mortally wounded in rounding up a gang of desperate bandits. His dying act is to turn over the grub-stake agreement to his little son, Jack, that he might derive the profits. Jack is adopted by the doctor, but soon runs away and becomes a cowboy. Whitridge makes a rich strike, but hearing of the sheriff's death decides to ignore the grub-stake.

Fifteen years later finds Jack foreman of a ranch. Whitridge, having made a sufficient fortune, has just purchased the ranch west of that on which Jack is employed and settles down with his wife and daughter Ethel, a girl of seventeen. She soon meets Jack in a romantic way, for he proves himself a hero when his horse runs away. Ethel introduces Jack to her father, who, though he does not recognize Jack, is not favorable to the match. But lovers are not to be outdone and their meetings continue in clandestine. Soon after, Jack goes over his dead father's papers, and discovers the agreement with Whitridge, which he decides to present to the father to further his suit. While Jack is employed, however, Whitridge accidently comes across his coat, finds the agreement, and learns Jack's identity. Taking a further dislike he tears the papers up. In doing this he is perceived by Ethel, who gathers the small pieces, realizes the truth, and hurries to give them to Jack. Together they go to Whitridge and ask permission to marry only to be sternly refused. Then they confront him with the agreement. Whitridge is nonplussed, but Jack, perceiving his discomforture, lights a match and smilingly offers to burn the agreement up in return for his daughter and his blessing. Whitridge agrees and all are happy.

LUBIN.

JUAN AND JUANITA (Nov. 4).—Juanita moves to Saltillo, and Juan follows her to find work and make a home for her. Work is scarce, and Juanita's mother has no use for a penniless peon. Luckily, Juan strikes a job. Tony, Tom Darby's fireman on the drill engine, has just been discharged for knifing Darby, and Juan is hired to take his place. The new job makes a new man of the peon. It also brings him into favor with Juanita's mother, who allows Juan to take Juanita for a walk. They pass a consignment of gold en route from the mine to the express office. Juan returns to work, but not for long. The Division Master has stolen the gold consignment, held up the station-on the road, and the order includes Juan. So he is out of a job, and when Juanita's mother hears the news, he is out of a sweetheart also.

He goes to the depot next morning, hoping to find the order cancelled. Instead, he finds the station agent lying on the platform badly wounded, and the drill engine vanishing in the distance. Tony has stolen the gold consignment, held by the station-agent, and compelled Tom Darby to run the engine off with the loot. Juan helps the agent to his feet, and they pursue the locomotive on a hand-car. Tony has stopped at a road crossing, and has bribed a muleteer to help him escape with the gold. His accomplice is in the cab, with a revolver at the engineer's head. Juan boards the engine and overpowers Tom's assailant. With the station agent's help, he binds and gags him, and then captures Tony. By the Time they are back in Saltillo, the news reaches the townspeople, who give them a noisy-reception. Even Tony is forgotten when Darby and the agent tell of Juan's good work. "And the boss fired him!" Not for long, however, A message clicks in on the wire. "Reinstate fireman on double pay. We join with mining company in forwarding deed for homestead as reward." Juan forgets the crowd on hearing the good news, and he hurries to tell Juanita. There is a wedding that night on the hill above Saltillo.

THE SUBSTITUTE HEIRESS (Nov. 5).—James Stillman, a young Western millionaire, calls upon his New York broker, Arnold Winchester, who invites him to his country home. Winchester, however, receives a telegram which prevents him from going, but he sends Stillman and also sends a telegram to his daughter Emily, to entertain him. Emily receives the telegram just as she is about to leave on an automobile trip with her fiance, William Chase, and a couple of friends. They are all greatly disappointed until Chase suggests dressing Emily's maid Ruth in Emily's clothes and letting her play hostess during Emily's absence. The plan is adopted and Ruth is left to entertain Stillman.

Stillman arrives and Ruth acts as hostess. They are greatly impressed with each other and before Stillman leaves they fall in love. Ruth is left very unhappy because she believes her love for Stillman is hopeless in view of her station, and Stillman is brought to earth with a thud soon after when he receives an invitation to Emily Winchester's wedding. He goes to the church and is astonished to find a strange young lady being married as Emily Winchester. He follows the bridal party out of the church. Emily's father sees him and, noticing that there is no recognition between him and Emily, asks her if she does not remember Mr. Stillman, whom she entertained at the country home. Emily comprehends and confesses the deception. Stillman learns that the girl he wants is at the country home and goes there immediately. He finds Ruth and explains the situation to her. Ruth's dreams come true and they are married.

THE SHERIFF'S MISTAKE (Nov. 7).—Nellie, the daughter of Thos. Bassett, a ranchman, is sent to the village postoffice to get the mail. On her way she crosses a creek and comes face to face with a handsome stranger who has just finished watering his horse. He asks her to direct him to Village View. After receiving the desired information he thanks her and rides away. Nellie proceeds to the postoffice and learns that the stage coach has been held up by a bandit. The description tallies with that of the stranger. She gives the matter no further thought until arriving at home with a letter for her father, which tells him that foreclosure proceedings are about to be instituted against the property for the sum of $850. Quickly her thoughts revert to the stranger. If a reward is offered she might be able to capture him, receive the reward, and the mortgage could be paid. She tells her father of her plan, and both ride to the village in time to see the sheriff and posse start in search of the bandit, and to see the reward of $1,000 posted. She persuades her father to go with her and together they begin a search of the valley. They follow the trail taken by the supposed outlaw and finally come upon him, as the sheriff's posse is passing on a nearby trail. Two shots fired by Nellie bring them to the scene and the supposed outlaw is locked up in the village jail. The stranger's protests of innocence struck the breast of Nellie. She determined to sacrifice the reward and help the stranger escape; she rides back to the jail. He tells her of his lost credentials, a letter that will clear him in the eyes of all. She goes over the trail again in search of the missing document and finds it. She also finds the cave of the much wanted bandit. The letter proves to the sheriff that the stranger is a U. S. Secret Service Agent. Nellie leads them all to the cave of the bandit. He is captured and placed in the hands of the posse. Nellie is assured of the reward and the stranger puts his handcuffs on the pretty ranchman's daughter and makes her a prisoner for life.

FELIX AT THE BALL (Nov. 8).—Felix is a "stay-at-home" man, but his wife is a social cyclone. Felix and his wife are invited to a ball in the town hall. The husband doesn't want to go, but his wife insists. His excuse that he hasn't any dress suit is scorned by Mrs. Felix, who goes to a second-hand merchant and hires one for him. She doesn't care about the size and fit. The suit proves several sizes too small for Felix, but his wife insists that it will have to do and she hauls him off to the ball.

Poor Felix is in misery. His coat tails are not long enough to cover the rip in his pants; so, much embarrassed, he backs out of the ball room, and succeed in finding his wife in the hallway. When she learns of the accident she sends Felix into an ante-room and secures a needle and thread from the janitress. Felix removes his trousers and dons a rug, and his wife is mending the rip when the door opens and a couple of young ladies enter the room. Poor Felix immediately goes up in the air and prances about, trying to hide. There is a small door at the other end of the room. Toward this door Felix is pulled by his wife. She opens the door and shoves Felix through. WOW! He's in the ballroom! Frantically he turns back, but finds the door locked. Felix goes wild and prances about the ballroom. Ladies faint and men cuss, but Felix fights his way to a window out of which he jumps and runs through the town. After eluding pursuers,

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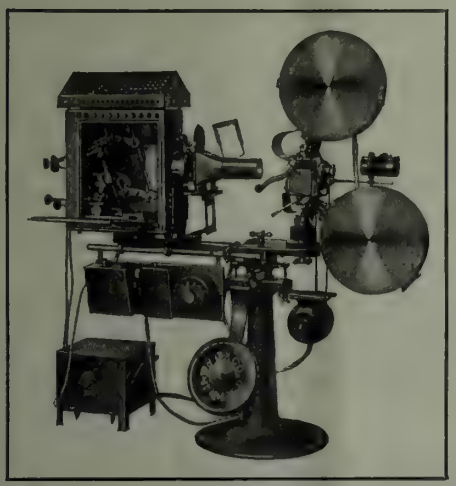

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he arrives home about 4 A. M., sees his wife waiting with a baseball bat, so he goes to the backyard and sleeps with the dog.

AN ACCIDENTAL MILLIONAIRE (Nov. 8).—Michael Duggan, an ordinary laborer, receives word from a firm of lawyers that an uncle in South Africa has died without any near relatives, and that he has inherited his entire estate valued at a million. His wife and daughters immediately want to enter society, but Duggan doesn't care for style. The newspapers hear of Duggan's fortune and interview Mrs. Duggan and daughters. When it appears in the papers a real estate man immediately offers them a furnished mansion one month rent free, while they are besieged with invitations and offers of credit. They take the new house and Mrs. Duggan tries to teach Duggan manners much to his disgust. They go to a swell reception. Duggan introduces his daughters to the supposed noblemen, and the daughters invite them to dinner. The guests, fearing they may not behave just so, decide to watch Duggan and imitate him. Mrs. Duggan tells Duggan to watch the Lord and Duke and imitate them. At the dinner there is a general mix-up, at the end of which the butler brings in a note saying that the fortune will have to go to Mr. Daniel Duggan's son, who was supposed to have been drowned at sea, but who has returned. The creditors make a fuss without avail. Wife and daughter are overcome with grief. Duggan is happy to get away from it all, and back to his overalls and corned beef and cabbage.

THE WATER RATS (Nov. 9).—Bill Graw is the leader of the Water Rats, a gang of thieves infesting the water front. He is kicked out by the gang when he is ill. He attempts to steal a locket from Elsie, daughter of Dane, a tug boat captain. He is caught, but befriended by Elsie. Bill, restored to health and the chiefship of his gang, saves Elsie from the thugs.

Tom Williams, Elsie's sweetheart, is a young police officer. He determines to break up the Water Rats gang. He opens fire, but his fire is returned, and the thieves are about to escape when assistance, brought by Elsie, arrives. The Water Rats seize a motorboat and flee. The police give chase in Dane's tug, with Elsie at the wheel.

Bill jumps from the motorboat and swims ashore. Williams follows him, the tug continuing the pursuit of the motorboat. On shore Bill and Williams grapple. Bill is victorious, and is choking Williams to death when the locket which Bill attempted to steal, and which Elsie gave Williams, identifies the officer as Elsie's sweetheart. Bill sees that escape is impossible. He shows his gratitude to Elsie by doing Williams a good turn, and clasps handcuffs on his own wrists. Meanwhile the tug has overtaken and captured the motorboat, and now returns for Williams. Williams, still unconscious when found, is supposed to have handcuffed his man before giving out. Williams is promoted and receives a handsome reward. Captain Dane gets over an original dislike for Williams and the love affair ends happily.

VITAGRAPH.

AN OFFICIAL APPOINTMENT (Nov. 4).—Colonel Armistead, accompanied by his faithful servant Amber, travels to Washington, where the colonel has made application for an appointment in the State Department. Arriving in Washington, the colonel sets out for the State Department office. He finds little encouragement there. Time goes on until, with no money to pay rent or for food, the old man is threatened with starvation. His faithful old servant Amber, takes his fiddle to a street corner and plays, thereby collecting enough to pay the landlady. In the meantime, the clerks fake up an official appointment, and send it to the colonel. The colonel is overjoyed and on the way to the office he stops a runaway horse, ignorant of the fact that the frightened young lady in the vehicle is the daughter of the Secretary of State. She thanks him kindly and drives off. He goes on to the office and there learns of the joke played upon him.

Soon after, the secretary's daughter calls at her father's office to tell him of her deliverance from certain death. There she discovers the bunch of violets which her father had that morning purchased for her, and which she had in turn, given the old gentleman who had stopped her horse. He had dropped them in the office on learning of the hoax. She coaxes her father to write her deliverer another and legitimate appointment, which the latter does. She arrives with the genuine paper, just too late. The colonel has gone to fill an appointment in the service of his Creator.

THE FACE OR THE VOICE (Nov. 5).—Beauty is only skin deep, but it certainly attracts people, and that is the reason Undine Borden always secures the attention of others. Her sister Myna, is not so fair to look upon, but she possesses a cultivated voice. Robert Hale, passing their home, hears Myna singing. He listens attentively, and after she has finished, Undine happens to come to the window. He bows to her and through this incident, they become acquainted. He woos her and every time he calls to see her, asks her to sing, but she always evades his request. Finally, she arranges with Myna to deceive Mr. Hale. She tells him that she will sing for him in the choir-loft of the village church and her sister Myna will play the organ for her while he sits in one of the pews below. This plan is carried out. While she stands at the choir-rail in the choir-loft. Myna not only plays, but sings. M. Hale is so impressed by Undine's accomplishment, his admiration is unbounded. Myna wanders away by herself into the woods and alone she sings the song.

Hale is passing through the woods and hears the sweet notes of Myna's song. He hastens to her side and there learns for himself the deception perpetrated upon him. He is not long in rejecting Undine and declaring his intention of marrying her sister, Myna.

MICHAEL McSHANE, MATCHMAKER (Nov. 6).—Dan O'Toole is a man bordering on 40, much older than Colleen O'Brien, with whom he is very much in love. Her parents consider him an overgrown booby and through their denunciations, she is led to believe he lacks courage and manliness in affairs of the heart.

Discouraged and disheartened, Dan applies to Michael McShane, the itinerant peddler. He advises him to assert himself and show Colleen who's who. The two men concoct a little scheme. Dan presents Colleen with a little pig, which she refuses to accept, but Dan insists upon her keeping it, finds fault with her and is so pronounced in having his own way that the girl is greatly surprised. To cap the climax, he tells her they are going to be married, and she will be his wife. She tells him she likes his impudence, and refuses to consent. As prearranged, Michael McShane's donkey, hitched to the little cart is standing nearby. Dan brings it into commission, grasps Colleen around the waist, places the pig in her arms, and they are on their way to the priest's before she knows it,, very much to the delight of the good-natued and resourceful Michael McShane, matchmaker.

OUT OF THE SHADOWS (Nov. 7).—For years, Cara has waited for the return of the man she loves, Herbert Fowler. Living alone, she has busied herself in deeds of charity and acts of kindness among her neighbors, and is beloved by all. At the death of one of the inhabitants of the town, she adopts his orphaned daughter, and makes her a companion. The child is now grown to young womanhood and is a source of much happiness to Cara, who rejoices when the girl is courted by one of the village swains. Cara has almost given up when, unexpectedly, Herbert comes back. She welcomes him gladly.

Virginia, her adopted charge, is engaged to Donald Wilson. In her ecstacy, she meets Herbert, and tells him of it. He tenderly clasps her in his arms, and kises her. Cara sees him and at once comes to the conclusion that he is making love to Virginia, forgetting his vows to her. When Virginia appears and shows her "aunt" her engagement ring and tells her that "Uncle" Herbert was the first to congratulate her with a kiss, Cara feels abashed and apologizes to Herbert for her undue jealousy and promises never to distrust him again.

A MODERN ATALANTA (Nov. 8).—Fresh from her college matriculation, Ruth Grantland returns to her country home. She is courted by two of the village beaux, who propose marriage. She likes the boys, but not sufficiently to marry them. Her preference is for Jack Hall, a young man of extreme culture and refinement. She tells the two boys that she will consent to marry them if they can beat her in a foot-race, taking each one on separately. They agree, and she, being fleet of foot, runs away from them, crossing the line far in the lead. Jack, riding horseback, happens along and takes in the fun. Later, he proposes to Ruth. She makes the same proposition she made to the boys. This is agreeable to Jack, although he is a little bit afraid of Ruth's showing in her previous contests. He plans with the boys, who know they are out of the running for Ruth's hand, to drive their cow across Ruth's pathway during the race. They do it, and Jack wins easily. When the boys put in an appearance, Ruth suspects their trickery, but does not find any fault because she has lost to the man who is anxious to win her and she is only too happy to have for a husband. The boys congratulate the happy pair and wish them all sorts of good luck.

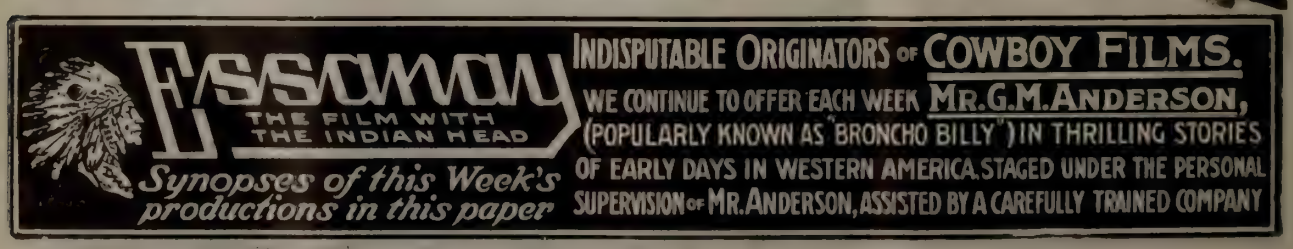
THE HANDBAG (Nov. 9).—For a society lady, visiting cards are quite essential. Accordingly, Miss De Rosville, unencumbered, repairs to the stationer's to secure the cards which she had previously ordered. She puts them into her hand bag and on her way home, loses it. A young girl finds the bag and goes on her way rejoicing. She boards a street-car and notices a young man looking at her very intently. His glances are embarrasing, and when she leaves the car, she forgets to take the handbag from the seat beside her. The young man examines the contents of the bag and finds in it Amanda DeRosville's cards. Hurriedly going to his home, he dresses himself in his classiest raiment, hails a taxi and calls at the address given on the cards. He is ushered into the reception room of a very elegant home and asks for Miss DeRosville. When the maid tells Amanda that a young man is awaiting her, she hastens to the parlor, all a-flutter. The young man is so shocked at not meeting the fair one of the street car, and is so upset by the coquettish grimaces of the old spinster, he can scarcely listen to her explanations of how she lost her handbag. He loses no time in getting out of the house.

ARABIAN SPORTS (Nov. 9).—People of this section of the country are apt to associate Arabia with some far-distant point with customs and manners past finding out. Whatever our ideas have been, we are thoroughly enlightened in regard to the sports and pastimes of the Arabian people in this particularly interesting and instructive film. We are brought right into contact with the people in the midst of their life and pleasures and they are wonderful to behold. The Arabs are remarkable athletes, and create no end of surprise at their astonishing performances.

ESSANAY.

"CHAINS" (Nov. 5)—The story concerns the love of Ruth Keene, a beautiful young girl, for Harry Madden, a handsome and presumably upright and conscientious fellow. On the eve of their engagement Madden becomes entangled in a card game with some dissolute companions in the loft of a barn, detects one of their number in the act of cheating, a quarrel ensues and Madden, in the struggle, kills the man with his own revolver. Crazed with fear he attempts to escape and is captured in Ruth's home, where he seeks protection. The result of the trial is a sentence of fifteen years in the penitentiary. Ruth's innocent love now causes her to do a strange thing. She marries Madden in the jail, in spite of the protests of friends and the clergyman, and swears to be ever faithful until he comes back to her. Securing a position in the office of Robert King, a wealthy young lawyer, Ruth finds that King loves her dearly and desires to make her his wife. Gradually a kindred love springs up within her—a love that she battles against desperately, but in vain. King reveals his love, and the wretched girl is forced to confess her marriage and the fact that her husband is a convict serving time for murder. King begs her to divorce Madden. With a new hope for freedom, Ruth journeys to the penitentiary and is shocked to find Madden now a degenerate, brutal creature who coarsely refuses to consent to a divorce under any conditions and becomes so violent that the guard has difficulty in removing the girl from the cell. Returning to King she hysterically tells him the hopelessness of their love and he heartbrokenly allows her to go. Chained to the degenerate who languishes in his cell, Ruth stumbles from the room and, with the awful truth ringing in her ears; "Until death do us part," gropes her way blindly into the unknown future that stretches blackly before her.

A MONEY! (Nov. 6).—Cal and Billy, two young chaps, turn over their money to their friend Steppling for safe keeping, and he promises to allow them a certain amount each day. Next day the two boys meet some charming girls and, not having enough money to entertain them, hurry home and beg Steppling to let them have some on account. He refuses and goes to sleep while they rave. Seeing his clothes on the chair they hit on a scheme, hurry to a pawn shop and pawn the clothes for a couple of dollars. Steppling awakens, finds his clothes gone, and is horrified. Securing a suit much too small for him, he takes some old suits of clothes belonging to the boys and pawns them to get money. This, in his excitement, he drops on the sidewalk. Reaching home he meets the boys,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who laughingly tell him about pawning his clothes, then are dumbfounded when Steppling frantically explains that their money was sewed in the lining of his coat. Immediately the boys rush to the pawn shop, but find the suit has been purchased by an unknown party. Returning home they are further knocked out to find that Steppling has also lost the money he got for the pawned clothes. Meanwhile, the man who bought Steppling's suit discards it on reaching home, and it is thrown out on the ash heap. A tramp finds it, puts it on, and applies at the house, where Cal, Billy and Steppling are doing menial house work to get some money. They instantly recognize the clothes, and the poor tramp is put through a strenuous ordeal as they pull the togs from him and triumphantly wave the recovered money as they kick him out the door.

THE RANCHMAN'S ANNIVERSARY (Nov. 7).—Jake Simpson, a ranchman, is celebrating his wedding anniversary. Through the ranch house window the boys see him fondly kiss his good wife and Bill Todd hits on a corking good scheme to fool the old man and make him jealous. Bill takes Edith Simpson into his confidence, and she promises to help him fool her father. That evening she persuades her mother to visit a neighboring ranch, and thus gets her out of the way. Bill now dons a feminine disguise as near like Mrs. Simpson as possible, then gets one of the cowboys to make love to him, and stands with his back to the ranch house window, Edith and one of the boys now slip into the house where old Simpson is asleep, substitute blank cartridges in his revolver, then send another of the boys in to tell the old man that his wife is false to him. Gazing through the window he sees the disguised Todd in the cowboy's arms, grabs his gun, rushes out, fires, and the cowboy falls. In a panic of fear Simpson hurries back to the ranch house, leaves a note for his wife, mounts his horse and gallops to catch the first train East. The note is found by Edith and the boys, just as Mrs. Simpson returns, and a wild ride ensues to head off the old man and explain the joke. Simpson boards the train and the cowboys, not to be outdone, race with the train and beat it to the next station. Hustling Simpson out of the coach they take him back to the ranch house, where the joke is explained. Promising to never suspect his good wife again, Simpson takes her in his arms while the boys give them a rousing cheer.

WHEN WEALTH TORMENTS (Nov. 8).—Mrs. Mahoney has a charming daughter, Maggie, who is loved by Jim O'Brien, a stalwart young chap. Mrs. Mahoney is only too glad to accept Jim's attentions to Maggie until one day she receives a telegram stating that a deceased uncle has left her a fortune of half a million. Immediately Jim is ordered to keep away from the house and Mrs. Mahoney moves both herself and Maggie into a fashionable hotel. Maggie is heartbroken at the loss of Jim, and secretly manages to se him on several occasions, but always to be found out by her watchful mother, who drives poor Jim away. A friend now proposes a scheme to Jim to cure Mrs. Mahoney of her airs. Jim has heard her declare that Maggie shall marry a foreign title, so he sends his friend to her as a matrimonial agent representing a French count and a German baron, both of whom Mrs. Mahoney is eager to see. Thereupon, Jim disguises first as the count and calls. Maggie is disgusted with his actions until he reveals his identity, then she aids him in carrying out his plan. Jim's manners are shocking, and Mrs. Mahoney finally orders him out. Rigging himself out as the baron, Jim calls an hour later and proceeds to still further disgust the frantic Mrs. Mahoney with his actions until she drives him away and bemoans the fact that poor Jim is now lost to Maggie forever. Removing his disguise in the hall, Jim quickly returns in his true character and Mrs. Mahoney is so thoroughly cured of desiring foreign titles that she readily consents to a renewal of the engagement, entirely unsuspicious of the trickery that has been played on her.

AN INDIAN'S FRIENDSHIP (Nov. 9).—Broncho is instrumental in saving Yellow Wolf, an Indian, from the wrath of Dan Runnion, a surly cowpuncher, and Runnion swears revenge. His chance comes when he sees a notice from the county sheriff advising that cattle rustlers are at work and for ranchmen to watch their stock. Finding one of Broncho's shirts out on the clothesline, Runnion places an incriminating note in the pocket and steals away. Getting the ranchman, he returns to Broncho's shack and accuses him of being one of the rustlers. The ranchman finds the note in the pocket of Broncho's shirt advising Broncho to come and get his share of the proceeds from the stolen cattle. In a rage he summons his cowboys and Broncho is led away to be hanged. Meanwhile, Yellow Wolf, who has witnessed Runnion writing the incriminating note and heard his threat to get even with Broncho, rides madly to town, summons the sheriff, and they arrive in time to prevent the hanging of Broncho. Yellow Wolf tells the story and the guilty Runnion tries to escape, but is captured and meets his just deserts, while the boys gladly congratulate Broncho on his narrow escape.

EDISON.

A BABY'S SHOE (Nov. 1).—When Dr. Wilton had waited for his buggy ten minutes, he became impatient. A moment later, when Forest drove up the curb, Dr. Wilton informed him that to be late again would mean dismissal. Dr. Wilton determined to buy an automobile. The next week one was installed, and, of course, Forest lost his job.

Months go by. The fruitless search for work has discouraged Forest, who determines to rob the doctors house. His thoughts are interrupted by his child. She wants him to play with her. She consents to hide her face while he hides her shoe in his pocket. The game is interrupted by his wife, who informs him that the rent collector has called several times.

That night Forest gains access to the doctor's house and proceeds to fill his pockets with the doctor's silverware. While cleaning out his pocket he pulls out his baby's shoe. Slowly he realizes what he is about to do. He sees in a vision his wife questioning the child about the missing shoe. Dr. Wilton, who has heard a noise, enters. He is dumbfounded at what he sees, but appearing to understand the situation, he silently withdraws. Forest returns home to find his wife waiting for him. She feels instinctively what he has done and searches his pockets, only to find the babys shoe. Slowly she understands, and raising her arms in supplication above, thanks God for the talisman that saved her husband. It is a great surprise to Forest and his wife, when the doctor visits them the next day and offers his ex-coachman the job of driving his car.

BOBBY'S DREAM (Nov. 2).—Bobby and his folks are at the seashore. He finishes a yarn of the sea and falls asleep soon after. In his dreams he is with the acquaintances of his finished book. Pirates seem to rise out of the sea, dash up the beach and kidnap his family, but by dint of strategy on Bobby's part, he manages to make his escape from the crew. Soon we see him come alone in a dory, rowing and looking for the black ship flying the pirate flag. He sights it and directly he appears over the side of the sombre gunwale. He sees his mother, sister and little brother all huddled in fear and the crew asleep with but one man on guard. He snatches the cutlass from the outlaw and then throws him overboard. All is done so quietly that none of the others are awakened. When the captain and crew awake they give chase only to be foiled by Bobby, as they try to come after him on the beach. With his revolvers he soon has them tumbling one after another in the sand, and then, in a last desperate conflict—he wakes up.

FOR PROFESSIONAL SERVICES (Nov. 3).—A college town, as a rule, is the home of practical jokers and it was a college town where Miss Alice Morse, M.D., starts her practice. One day four college students out for a lark see her sign and look upon the idea of a woman doctor as a huge joke. Later on they see some boys playing with a discarded clothing store dummy and decide to play a trick on the female doctor.

Removing the wooden arm from the dummy they repair to their room where Tom has it fastened to his shoulder while the others send Dr. Alice Morse a hurry call to set Tom's broken arm. She arrives in due time, makes a hasty examination and proves herself equal to the occasion by gravely announcing the case to be a serious one; she quickly departs to bring her "surgical instruments," and at the same time requests her brother, a powerful athlete, to accompany her. The college boys gleefully chuckle over the success of their practical joke, but when they see the female doctor upon her return calmly and deliberately mending Tom's broken arm with a saw, hammer and nails, they are at first amazed and then nonplussed. The climax is reached when she presents her bill for professional services rendered. The astounded students now try to explain it was only a joke, but she cannot see it in that light. Her big brother takes a hand and by a most convincing argument compels them to pay the bill in good, hard cash.

THE NEW MEMBER OF THE LIFE SAVING CREW (Nov. 4).—Ruth Harding, the daughter of Captain Harding, of the Life Saving Station, is loved by George Thompson, the village postmaster. His affections are not returned as Ruth loves Henry Wilson, a young fisherman.

Henry joins the crew under Ruth's father and George realizes that unless he can discredit Henry in some way all hope of his ever winning Ruth is gone. The opportunity soon comes in the person of his sister, who is visiting the village for the first time, and who is unknown to both Ruth and Henry. She is induced to go with her brother to the Life Saving Station as a visitor, and is introduced as such with a request that she be shown over the station. The captain delegates Henry to be her guide. Meantime, George has gone up the beach to the end of the surfman's patrol, and stationed himself with a kodak at a point which he and his sister had pre-arranged.

After being shown over the station the sister requests Henry to show her the patrol. Arriving at the appointed spot her brother gives a signal and she falls into Henry's arms in a pretended faint. George quickly snaps his kodak and the damage is done. The girl quickly recovers and Henry soon forgets the incident.

The following morning George puts the picture into an envelope and gives it to Ruth when she calls at the post office for the mail. He follows her and sees that it has the desired effect, i. e., a quarrel between the lovers.

Henry, on duty in the watch tower, sees a figure clinging to an upturned boat at sea, and, having seen George last in oilskins, thinks it is he, but knowing of his treachery, he is tempted to rid himself of him by allowing him to drown. His manhood quickly asserts itself, however, and he gives the alarm.

The life boat is launched and a rescue is made when Henry dives just as the figure sinks. Instead of his rival Henry has saved his sweetheart, who had gone rowing after their quarrel. The lovers are again united and when George's treachery is discovered he receives a good ducking at the hands of the crew.

A ROMANCE OF THE RAILS (Nov. 5).—Old Silas Barton has lived many years in a cottage owned by the Central and Southern Railroad. Having had no use for the property the company has paid no attention to it, but when a new spur is contemplated Barton is ordered to vacate. He refuses, and the legal department of the road threatens to eject him. Frank Denning, assistant to the superintendent, is sent as the company's representative. He meets Barton's niece, and tells her of his mission. Denning and Alice, in time, learn to love each other and he is a steady caller, but always unknown to the uncle. When Barton is handed the notice of ejectment he foolishly connects the agent Denning with the order and threatens revenge on him. He has heard Denning tell Alice that he has business further up the road, but will return on his velocipede later. The old man locks the doors and nails the windows down—takes his revolver and starts out to revenge himself upon the young man by shooting him from under the bridge. Alice breaks through the window and follows. As Barton crosses the high trestle his foot goes through the ties and his leg is broken, just as the express is due. Denning, returning from up the track, sees his plight from a distance, races to him and carries him to safety just as the train rushes by. The shock is fatal to Barton and he succumbs, but not before realizing his unfairness toward Denning, and giving Alice his hoarded wealth as he joins her hand to that of the man she loves.

A QUEEN FOR A DAY (Nov. 6).—The black savages in the wilds of Africa should be taught a religion so Deacon Jones claims, and, being a missionary, he starts for Africa with his daughter and her fat, colored maid. On the same ship is a party of young men bound for the same spot on a hunting expedition. One of the young men falls in love with the missionary's daughter, and she with him, but their courtship is broken off abruptly when they reach the shores of their destination.

In a lonely pass the missionary, his daughter, and maid are captured by a band of Zulus, and are taken to the camp before their chief. The latter falls in love with the colored maid and compels her to become Queen of the Zulus. While the ceremonies are in progress the young suitor is brought in a captive. After a brief council the Zulus determine to put the white captive to death. The new Queen signifies her desire to be executioner. This is granted by the chief. She manages by a clever ruse to lead the captives uninjured to freedom. Their escape is soon discovered by the Zulus, who pursue them and almost recapture them. After several hair-breadth escapes, they arrive safely at the mission, where a

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miniature battle occurs and the Zulus are put to flight.

YELLOWSTONE NATIONAL PARK, WYOMING, U. S. A. (Nov. 8).—"For the benefit and enjoyment of the people" are the words engraved in stone over the huge archway that is the entrance to our National Park. These words sprung from the lips of Cornelius Hedges on the night of September 19th, 1870.

In viewing the pictures one is taken through the regular route going through the park today, from the entrance at Gardner, Mont., through the "Golden Gate," to the grandeur of the Grand Canyon. Hell's Half Acre, the Firehole and Old Faithful, Riverside, and the Castle Geyser are all shown in action. Views of the park hotels, such as Old Faithful Inn, the largest log structure in the world, and one of the most unique hotels in existence are also shown. But all these marvels of interest are dwarfed in comparison with the Grand Canyon, the Upper and Lower Falls, the awe-inspiring view from Artist Point, and the spot on the edge of the yawning chasm with the river trickling below.

A DOCTOR FOR AN HOUR (Nov. 9).—In Totville the invalids are much disturbed because, since the death of Dr Fairthorn there has been no doctor in the village, but upon learning from the Widow Fairthorn that a Dr. Martin will arrive they brighten up somewhat.

Dr. Martin arrives in due time, but misses the omnibus that runs from the railroad station to Totville. As there are no other vehicles at hand, he sets out to walk, carrying his medicine case. On the way he passes a stream of water, and decides to take a swim. While he is enjoying his cool bath a tramp steals his clothes and medicine case. The doctor envelopes himself in an old empty barrel and gives chase. The fleet-footed tramp, however, is soon out of sight, leaving the poor doctor to wander about in his wooden bathrobe. The tramp in the doctor's outfit arrives in Totville, and is welcomed by the Widow Fairthorn, who mistakes him for Dr. Martin. He is installed in her late husband's office, and is almost immediately besieged by the invalids of the village. He keeps up the deception and has a series of ludicrous adventures with the patients. Dr. Martin is finally rescued by a farmer, who provides him with an ill-fitting suit of clothes. He manages to reach the widow's home in time to denounce the tramp as an impostor.

KALEM.

MOUNTAIN DEW (Nov. 4).—Old Man Hardy persists in conducting an illicit still in the mountains. The United States Revenue Department knows Hardy is at work, but finds it difficult to trap the wily moonshiner. Officer Lane is sent out to obtain the necessary evidence and to capture Hardy and his men. Arriving on the ground, the officer soon detects the trail, but is seen by a lookout and promptly shot. Hardy's daughter, Mary, while on an errand, discovers the wounded revenue officer and brings him to her home. As Lane convalesces, he falls in love with his rescuer, but is shocked to learn that the man he has been hunting is Mary's father.

Having failed in his mission, Lane is discharged by his chief when he returns and another officer is sent to round up the lawbreakers. Smarting under the disgrace, Lane hastens to the mountains and induces the moonshiners to destroy their still and give up their illegal operations. When the officer arrives he concludes from the dismantled still that the moonshiners have left the country and carries that information to his superior. Lane determines to cast his lot with the mountaineers and wins the hand of Mary.

THE MYSTERY OF GRANDFATHER'S CLOCK (Nov. 6).—George Morse pays the last instalment on his farm and receives his deed. Thirty years later we find that the old farmer has passed away and his son has become a successful business man in the city. Morse, Jr., has furnished his house with several articles which belonged to his father, including an old clock, in which he takes a great deal of pride.

The clock becomes out of order and Morse instructs a young clockmaker to attend to the necessary repairs. When the young man calls he establishes a bond of friendship with Morse's daughter, Nellie. In the succeeding weeks Nellie stops the clock on several occasions, in order that the young man may call.

Morse, however, has other plans for Nellie and wishes her to marry one of his business acquaintances, James Cleveland, an attorney. Cleveland learns of the frequent stopping of the clock and becomes suspicious when he oversees the pleasant relations between Nellie and Westcott, the young repair man. He, therefore, induces Morse to engage an old clockmaker to make the repairs.

Morse wishes to dispose of the old farm, but is unable to locate the deed. Cleveland informs him that the papers must be found without delay, but their search is fruitless.

One evening Nellie gives a party and Wescott, who has not been invited because of Morse's prejudice, appears on the scene. Hearing her father's voice, Nellie has Wescott hide in the clock. The affair is seen by Wescott who informs Morse. Wescott holds the door of the clock and when Morse endeavors to extricate the young man, the old clock falls over. The long lost deed falls out of a little hidden drawer at the top of the clock. Delighted at the recovery of the valuable papers, Morse consents to Nellie's marriage to Wescott.

THE PONY EXPRESS GIRL (Nov. 8).—Two desperadoes plan to rob the pony express and their plot is overheard by May, the girl at the station. May rides after her sweetheart, the express rider, and overtakes him just as he is assaulted by the robbers. Holding the two desperadoes at bay, she picks up the express bag and dashes away to deliver it. At the relay station she warns the officials, who ride back to apprehend the robbers, while she continues her journey. Upon the completion of her mission, May returns to the wounded messenger, and when he recovers a happy wedding takes place.

STENOGRAPHER WANTED (Nov. 8).—Smith & Smith (father and son) advertise for a stenographer. A pretty young girl, bearing the name of Minnie, applies for the position and secures it. Father and son both are impressed with the new stenographer, and in consequence business is neglected.

At home that night both father and son send, independently, identical notes to Miss Minnie, asking if they may call that evening, and merely signing the name, Smith. When the notes arrive Minnie concludes they are from the same person, who is over-anxious to make an appointment, and she writes on the back of each, "Sure. Come right along, Mr. Smith." As a result both father and son arrive at nearly the same time and it is a case of "two is company, three a crowd."

Shortly after their arrival, a fine-looking young man carrying a suitcase enters the rooms and Miss Minnie proceeds to throw herself into his arms. The newcomer announces, "I'm back from the Polar expedition, wifey, and you wont have to work any more." It is needless to say father and son beat a hasty retreat.

THE FRAUD AT THE HOPE MINE (Nov. 9).—The directors of the company operating the Hope Mine suspect a leakage in ore and send young Gause to investigate. Arriving on the scene, Gause and Merry, the pretty stenographer at the office, become friends. In looking over the property Gause determines to explore an old shaft.

A week later Gause learns that ore is being shipped away at night, but while he is securing evidence the investigator is over-powered in the dark shaft and left unconscious.

In an endeavor to imprison Gause the mine foreman explodes a section of the mine, causing a cave-in. Merry, in the meantime, has suspected that all is not well with her sweetheart and organizes a rescue party. Gause is liberated, the dishonest superintendent is exposed and the mystery of the Hope Mine is cleared up.

BIOGRAPH.

HEREDITY (Nov. 4).—At the edge of the Indian village, where the renegade white man is occupied with trading, he meets the Indian maid, who later becomes his purchased bride. A son is born. Playing with his kind the child, who inherits his mother's Indian character, passes on to boyhood. Then the racial difference between the father and son is felt. At length the father, angered at the reluctance of the youth to leave his people and accompany him on a trading trip, compels the boy to do so by threats and violence, but later during the journey he becomes ashamed of his Indian wife and child. Broken guns and bad whisky, sold to the Indians by the trader, inflame their desire for vengeance. In the coming attack the war-cry of his ancestors stirs the young Indian's blod. The father's crimes prove his own destruction, while the boy and his mother are claimed by their own.

HIS AUTO'S MAIDEN TRIP (Nov. 7).—Jinx buys a runabout and takes his wife out for a trial spin. Further down the road are two tramps, who, considering that living by their wits is better than working, scheme to make it appear that the auto has disabled one of them. The auto is stopped, and, assisting the apparently injured man into it, Jinx and his wife drive him to their house, considering that taking care of him there will be cheaper than sending him to the hospital. This proves a Paradise for the tramp, but the clouds soon gather in the shape of the Copper on the beat who has had a past acquaintance with him.

THE CLUB MAN AND THE CROOK (Nov. 7).—Mr. Billings wants to go to the club. Mrs. Billings says "nay," and stations herself in a chair at the door that her husband may not escape. Later in the evening sleep overtakes her and Billings sneaks out, indulges in a quiet game and, returning home, manages to turn a sinister condition into one of beatific sunshine.

PATHE.

PATHE'S WEEKLY NO. 43—1912 (Oct. 31).—Cleveland, Ohio—Bishop Farrelly is accorded a warm reception on his return from the Vatican.

Poplar, Mont.—The Sioux Indians exhibit their produce at an agricultural fair.

Berne, Switzerland—The German Kaiser visits Switzerland to witness the Swiss military tactics. The Kaiser dressed in the modest uniform of a Swiss colonel.

Atchison, Kan.—A beautiful flower parade is a feature of the Atchison Corn Carnival.

Albany, N. Y.—Governor Dix attends the unveiling of the Soldiers' and Sailors' Monument.

Lancaster, England—The Duke of Lancaster, who is also King of England, visits this city. It is 51 years since a reigning monarch made a similar visit.

Hempstead, Long Island—Col. Cornelius Vanderbilt visits the aviation field and flies with George Beatty.

Fort Peck Indian Reservation, Mont.—The Sioux Indian Celebration brings out the entire tribe.

New York, N. Y.—Admiral Osterhaus, commanding the fleet mobilized in the Hudson, calls on Mayor Gaynor at the City Hall.

PATHE'S WEEKLY NO. 44—1912 (Oct. 28).—Bayonne, N. J.—An exploding boiler in the Steamship Dunholm, loaded with 90,000 barrels of gasoline, results in a long series of tremendous explosions which completely destroys the Dunholm, another steamship, a large bark and the piers of the Standard Oil Company.

New York, N. Y.—The Freshmen, for the first time in the history of the College of the City of New York, win the annual flag rush.

Chicago Junction, Ohio—Two are dead and a score injured as a result of the rear end collision between a Baltimore and Ohio passenger train and a string of freight cars.

Spokane, Wash.—"Miss Spokane," representing the city, assisted by Mayor Cottrill, opens the Spokane Fair and Dog Show.

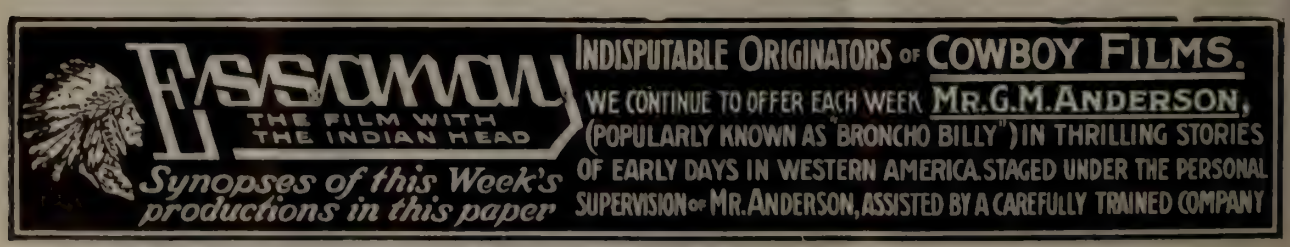
New York, N. Y.—Thousands of people swarm the piers looking at and visiting the great fleet in the Hudson.

St. Louis, Mo.—The Veiled Prophets' night parade is a gorgeous pageant of light and color.

New York, N. Y.—One feature of Fire Prevention Day is the sensational drill work of the Fire Department.

A MAMMA WANTED (Oct. 30).—Two little, motherless children have an advertisement inserted in a daily paper, announcing a vacancy in their home for a woman to take the place of their own mother. George Moran, the father of the children, is surprised when he comes home one evening to find his little parlor crowded with a variety of womenkind. He waves them all aside with laugh and tells the children that there is only one girl whom he could accept as their stepmother, and he shows them her picture. The children recognise the picture and in a moment they return escorting the young lady of his desire. Great is the children's delight when their father holds the girl in his arms.

JIM'S PARTNER (Oct. 31).—Jim Fuller, a mining prospector, takes a stranger into partnership with him, and shelters him under his roof. Like many husbands, Jim had completely forgotten that his wife is still in love with him and he shows her no particular attention. The stranger, however, sees that something is wrong and it is not long until the weak wife is completely under his influence and has consented to elope with him. She leaves behind her a note to Jim explaining that his inattention to her has driven her from home. The trail away from home includes many dangerous passes. At one of these the burro bearing the woman makes a misstep. She is plunged to the bottom of a gully and badly injured. The stranger proves his worth by hurrying away from the helpless woman, knowing


ESSANAY
THE FILM WITH THE INDIAN HEAD
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that Jim will soon be hot on the trail. Jim arrives on the scene with murder in his heart, but the sight of his wife's suffering makes too eloquent an appeal and Jim realizes that he is, in a measure, responsible for it.

WIFEY'S INVESTMENT (Nov. 2).—To show her husband her ability as a business woman, Mrs. Robertson purchases a seashore lot on which to build a summer camp. That the captivating personalities of the two real estate men overbalanced her judgment is apparent to her husband. He says nothing, but awaits developments. He has not long to wait, for the rising tide wakes him at dawn, and he and his good wife flounder around in four feet of water. Mrs. Robertson weeps in disappointment, but soothingly he tells her that the property has one advantage in that it will keep them cool all summer, if they stay.

BROKEN HEARTS (Nov. 6).—The sale of his copper mine, although the happiest event in the life of Jim Brooks, came near to proving the saddest. His attempt to surprise his wife arouses her suspicion and becoming heart-broken over what she considered her husband's faithlessness she attempted suicide. Jim's Indian man servant drags her from the railroad track just as the train thunders past. Brooks returns from the city loaded down with presents for his wife, only to find a note of rebuke from her. All his dreams of happiness are shattered in a moment, but the Indian succeeds in bringing the estranged couple together, and, after a word of explanation, they settle down to enjoy their good fortune.

VICTIMS OF FATE (Nov. 7).—Lieut. Somers, military attache to the American Embassy, at Japan, marries a Japanese girl and they live happily until the lieutenant is ordered back to America. His wife, of course, expects to return with him, but he informs her that their marriage must terminate in the regular course, provided for by Japanese custom. The girl is broken-hearted. Her brother, Count Nidsuka, calls at her home after the lieutenant has gone to the United States, but finds only her body and a note explaining that her husband has forsaken her. The Japanese vows vengeance.

When Somers returns to Washington he renews his acquaintance with the pretty daughter of General Meeker and they are soon to be married. Count Nidsuka, who has followed the lieutenant from Japan, presents his card to General Meeker, and tells him of the lieutenant's action and the tragedy which it caused. The General is furious, for Somers has been courting his daughter, and he calls Somers before him. The lieutenant, confronted by the Japanese, confesses his duplicity and surrenders his sword.

DINAN—FRANCE (Nov. 7).—The beautiful scenes in this quaint old town are conveyed to the audience in an excellent manner by artistic coloring and superb photography.

BUSTER TO THE RESCUE (Nov. 9).—Mrs. Morton, a widow, is in charge of the Postoffice in Blissville, Arizona. The office is visited one day by two desperadoes who bind and gag Mrs. Morton and her baby daughter, but her young son, Buster, gets away and hurries to summon the sheriff. In order that the crime will be covered, the bandits set fire to the house, but, with Buster in the lead, the sheriff and his posse return, rescue Mrs. Morton and the little girl, extinguish the blaze, and, with the assistance of a faithful dog, trace and capture the two desperadoes.

C. G. P. C.

WHIFFLES, CUBIC ARTIST (Oct. 29).—Whiffles, the popular comedian, in the role of an artist, fosters the theory that beauty lies in sharp angles rather than in delicate contours. His efforts to convince his prospective father-in-law that he has the right idea are highly amusing.

DINAN, FRANCE (Colored) (Oct. 29).—The beautiful scenes in this quaint old town are conveyed to the audience in an excellent manner by artistic coloring and superb photography.

A TRAGEDY AT THE COURT OF MILAN (Nov. 1).—A tragedy based upon a happening in Italian history in which a young and beautiful widow marries the faithless Duke of Milan. To save a friendly chevalier, the duchess makes a false confession, but her sacrifice fails in its purpose, and after the young fellow has paid the death penalty, the returning executioners find that the shock has caused her death also.

ANNE BOLEYN (Nov. 5).—An epoch-making occurrence and one of the most important in all history is herein recounted with a faithfulness to detail which makes it tense, dramatic and entertaining. The perfect coloring gives the atmosphere of grandeur which is prevalent in the palaces of Kings. It is the story of King Henry VIII, of England, and his infatuation for Anne Boleyn, which resulted in the founding of a new religion.

HALF A PINT OF MILK (Nov. 8).—The adventures of an awkward husband in securing a pint of milk for the baby as shown in this film, are highly amusing and the leading role is well played by a clever comedian.

THE SCARAB (Nov. 8).—An interesting study of a very useful insect at its work.

A TRIP UP THE ELBE (Nov. 8).—A little journey up the beautiful Elbe, which is the rendezvous for the pleasure seekers of Central Germany.

SELIG.

THE FISHERBOY'S FAITH (Oct. 28).—Ferdinand loves Amanda of the island, but the offer of a well-to-do relation of hers, to educate her, takes her to the mainland. The new vistas of life enchant her and her letters to him continue less frequent until they stop entirely. Ferdinand enlists in the navy and Amanda, who has become engaged to a city man, visits her modest old home and expresses herself as bored. Ferdinand happens to pay one last visit to the island at the same time, and saves from drowning the fiancé of Amanda. When he learns of her engagement, he bids them both goodbye forever.

JIM'S VINDICATION (Oct. 29).—Many adventures of the West cling about the doings of the pony express riders. One of these riders is doped by a dose of morphine and robbed. A jury at trial convicts him of robbery and he is sentenced to serve time. His friends enable him to escape, having a string of faithful horses at command. During this flight for freedom, he encounters the real criminal and runs him down.

A HEART IN RAGS (Oct. 30).—A little girl playing hide and seek with her playmates near a railway switch, climbs into a box-car to hide. The train pulls out and carries her away. Her playmates report her loss and her parents begin to hunt for her. In the interim, Pittsburg Bill, a happy bobo, who is stealing a ride in the same car, discovers the little girl, Rosie, and proceeds to entertain her by going through all sorts of foolish performances. When the train comes to a standstill the pair fall into a hobo camp and one of the disreputables attempts to steal Rosie from Bill and hold her for ransom. This starts a fight and results in the town constables and a posse raiding the camp. Finding Bill fleeing with the child in his arms, they assume he is a kidnappper and shoot him. He falls, fatally wounded by the railway track, just as an auto, bearing Rosie's parents, comes upon the scene and she is restored to their arms. She is duly grateful and not forgetful, and clears the faithful Bill of any stigma, and he dies happy.

HER BITTER LESSON (Oct. 31).—Aurora Floyd elopes from boarding school with John Conyers, but hardly a week has elapsed before she discovers that she has married a worthless libertine. She appeals to her father for aid and advice, and he finally pays Conyers to leave the country for a year, so that she can secure a divorce on the ground of desertion. She returns to her home town and realizes that her girlhood sweetheart, John Mellish, is the man she really loves. Upon hearing the report of Conyer's death, she promises to become the wife of Mellish. Just as the marriage is about to be consummated, Conyers appears and proceeds to blackmail her, until death relieves the earth of his presence.

HIS WEDDING EVE (Nov. 1).—Thomas Ellis, on the eve of his wedding, in a very nervous state, is pacing the street two hours before the ceremony, when he bumps into a nurse carrying a child, the girl falling, sprains her ankle. The man finds he not only has a baby, but a girl on hand, and relieves himself of the former by calling an ambulance. In his effort to dispose of the baby, however, he becomes an object of suspicion and is run into the police station. He is extricated from his dilemma after a most anxious hour, and arrives in church just in time to save his prospective bride from nervous prostration.

THE VOICE OF WARNING (Nov. 4).—Mrs. Ryan is one of those hard-working mothers of the city tenement districts, who work for their more fortunate sisters of the upper or monied class. Mrs. Ryan is employed in the home of Mrs. Martin. She is discharged by Mrs. Martin because of an accident in which a rug is injured. After a vain struggle to secure other employment by which she can support her little daughter and herself, she is taken sick and both mother and daughter face starvation. Myra, the child, starts out in a final effort to secure food. She tries every method that occurs to her little mind, but all of them fail to secure the necessary food. At last, she, in her necessity, yields to a strong temptation and appropriates a box of groceries intended for Mrs. Martin. On her way home with the stolen property she stops to listen to the exhortions of a street preacher, who has chosen for his sermon on that particular occasion, the commandment, "Thou shalt not steal." The talk of the minister is so convincing that the child repents her action, and returns the box of eatables to the home of Mrs. Martin. That lady, on hearing the child's story, is also repentant and having heard the voice of warning, she accompanies Myra to the tenement building and after providing for Mrs. Ryan, assures her that her old position will be waiting for her when she is able to return.

HER EDUCATION (Nov. 6).—"The Kid," known by no other name, is a daughter of the range and pal of the rough, big hearted men that ride it. Her father meets his death in an attempt to protect her from the insults of a repulsive saloonkeeper. Before his death "The Kid's" father insists, to her utter horror, that she secure above all other things, an education. After the killing "The Kid" follows and shoots the saloonkeeper and then, absolutely alone, with only a few dollars, she sets out on horseback to fulfill her father's dying wish by gaining entrance to the State University. While riding along a precipice her horse stumbles and she is thrown to the ledge below, where she lies unconscious until Joe Emory, a young Irish sheep herder, finds her and nurses her back to life. Two happy weeks are spent together by the young couple, so strangely introduced, and sad are their hearts when the time for parting comes, for "The Kid" is determined to carry out her father's last desire.

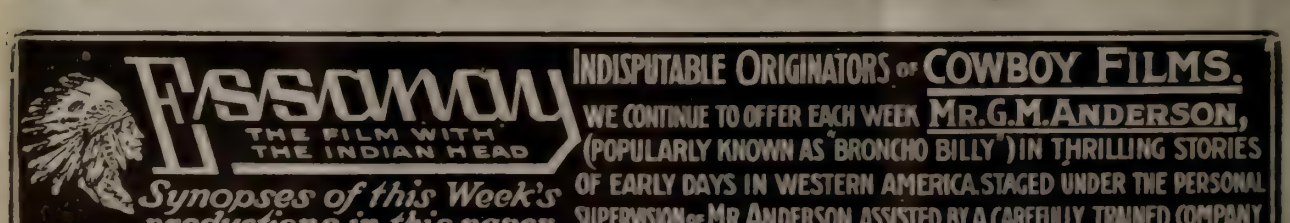
She arrives at the University finally, and in company with a new found cowboy friend she applies for admission to the "learnin' factory." The faculty refuse her request, and her cowboy friend proceeds to lick the whole bunch of "wisdom pilots" one by one. "The Kid" and her pal are arrested, but are later set free and she loses no time in getting back to the range and Joe Emory.

CARMEN OF THE ISLES (Nov. 7).—Like the Carmen of story, the girl was seductively attractive, and as heartless in her coquetry. She was wooed and loved by a young fisherman, whose frequent trips to the fishing grounds gave her ample opportunity to use her wiles on whomever was inclined to succumb. Returning from one trip unexpectedly, his eyes were opened to her perfidy. He first vented his righteous rage on her lover—a man whom he had befriended; and then upon her. Their final quarrel took place on the summit of a high cliff, over which she accidentally fell and was dashed to death on the rocks below.

THE LEGEND OF THE LOST ARROW (Nov. 8).—This story is one of the picturesque and ever sad Indian legends that survive, even at this date, in the valley of Yosemite. Yosemite—the valley in which the young brave Koo-Su-Kah and his beautiful sweetheart, Tee-Hee-Nay, met their strange fate, and straightway became part of the appealing mythology of that wonderful valley. The Indians of Yosemite believe that the spirits of this couple still wander over the meadows of the "Lost Arrow."

Upon their betrothal day, Koo-Su-Kah resolved to go hunting on the heights nearby, in order to supply game for the wedding feast. The young brave promised his wife to be that he would shoot an arrow from the cliff as a token of his success with the deer hunt, a feather was to be bound to the arrow for each buck that he had brought down. But in shooting the arrow Koo-Su-Kah's foot slipped on the ledge and he was dashed to the ledge far below. Tee-Hee-Nay, becoming impatient, climbed up, and discovering his body, summoned his young companions and had them lower her by means of a rope of tamarack boughs to the body of her loved one. She was able to bring the body to the top, but when she saw that her lover was dead she threw herself weeping upon his breast and died. The awestruck Indians, realizing the great love and perfect one between the two, made them honored among memories.

ENCHANTING JAPAN (Nov. 8).—Another of those popular educational subjects showing the beauties of Japan.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THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
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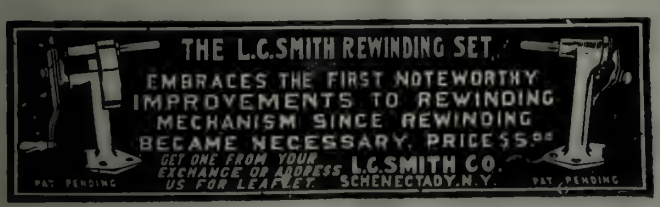
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Right Feature Film Company playing larger houses. All are in splendid condition, with titles; reels go free with 800 feet film. These are all famously funny comedies and never fail to bring screams of laughter from the audiences.
"10 Wives to One Husband," Pathe, 200 feet, $1.75; "Lucky Jim," Lubin, 500 feet, $4.25; "After the Ball," Lubin, 750 feet, $5.25; "The Baby Elephant," Vitagraph, 400 feet, $3.75; "When Cats Away," Pathe, 350 feet, $3.00; "Muggy's First Sweetheart," Biograph, 750 feet, $6.00; "Wrong Flat," Pathe, 500 feet, $4.25; "Busy Man," Pathe, 500 feet, $4.25.
Send at least $2.00 with order, balance C. O. D., privilege examination.
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ELECTRICIAN—German, with 8 years' experience in any line of Cinematographic can handle any machine. Address A. SCHLICA, 11 W. 112th Street, New York City.

CAMERAMAN and darkroom man, German, 13 years experience in every line of Cinematographic wishes to change his position. Address P. P., 9 W. 112th Street, care of Janitor, New York City.

AT LIBERTY—A-1 operator, five years' experience, sober and reliable; can furnish references. Address W. K. RICHARDS, 807 Cherry St., Findlay, Ohio.

OPERATOR—At liberty November first. Mass. License, five years. Connecticut License wants steady position, salary eighteen. Experienced on all machines, work guaranteed, sober, reliable. Will work either state. Write or wire FRANK R. CUL-HANE, operator Photoplay Theater, Pittsfield, Mass.

CAMERAMAN—Experienced cameraman with A-1 Camera can give references. Desires position near New York City. Address L. D. WILDER, Coytesville, N. J.

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A Wurlitzer flute piano with automatic roll changer and 20 rolls of music cost, 5 months ago, $1,350; will take $800. Also a Union & Healy organ with motor $450.00 takes organ and motor. Used 5 months. Address C. S. SCOPP, Jacksonville Lodge No. 682, B. P. O. E., Jacksonville, Ill.

FILMS FOR SALE.

"The Vampire Dancer," two reels, the "Lure of Paris," two reels, "Sinking of the Helvetia," also two good biographs. Fine condition. Address C. D. BUSS, Neumeyer Theater, Easton, Pa.

THEATRES WANTED.

Will buy whole or part interest in moving picture theatre in or around New York City. Address MADAM C. HENRY, 116 Bloomfield Ave., Newark, N. J.

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FOR SALE—Cameraphone talking picture outfit, consisting of two loud Cameraphone talking machines, two large horns, electric motor, 3,000 feet of film (talking, singing and musical acts). Records, etc. Price complete, $150.00. Address G. E. EMERSON, Newark, N. J.

FOR SALE—Seling moving picture electric light plant, almost new, capacity sixty lamps, six horse power. Address J. H., care of Moving Picture World, New York City.

FOR SALE—Powers No. 6, practically new, used only 55 nights. Will sell for $135.00 cash. Complete. Can only be seen between the hours of 12 and 1 noon. I also have one Powers No. 5. Will sell same for $70.00 cash. ARTHUR J. HIRSCHLER, 31 East 27th Street, New York City.

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An Incorporated Company now owning and operating a first-class theatre is going to increase its Capital Stock, for the purpose of securing another Paying Theatre, and will offer for sale a limited number of shares at $100 each. If interested, address "OPPORTUNITY," care of Moving Picture World, N. Y. C. All the references you want.

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WANTED—175 opera chairs, A-1 condition. Address FRED H. HABLE, National Hotel, Washington, D. C.

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WANTED—Experienced girls for film splicing in New York City factory. Address A. B. C., care of Moving Picture World, New York City.

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FOR SALE—Chickering Piano, 33 B. Concert Grand, excellent condition. In N. Y. City. Cost $1,500. No reasonable offer refused. Address PIANO, care of Moving Picture World, N. Y. City.

WANTED—Camera for Moving Pictures. Will sell or exchange Milanesi's Dante's Inferno (only famous picture in good condition for an outfit. Address DANTE INFERNO CO., Newport, Ky.

FILMS WANTED.

WE WANT—Circus films, Menageries, Trains unloading, Circus acts, etc. Must be in good condition and shipped subject to screen examination. Address MARTLE THEATRE COMPANY, INC., Wichita, Kansas.

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Among the Exhibitors

So. Bend, Ind.—A new moving picture theater will be opened by Jno. G. Berschiet, of Aurora, Ill.

Pasadena, Cal.—A moving picture house will be opened in the Strutler Bldg.

Muncie, Ind.—House Motion Picture Co., incorporated, capital $30,000. Incorporators, Harry R. Wyson, Burt H. Whiteley and C. Roy Andrews.

Charles City, Ia.—E. F. Wright sold the Gem Theater to Misses Ella & Maud Spensley.

Washington, Ia.—J. O. Caufield sold his motion picture theater to Coldren & Marshall.

Birmingham, Mich.—LaVerne Lavanseler, of Royal Oak, is building a moving picture show on the Poppleton property.

Syracuse, N. Y.—A contract has been let for the erection of a moving picture theater on the corner of Lexington Avenue and Cherry Street, for A. E. Wheeler.

Syracuse, N. Y.—A contract has been let for the erection of a moving picture theater on No. Geddes Street near Richmond Avenue, for Thos. Benson.

Cincinnati, O.—A new moving picture house has been formed here by Lehman, Meiss & Co., in the Gerke Building.

Charles City, Ia.—Manager B. F. Wright sold the Gem Theater to Misses Ella and Maud Spensley of Independence.

New York, N. Y.—W. E. D. Stokes will erect a motion picture theater in this city on the west side of Broadway, south of 160th Street.

Granger, Wash.—Irene Gordon will reopen the Lois Theater in Grandview.

Hot Springs, Ark.—The New Lyric Theater will soon open in this city.

Pomono, Cal.—A contract has been let for the erection of an open-air theater for Ganesha Park. Cost, $40,000.

Appleton, Wis.—The Bijou Theater of this city, which has undergone extensive alterations, opened recently. It has been playing to good business ever since.

Aurora, Ill.—Wm. Morse will reopen the old Star Theater in the Hunt Block in East Main Street.

Muskegon, Mich.—Harry L. Johnson, Antigo, Wis., has purchased the Princess Theater and will remodel same.

Chicago, Ill.—A contract has been let for the erection of a new moving picture theater for Percival W. Jones owner. Cost, $50,000.

Spooner, Wis.—A new motion picture theater named the Rex, opened recently in this town.

Madison, Wis.—A new moving picture theater will be opened by Mr. R. T. Oftelie.

Winnipeg, Manitoba, Canada.—A contract has been let for the erection of a new moving picture theater on Logan Avenue, in Weston, for M. Kaplan.

Dodge City, Kans.—This city is considering a new theatre building.

Philadelphia, Pa.—A contract has been let for the erection of a moving picture theater. West End Realty Co. awarded contract to W. E. Dotts & Co. Cost, $40,000.

Aberdeen, S. D.—A contract has been let for the remodeling of the Cosy Theater, which will be known as the Princess Theater. N. Hoilien, Mgr.

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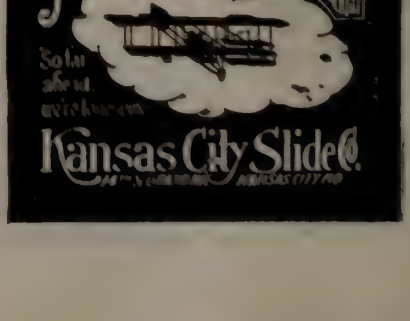

Kirkwood, Ill.—Good Hope is to have a new opera house.

Kalamazoo, Mich.—Plans have been prepared for the erection of a new $100,000 theater here.

Philadelphia, Pa.—A contract has been let for the erection of a new moving picture theater at the northeast corner of Locust and 60th Street, on ground sold by Jno. C. Knox.

Philadelphia, Pa.—B. Bornstein is estimating on a moving picture theater at Sixty-fourth Street and Woodland Avenue, for M. A. Benn.

Wheeling, W. Va.—C. D. Thompson of this city, will start a picture show house in Warwood.

Lapwai, Idaho.—J. W. Chittenden will erect a new moving picture house.

Sherman, Tex.—A new moving picture house will be opened here, known as the "King," and installed in the building vacated by the Sherman Vehicle Co.

Houvelton, N. Y.—C. L. Preston is building a moving picture theater in the Preston Block to seat 300. The dimensions of the structure are 22 feet by 94 feet. The best equipment will be installed, among which is a Power's No. 6 projection machine. The admission price will be five cents.

Brooklyn, N. Y.—A contract has been let for the erection of a moving picture theater for John Mason, of Flatbush.

Carrollton, Ga.—Work on the $35,000 city auditorium is being pushed rapidly. It will be used as a moving picture theater when traveling shows are not the attraction.

Mt. Clemens, Mich.—R. G. Peltier, manager of the Bijou Theater, this city, is just about completing a $30,000 theater.

Wilmington, Del.—B. Jordan, representing The Empire Amusement Company, signed a five-year lease on the Avenue Theater at Delaware Avenue and Tatnall Street.

Reading, Pa.—A contract has been let for the erection of a new picture house at Boyertown.

Bloomington, Ill.—C. B. Burkhardt will convert the old opera house at Homer, into a modern playhouse.

Independence, Mo.—A contract has been let to John E. Lewis for the erection of a new opera house in this city.

For Sale—Enoch Arden, two reels, $35. White Slave, three reels, $60. Uncle Tom's Cabin, three reels, $75. Celebrated Case, two reels, $40 and 100 others.—Any make films $2.50 to $5 per reel. Used machines $40. New Powers, Lubin, Edison, Motiographs $100. Light reducers $15 to $35.

For Rent—12,000 feet film $12 weekly, one shipment, posters and songs free. Will buy machines, films and tents. H. Davis, Watertown, Wisconsin.

Letters of a Self Made Motion Picture Exhibitor

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Tuesday, Nov. 5th—CUPID'S LOTTERY

Thursday, Nov., 7th—THE EMPEROR'S MESSAGE

Saturday, Nov. 9th—GIVING THE BLIND THE LIGHT OF KNOWLEDGE and Topical

Tuesday, Nov. 12th—AN ADVENTUROUS ADOPTION

Thursday, Nov. 14th—THE PRICE OF PARADISE

Very truly,

THE EXHIBITOR WHO KNOWS.

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NONE OTHER SO GOOD
MORE USED EVERY DAY
BIO CARBONS
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THROUGH TROUBLED WATERS	2 "
CHAS. COLMES AND THE KNAVE OF SPADES	3 "
NIHILIST CONSPIRACY, OR A FLIGHT TO DEATH	2 "
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RELIANCE.

A BROTHER'S REQUITAL (Nov. 6).—Hector Gray promises his dying mother that he will always be good to her favorite son, Jim. Jim is inclined to be rather wild, but despite this fact, Hector takes him into business and they become partners. Jim is engaged to Edith. Hector meets her and immediately loses his heart to her. Knowing she is Jim's fiance, he loyally conceals his feelings. He gives Jim the company's funds bidding him deposit them. On his way to the vaults Jim meets some of his old companions, and loses the entire amount. Returning home he confesses this to Hector, who instead of turning upon the penitent boy, forgives him. He tells Jim that Edith must never know that it was he who lost the money, and Hector shoulders the blame. When Jim sees Edith he breaks down and tells her the whole story. He soon realizes that Edith loves Hector just as Hector loves her. Realizing his own unworthiness he brings them together and insists upon taking all the blame.

BEDELIA AND THE NEWLYWEDS (Nov. 9).—Anna and Jim, a newly married couple, engage Bedelia to cook for them in their new home. She promises to arrive bright and early, and they get everything ready for her. But she does not put in an appearance until late. When she does arrive she insists upon being shown to her room and given time to change her gown. Returning to the kitchen she refuses to do any work except beousing, and she makes Anuna and Jim wait upon her. She gives Anna a dish of onions to peel and this makes the pretty little bride cry. When they do not work quickly enough to suit her she covers them with flour and dough, and chases them out of the kitchen. They change their clothes and sit down in the dining room expecting a nice meal. But Bedelias sweetheart, the policeman, has called and she forgets all about her cooking. She entertains him lavishly to the best in the house, while the newlyweds are almost fainting with hunger in the next room. Finally she remembers them and loading an immense tray with food she starts to the dining room. She is greeted with great joy, but as she crosses the threshold she catches her foot in the carpet and the whole dinner is flung at the feet of the hungry pair. Jim grabs his hat and taking his wife by the arm goes off to have their first dinner at a restaurant.

GAUMONT.

GAUMONT'S WEEKLY NO. 33 Oct. 23.—A WEEK WITH THE WARSHIPS. THE U. S. BATTLE FLEET VISITS NEW YORK HARBOR.

LIMA'S GALA RACES. South American capital celebrates inauguration of Peru's new President, William E. Billinghurst.

THE KAISER REVIEWS HIS ARMY. The German troops return from the autumn maneuvers.

WONDERFUL BABIES. California product competes for a prize at Los Angeles.

OH, LOOK, LADIES. Aren't those just the sweetest hats you ever saw?

INTERNATIONAL FOOTBALL. The visiting Australians play California in first American game.

SCHRANK. Scenes in Milwaukee connected with the attempt on Colonel Roosevelt's life, together with close views of the would-be assassin.

A CINCINNATI PLAYGROUND. How the Queen City provides recreation for its children.

OHIO SITE SELECTED. Gov. Harmon dedicates the home of State Exhibit at Panama Exposition, San Francisco, Cal.

CANNING CORN IN KANSAS. Millions of tins of nature's most valuable product preserved in sunflower State.

SCOTTISH RITE COUNCIL. High Masons meet in conclave in Washington.

SCENES AND EVENTS RELATING TO THE ASSASSINATION OF COLONEL ROOSEVELT. PICTURES OF HIS ASSAILANT.

The Gilpatrick Hotel, in front of which Roosevelt was shot.

Main entrance to auditorium where Roosevelt made his speech immediately after shooting.

The Emergency Hospital, where Roosevelt's wound was examined and treated.

Argyle Hotel, where John Schrank roomed from the time he arrived in Milwaukee from Sunday, the 13th, until the shooting.

Mr. Clinton Urbugees, who claims the distinction of being the first man to tackle Schrank after the shooting.

The County Jail, where Schrank will be held until his trial in December.

Schrank being taken back to jail after preliminary trial. Two scenes of this part.

Leaving the jail for the courthouse with Schrank.

CHILD'S LOTTERY (Nov. 5).—A young department store clerk, successful in booking winners, gains a prize of five thousand dollars from a lottery contest. He obtains a ten-day leave of absence from his employer in order to spend his bonanza with a view to seeing, hearing and feeling high life in all its highness. In the course of his prodigality he meets, enamours and becomes enamoured with the daughter of a wealthy manufacturer. His natural graces of deportment enable him to carry on his masquerade successfully. When he discovers that his money is exhausted he writes to his new love and tells her that he cannot call upon her any more, but that if she wishes to know the reason, he can be found in a certain store between the conventional hours. Accompanied by her father, she goes to the store to unravel the mystery where they find our hero handling the yardstick in the most approved style. They do not hold any grudge against him for his erstwhile disguise and later invite him to their home as though he were still a Prince of Pilsen. The girl's father has a liking for the young fellow and wishing to indulge his daughter's weakness for him, accepts him as a son-in-law.

THE EMPEROR'S MESSAGE (Nov. 7).—Napoleon en route to one of his campaigns stops at the castle of a marchioness. Disregarding for the moment the lures of war, he disports himself with the lady and her retinue, in the course of which developing a very friendly feeling for the marchioness. As he goes away to join his command she asks that in the hour of battle he send her a message. As the carnage is about to begin, Napoleon delivers the promised message to a gunner boy and tells him to take it to the haven of his happiness. The gunner-boy is reluctant to leave on the eve of battle. On his way to the marchioness' castle, he is ambushed by the enemy, but faithful to the Emperor, he drags himself wounded, with the love message safe in his bosom. As he delivers it he falls unconscious. The battle won, Napoleon returns to the scene of his pleasures. He finds his lady somewhat cool in her reception. The answer is found in her depression because of the serious illness of the bearer of the Emperor's message, who, to bring pleasure to her had endangered his life. She parts the curtains unveiling the wounded hero as he lies on the bed convalescent. The Emperor signalizes his appreciation by pinning the cross of the Legion of Honor upon the breast of the faithful.

LUX.

ALL THROUGH A BANK NOTE (Oct. 25).—Two friends endeavor to exchange a five-pound note whilst passing one another in the street. As one is on a tramcar and the other is in an auto they manage to tear the note between them. Jones therefore goes to his house and writes his friend telling him to meet him in the park next day when he will return the other half of the note. Smith finally sends his son to keep the appointment and Jones sends his daughter. The young couple have never met before, hence their meeting is highly interesting.

STICK IT JOHN (Oct. 25).—John purchase a new suit and sallies forth to promenade the Strandway. He has purchased a three-penny cigar and, in order to impress upon the passing public that he, John, is smoking a cigar he lights it with much ceremony and omits to see the cauldron of tar which is gaping at his feet, and consequently he falls in. When he emerges, he hastens home, but the journey is fraught with many adventures, for John has become a very tenacious young man and sticks to everything that comes his way.

OH! MY PIPE (Nov. 1).—These few comical scenes only go to prove how dearly every smoker cherishes his beloved pipe. Smithson is taking home a new clay pipe and, even after being flattened out by a massive steam roller, his first thoughts are for the safety of his pipe.

HENPECKED'S BID FOR FREEDOM (Nov. 1).—Henpecked decides to escape from the tyranny of woman's rule. At first he contemplates suicide, but after casting off his hat and coat he comes to the conclusion that it would be unwise to ruin a life so precious. He, therefore, decides to go and make a night of it with the B'hoys, who are delighted to see him.

SOLAX.

THE OLD LOVE AND THE NEW (Nov. 6).—The boy is a bachelor of thirty who by diligence and perseverence is on the road to success. He comes of a poor but hardworking family, his mother being a plain, old-fashioned home-loving body. The boy's success gains him introduction into fashionable and aristocratic circles. He meets the girl and falls in love with her. She is selfish, proud, snobbish, and has a great contempt for her social inferiors. The boy presents her with an engagement ring, and tells her that he wants her to meet his old love, his mother. After many excuses, she finally consents and accompanies him to his mother's cottage. There she views with haughty disdain the humble surroundings and the plain and simple mother who does everything in her power to win her future daughter-in-law's affection. The girl treats the mother like a servant, and rebukes her severely when she accidentally spills some sugar on her dress. The old mother bursts into tears. The boy resents his fiancee's treatment of his mother. She is furious that he should take sides against her, and in a rage demands that he choose between them. He hesitates a moment betwen the old love and the new, and then folds his old mother in his arms.

JUST HATS (Nov. 8).—Billy is a boy who is long in imagination, and short on sense. Billy, on a certain morning incurs the displeasure of the household, by ruining the hat of his sister's beau. The next evening, idiotic Billy puts the family in a turmoil. He comes rushing in from the yard, upsets two buckets of water, and sends things flying around the room just because he happens to see a strange-looking hat on the scarecrow. His parents are disgusted with Billy and turn him out of doors.

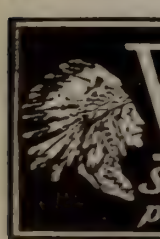
Billy goes to the city and has a series of ludicrous adventures, and each of his misfortunes are brought about by troublesome hats. Finally, Billy gets a job in the store of a long-lost cousin. His cousin is a retail hatter, and Billy's importance depends in his ability to deliver hats to customers. Billy sets out, carrying about ten boxes. He has quite a time trying to make connections with cars, ferry-boats, and omnibuses. Then Billy gets an idea. Having seen his cousin fold up some opera hats, Billy decides that all hats could be telescoped. He immediately proceeds to dispense with the boxes, and crushes derbys, silk hats into pancake shape, and puts them all in one box. Billy then finds fault with himself because he hadn't thought of the idea before. Later Billy is at a loss to understand why folks don't take their hats and why they kick him downstairs.

THANHOUSER.

A NOISE LIKE A FORTUNE (Nov. 10).—He was an energetic young farmer, and he realized why he couldn't pay expenses. He needed up-to-date farming implements. He didn't have them, he didn't have the money to buy them, and he had absolutely no credit. It was particularly unfortunate because he was in love with the daughter of the magnate, and the said magnate declined to welcome him as a member of the family.

In desperation the young farmer wrote to a distant cousin, earnestly requesting a loan of $200. In reply he received a letter from the cousin's executors informing him that the old man was dead, and "had left him not one cent." It was also explained the estate of the deceased was valued at $2,000,000.

The farmer threw the letter from him in despair, and decided to go to the city to make a last final hunt for funds. His aged and shrew farmhand came along, saw the letter, picked it up and read it. He suddenly conceived a way to help him. He took the letter, carefully erased the words "not a" and substituted the one important "every." Then he managed to drop the letter just outside the rural railway station, and, as had hoped, the news that the young farmer had inherited $20,000 was soon known by every one in the village. When the farmer returned from the city, disappointed at not having raised the loan, he was surprised and touched by the warmth of his reception. Everyone greeted him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cordially, while his father-in-law he hoped for was especially affectionate. The magnate insisted upon loaning him money, and with this cash the young man was enabled to put his farm in good order and have a very profitable year. The magnate grew more and more proud of him and was delighted to find that the young man was still willing to marry the village girl.

As the young farmer was thrifty and uniformly successful, his father-in-law never knew that the $20,000 fortune was simply the result of a farm-hand's skilled use of a pen. The farmhand never told the secret.

THE COUNTY'S PRIZE BABY (Nov. 12).—The wife was happy, for her husband was well-to-do, and she liked living on a farm. The man, however, was ambitious, and the first quarrel of the couple was directly due to the fact that he was sent to the State legislature. At the capital the man met numerous natty officials, and he learned from them how to dress and carry himself in good society. The wife saw the wives of these men, but seemingly had no ambition to be stylishly groomed as these were, in fact. The husband entertained a number of society people one night and was shocked and vexed at the appearance his wife presented. When the guests had departed he scolded her. The woman left her husband's roof an hour later, taking her baby with her, and vowed she would never return to him again. The husband accepted her decision.

Three years later the husband was a Congressman, with his eye on a seat in the United States Senate. In the course of his campaign he attended a country fair. The officials asked him to be judge at the baby show, and he promptly consented.

All sorts of babies were there, and the task of picking out the finest one had elements of difficulty. The Congressman, however, made up his mind very promptly. His eyes lighted on one child and from that moment none of the others could compare with her. She got the blue ribbon. The child's mother, who had lost her in the crowds on the fair grounds, came rushing in at this point and clasped the child in her arms. She then turned to the Congressman, and husband and wife looked into each other's eyes. During the years of separation each had been convinced that the blame was not all on one side, and their beautiful little daughter furnishes an additional reason for reconciliation.

IN TIME OF PERIL (Nov. 15.)—The railroad foreman had a young daughter, and one of their neighbors, a young farmer, fell in love with her. She accepted his attentions, and the course of love seemed smooth until a young civil engineer arrived from the city to take charge of the section of the work on which the girl's father was employed. The engineer was a handsome chap, and he took a fancy to the country girl. She was flattered by his suit, and was gradually weaned away from her country sweetheart.

The girl had a little brother. With him she went one day to where the railroaders were at work and was shyly happy when the engineer proposed that they take a walk so that he could point out what was being accomplished. The boy accompanied them, but soon strolled away, and wandered out on the high trestle which spanned the valley. His departure was unnoticed, and he had nearly reached the middle of the structure before he noticed that a train was rapidly approaching. In an effort to escape he stumbled and fell, and was unable to get out of the way of the engine. The girl saw her brother's terror, and tried to go to his assistance, but was held back by the cowardly engineer, who told her the train was so near that it meant certain death to venture upon the trestle.

In the meantime the young farmer was driving along the road on his way home and was just about to pass under the trestle when he heard the cries from above and realized the child's peril. He climbed up one of the poles of the structure, reaching the top of the trestle when the train was only a few feet away. He seized the helpless boy with one arm, grasped one of the ties with the other, and hung in space while the train crashed along above them.

Later when the boy was returned to his sister, the engineer attempted to explain, but the girl drove away with her country sweetheart.

MAJESTIC.

CUPID ON THE JOB (Nov. 5).—"The Woman Hater's Club" is composed of seven dashing young fellows who have been disappointed in love. "The Man Hater's Club," composed of seven beautiful ladies, hire a house next to the man's club. Universal hatred of the opposite sex is cultivated until sweet little Cupid wakes up one fine morning, and goes forth from his leafy bed in the woods, bent upon mischief. Ethel starts from a nearby city to visit the Woman's Club, but misses her train, and arrives late at night. Cupid arranges things so that she gets into the cellar of the men's club by mistake. She is discovered by the butler and escorted by the horrid men to the woman's club. Cupid sees his chance and works like a beaver. He succeeds in aranging the couples to his liking, and, after four days of hard work, drives them all off to church in a body, where they are married.

HIS DRESS SUIT (Nov. 5).—Handsome Harry is deeply in love with Mabel, who is very fond of flowers. He buys her presents and spends money so freely that he finds himself financially embarrassed, but Mabel must have flowers, so Harry takes his dress suit and pawns it. With the proceeds he buys a bunch of flowers and takes them to Mabel's house. She is delighted and Harry is very self-satisfied until he learns that he cannot attend her party that evening unless he has a dress suit. Harry is visited by joy and gloom so often that the little fellows become quite friendly with him.

WEARY'S REVENGE (Nov. 3).—Frank Davis desires Amos Kearton as a son-in-law; but Davis's daughter, Lindy, loves Frank Reed. Lindy one day provokes Amos to such an extent that he vents his fury upon a poor farm lad. A tramp, seeing the whipping Amos is giving the boy, intercepts and is bested. A few days later, Amos visits Davis's home to pay him a mortgage due. Davis, in his hurry to get to town, drops his keys, which Amos picks up and extracts the money from the draw. In escaping he is brought face to face with the tramp, who takes from him his coat and hat, containing the stolen money.

During his rambles the tramp comes across three pies on the window sill of the Davis home. The cook sees him trying to steal them and lets out a yell that bring two farm hands, who chase the tramp. He manages, however, to elude his pursuers, and coming upon an old scarecrow, puts the coat he is wearing on it and takes the old ragged one.

Davis, who has discovered the loss of his keys, returns, only to find the draw open and the money gone. The blame is placed upon Frank, who happens to be visiting Lindy at the time. It looks pretty bad for Frank, until Lindy discovers Amos' coat on the scarecrow with the mortgage money in it. Mr. Davis goes at once to Amos' farm, where he hears a full confession of the theft. This removes all suspicion from Frank, and Davis gives his consent to their wedding.

AMERICAN.

ONE, TWO, THREE (Oct. 28).—How three out of four men betting that they would never marry fell victims to the darts of Cupid in the first skirmish. If it hadn't been a Western town with a scarcity of women the last man would have fallen and the bet called a draw. As it was he nursed a broken heart, and the wager serves only as a balm.

CHIQUITA, THE DANCER (Oct. 30).—A mining story in which a young Mexican girl plays a very important part frustrating the plans of several villainous claim jumpers. A crooked justice of the peace also takes a hand in the game, but only succeeds in landing himself into the hands of the U. S. Marshal. A realistic fire scene affords opportunity for Chiquita to distinguish herself and supplies the setting for a grand love tableau.

THE WANDERER (Oct. 31).—A ranchman is beset by a bully whose unwelcome attentions are resented by the ranchman's daughter. Everything seems to be in favor of the bully until the hero makes his appearance, when the tide changes and one defeat after another is the lot of the vicious bully until her is driven away in disgrace. In the sequel of this story we see the hero endeavoring to extricate himself from the meshes of a promising love affair, but the outcome is just as you expect it should be.

MAIDEN AND MEN (Nov. 4).—The mind of the child comes to us as a blank and upon it may be indelibly engraved the outline of a character for good or bad. It is incumbent upon us to guard our minds that no influences be brought to bear that might misshapen the character lines or tend to obliterate those so carefully drawn by the foresight of those whose duty it was to guard over us. Ofttimes we are misguided in our conduct because of improper sentiment, born from influences that tend to destruct rather than construct. The principles in this story illustrate this theme admirably.

THE STARBUCKS (2 reels) (Nov. 9).—A descriptive review of this two-reel subject is printed in another part of this issue, by Mr. James S. McQuade.

UNIVERSAL

VICTOR.

THE REDEMPTION OF RIVERTON (Nov. 1).—Riverton was the average wicked little town, given over to drunkenness, gossip and hypocrisy. Then the new minister, the Rev. John Gibson, arrives, and soon becomes aware of the condition of affairs. On the day of his arrival, he meets June Martin, and is told that she is the granddaughter of Billy Martin, the principal saloon-keeper of the town. The Rev. Gibson, having had an athletic training, proceeds to extreme measures to reform the village drunkards. On one occasion he carries home, bodily, from a saloon, the town drunkard.

Then the liquor clique, headed by the deacon in Gibson's church, start a counter movement against Gibson and endeavor to discredit him before the community, by making it appear that Gibson is a whiskey drinker himself. This is where June Martin comes to his rescue by proving Gibson's entire innocence before the church committee, and not satisfied with that she also makes public the fact that the deacon, who is Gibson's principal accuser, is the owner of her grandfather's saloon.

The end of Gibson's crusade shows the entire town converted to sobriety and true religion, with the exception of the wicked deacon who is left friendless and alone upon the doorstep of his saloon, which bears the sign "To Let" upon its front door. June and her husband, the Rev. Gibson, are the most popular people in the town.

UNIVERSAL.

ANIMATED WEEKLY NO. 33 (Oct. 23).—Red Sox vs. Giants—A glimpse of the Second Game of the World's Championship Baseball Series at Boston, Mass.

King George and His Troops—King George attends the Annual Autumn Maneuvres at East Angelia, England.

Thrilling Aeroplane Flight—George Beatty, America's foremost aviator, thrills the crowds with his daring flight at Oakwood Heights, Staten Island.

Theodore Roosevelt—The "Bull Moose" is welcomed by a large and enthusiastic crowd upon his arrival in Chicago.

Sailors' Land Parade—Twenty thousand sailors march in Columbus Day Parade, at New York City.

A Million Dollar Fire—A spectacular fire destroys the Standard Oil Company's tanks at Bayonne, New Jersey.

Votes for Women—A large gathering attend the Suffragette demonstration on Tower Hill, London, England.

Departure of the Fleet—President Taft reviews the fleet from the deck of the "Mayflower."

Bryan at Goshen—William Jennings Bryan attends a meeting of party leaders at Goshen, Ind.

Who's Who in Stageland—Jeffersol De Angelis, late star in "The Beauty Spot," at his summer home, Sunnyside Drive, Yonkers, N. Y.

CRYSTAL.

"O, SUCH A NIGHT" (Nov. 3).—Pearl has an awful temper. So has her hubby. Hubby invites some friends to the house. They play poker, leaving Pearl to her own amusements. At 12:30 they are still at it, and Pearl in an outburst breaks up the game, just when Hubby is about to regain his losses. Hubby thinks to frighten Pearl out of her temper by writing that he will shoot himself. Pearl also writes a suicidal note, saying she will drown herself in the bathtub. Hubby goes out but returns only "half shot." Meanwhile the cook has taken a bath and Pearl is unable to carry out her threat. Hubby finds Pearl's note and rushes to the bath room, expecting to find Pearl's dead body. He opens the door very hurriedly and throws the cook into the tub, giving her another bath. The cook throws hubby into the tub, clothes and all. Pearl enters at this moment and they explain that their suicide notes were mere jests to cure each other's tempers.

MARRIAGE A LA CARTE (Nov. 3).—George Jones "touches" his Uncle Josh for a thousand dollar loan, explaining that he is engaged to be married. Uncle comes from Cohoes to meet the girl. George persuades his typist Nellie (who adores him) to pretend to be his intended. Uncle likes Nellie and insists that the young couple marry instantly. George arranges with his friend, Ned, to play a fake parson. Ned meets with a funny accident and uncle secures a real minister. George caught in his own trap and Nellie wins a husband.

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CHAMPION.

SUE (Oct. 28).—Dave Bailey's wife dying, gives her child to the keeping of Sue Barksdale. A year later Sue is in love with Dave, the widower. He is about to declare his love for her when Virginia Dale, a young authoress, comes on the scene and he is at once smitten by her beauty. She, in turn, falls in love with him, and before long declares his love for her in Sue's presence.

The child, in wandering through the woods, is just about to pet a huge snake, when she is rescued by Virginia, who is bitten by the snake. Her screams are heard by Sue, who, in running to aid her, falls and cuts her lip. She sucks the snake bite, thus inoculating herself through the bleeding lip with the poison. Dave comes with a jug of whiskey. Virginia is saved and Sue dies a martyr to the love of Dave.

REX.

CAREFUL NURSING (Oct. 31).—Mr. Markham gets ill. A hospital nurse is brought to nurse him. He likes being nursed. His four sons all fall in love with the nurse. They all pretend to be sick and take to their beds. Mrs. Markham is distracted. The butler also falls in love with the nurse. The nurse's husband, a pugilist, from whom she has run away on account of his drinking habits, catches the butler kissing his wife's photograph outside the house. He is delighted to have located his wife at last and plots to win her back. He learns from the butler what is going on inside the house. He dresses up as a hospital nurse and applies for the position to assist his wife. Mrs. Markham is delighted at his ugly appearance and engages him. He tries drastic treatment on the patients and quickly cures them. The butler forces his unwelcome attentions on the wife. The pugilist thrashes the butler and earns his wife's gratitude and forgivenes.

AN OLD-FASHIONED MOTHER (Nov. 3).—Silas and Aunt Chloe reside in a fishing hamlet. They receive a letter from their son, inviting them to come and reside with them, announcing that he has been married several years. They make preparations for the journey and Aunt Chloe goes to the garret and takes from the rafters herbs that are hanging there which she uses for medical purposes, and packs them in her grip. Silas takes an affecting leave of his old fishing cronies, returns home, and the old couple go to the city. They are met by the son, who gives them a royal welcome, but their country airs and homespun clothes cannot be tolerated by his aristocratic wife. Arriving at the home of Charles, the old couple unpack their grips, and, among other things, Aunt Chloe produces the roots and herbs and explains they are for medical purposes, much to the anger of Louise. The young wife makes it unpleasant for the parents of her husband, much to their sorrow and the humiliation of Charles. Dorothy becomes seriously ill, and Aunt Chloe wishes to administer her home remedies, but Louise is disgusted and forbids it. The child grows worse and Aunt Chloe takes her roots and herbs to the kitchen, and prepares the medicine. She goes to the sick room and finds the nurse sleeping. Aunt Chloe has her medicine in a fruit jar and keeps vigil with the child and administers the medicine during the night, while the nurse sleeps. This is repeated the following night when the nurse is pleased to be relieved, and the next morning the child is much better and is discovered with her grandmother asleep. Charles comes in and notices the jar of medicine, awakens his mother, and she tells him she has cured his child by her humble medicine. They leave and the mother enters and discovers the jar, and the child tells her she has taken medicine out of the jar and is almost cured. In their room Silas and Aunt Chloe have decided they are not wanted by Louise, and they are packing their grips to return home. Louise enters, grateful that the life of her child has been saved by Aunt Chloe, and places her arms around the neck of her mother-in-law and bids them to stay on forever with her.

GEM.

THE OLD DOLL MAKER (Oct. 24).—Claude Petreaux is an old doll maker, who lives with his daughter, Lucille. He has an apprentice, Villon, by name, a worthless man who loves Lucille. The young folks wish to marry, but Claude denies his permission. Villon persuades Lucille to elope. The old man is broken down with grief and swears that she will never darken his door again. Five years pass. In a distant city the young people are struggling to make a living. As a doll maker, Villon has not achieved success and he has already begun to descend the steep roads of dissipation. A little girl, four years, has been born to them. One day the little girl brings home a dog to the already half-starved household. Villon, in drunken anger, at having another mouth to feed, kicks the dog brutally, and would put him out of doors, but the little girl takes the dog in her arms and pleads that it may be kept. In this she receives the support of her mother. In rage he vows that he will never feed them and leaves them to shift for themselves.

The old man, in the meantime, feels that death is near, which increases his longing for Lucille, who paints a miniature of her baby and sends it to her father. He receives the miniature and calls in a notary. He disposes of his stock, and, using the miniature as a model, he fashions a doll and dispatches it to them.

The wolf of starvation has made its appearance to Lucille and her child. She is anxiously awaiting a return to her letter. The packet with the doll arrives. The little girl is delighted with it, but the mother is keenly disappointed that no tangible help has been vouchsafed, and gives way to despair. At this time Villon returns deeply repentant with promises of reformation which woman-like, she accepts. The father takes the doll away from his child and throws it out of the window. The dog runs after it and the little girl sobs for her new toy. The father scolds her and the mother tries in vain to give her comfort. In the meantime the dog has found the doll in the yard and proceeds to tear it apart. The child seeing this, sobs even more piteously than ever at the destruction of her plaything. The mother's heart relents and she bids Villon go and rescue it. He brings it in, in a mangled condition when to their surprise and delight they find the concealed money.

ECLAIR.

AUNT BRIDGET (Nov. 3).—The summer is very hot and Aunt Bridget would like to spend it in the country, but her nephew and niece, Joseph and Irene, have not invited her. But if Aunt Bridget is poor in money, she is rich in ideas. She will outwit them. Knowing the attorney, Ducarneau, she asks him to write her a letter as follows: You have inherited $50,000. Let me have your instructions." A dealer in cardboard money will deliver the inheritance in real money bags and it will be placed in the cupboard. The letter will remain on the table so that Joseph and Irene will not fail to see it.

The nephew and niece pay her a visit, but are very anxious to get back to the country, it is so hot in Paris. Of course, they do not fail to "bite at the bait," and insist that Aunt Bridget come with them. In the country she leads a very fine life, well taken care of by Joseph and Irene. In the autumn, she complains of the cold and wants to return to Paris, but they insist that she remain. They even go to Paris to get her warmer clothing. This journey had a purpose. They want to see the famous fortune which they hope will be theirs some day. While they are absent, Aunt Bridget reads in the paper that by a lottery ticket she has won $100,000. Aha, she will laugh heartily when Joseph and Irene return. But they are greatly surprised when they find that the money is "fake" and return to put Aunt Bridget out. They do it so quickly and make her take the first train for Paris in such haste, that she cannot find time to tell them the good news. It is only when the train has left that they find out their mistake. They regret very much that they have misunderstood so "precious" an aunt. But it is too late.

SILENT JIM (Nov. 5).—An extended review of this subject is published elsewhere in this number.

FOILING A FORTUNE HUNTER (Nov. 7).—Charles Highby discovers that his daughter is about to elope with a strange young man, who has been meeting her in secret. Highby has planned for her to wed Jack Spencer, the junior partner in his business, but instead of becoming immediately angry, he takes things in his usual calm way and sets about an investigation of the new lover, Count Frizelli. Finding him to be a criminal and a fortune hunter, Highby decides that the best way to cure his daughter of the infatuation would be to show her his desperate manner, and give her a glimpse of his true character at the same time. Taking Jack Spencer into his confidence, he arranges for him to take the chauffeur's place during the elopement. Spencer contrives to make DeForrest angry and he shows his true nature throughout most of the ride. The girl is to be brought to the altar by threatening her with a pistol. At the church Highby confronts them, the frightened girl falls into his arms seeking to be taken home. Frizelli tries to shoot but Spencer disarms him. The evidence against him is produced and the bogus count, thoroughly frightened, runs away.

WHAT DAD DID! (Nov. 7).—Father desires to smoke his pipe, but his daughters object, as they are expecting their sweethearts and don't wish to have the odor of the pipe in the room. Father makes room for his daughters' young men, but when the cook's sweetheart objects to his being in the kitchen that is the last straw and father goes on the war path and at the end is comfortably seated in the parlor, very contentedly smoking his pipe.

MILANO.

A TRAGIC WEDDING (Nov. 2).—Guy Firming is sent by his rich uncle to South America to look after his business interests there. Renata, the uncle's daughter, with whom Guy is in love, is to become his wife if he proves himself a worthy young business man. This is a secret between Guy and his uncle, and Renata, knowing nothing about it, places her affections in the keeping of Jules, a clerk.

Guy, having been successful in his business negotiations, returns home to become the husband of Renata, who, upon being told of her father's wishes, sobs out that she is in love with Jules. Her father is steadfast in his promises to Guy, and Renata reluctantly acquiesces with his wishes.

The wedding takes place, and in the confusion of the guests to congratulate the pair, Jules manages to slip a note into Renata's hands, telling her he

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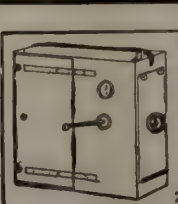
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appreciates the sacrifice she is making and to destroy his letters.

In leaving the reception-room with her husband, Renata drops the note. It is picked up by Guy, who goes at once to his wife's desk and finds the letters referred to in the note. Although they are innocent epistles of love, they make Guy insane with jealousy. He determines to be avenged and an opportunity comes when he dismisses the chauffeur of the car in which he and his wife are riding. He takes the wheel and races the machine at full speed. He does not pay attention to his wife's appeals to stop, and he runs the car over a cliff, where they both meet death, Renata a victim to filial duty.

POWERS.

THE COLLABORATORS (Oct. 30).—Dick Lemon, a poet is writing his masterpiece, which he reads to Molly Dripping, the servant. Mrs. Beans, the landlady, comes in and orders Molly out, and asks the poet for the rent. He turns out his empty pockets but points hopefully to the poem. Mrs. Beans orders him to get out.

He proceeds to pack up. Molly remembers that he has had nothing to eat. She takes some food from the cupboard and takes it to him. He is overcome with gratitude and makes her a present of the poem. She returns to the kitchen where she comes across the rest of the paper she had wrapped the poet's food in. Her eyes happen to glance on an advertisement offering "$1,000 for four lines of poetry advertising Killem's Potted Meat." She reads it again, then takes out the poem given to her. She looks at it, gets an idea, cuts off the first verse, alters it, then hurriedly posts it.

In the meanwhile the poet is seen wandering on the railroad ties. Molly gets a letter from "The Killem Potted Meat Co.," sending her $1,000 for her poem, and offers her position as head of their advertising staff. She instantly throws up her situation and is installed in the offices of The Potted Meat Co., but alas she cannot write poetry, so she cuts off another verse of the poem and alters it, much to the delight of the manager. The poet is now seen near the city reading a newspaper when he is astounded to see his poem advertising "Potted Meat" and vowing vengeance, he proceeds straight to their offices. Here he finds Molly now in deep disgrace, because the manager wants more poetry and she can't think of any. The poet enters and indignantly asks for the manager. To his utter astonishment he meets Molly there, who explains things and to help her he gets behind the screen and when the manager returns again he gets all the poetry he wants.

A DREAMLAND TRAGEDY (Nov. 1).—A family quarrel and the sight of a large roll of money, the pay roll, so influences the mind of the laborer's daughter that she dreams of terrible things happening to her father, brother and sweetheart—the paymaster. In dreamland she sees her father drug her sweetheart's liquor and taking him home, proceeds to rob him of the pay roll. Coming upon them unawares, the girl manages to get the father out of the way, then summoning all her strength literally carries the young paymaster out of the house. In the meantime, her brother, a shiftless character, returns home and resolving to take things easy, falls asleep on the bed where the old man had placed the paymaster.

On returning from his errand, the father sees that the coast is clear, steals to the bed, still intent upon securing the pay roll and unaware of the fact that the figure on the bed is his own son instead of the intended victim. A struggle ensues in which the father chokes the son to insensibility and is discovered by the girl. At this juncture the men return from work and find the girl moaning in her sleep. With her awakening comes the realization that her terrible tragedy happened only in dreamland.

NESTOR.

THE CALL OF THE DESERT (Oct. 28).—Ben Crawford and his wife, Marion, live in a cabin near Ben's gold prospect. Marion longs for the city. The opportunity arrives when she receives a telegram telling her that her uncle has left her his fortune, provided she lives in his old home. They depart for the city. Bill is left behind in charge of the prospect, with instructions to keep Ben posted.

Marion plunges into the pleasures of society and indulges in a flirtation with Captain Everett, a society man. Ben gradually becomes conscious of the fact that the Captain is causing unnecessary gossip, and seeing him bending over Marion and talking in too affectionate manner to her, he asserts himself and orders the Captain to go. Ben goes back to his mine and his freedom.

Upon his arrival he finds that he possesses valuable property, but he grieves over the separation. Old Billy sees his listlessness and sends a telegram to Marion stating that Ben is seriously ill. Marion receives the telegram—it is the call she has been awaiting and she hurries to Ben. She arrives at the cabin and their old differences go into the land of forgetfulness as they hold each other tightly.

FATTY'S BIG MIX-UP (Oct. 30).—Pete, the cook, is thrown out of the cook-house. The boys declare that they will quit, but are pacified when the foreman writes an agency to send them a good female cook. The foreman goes to the station but no cook. In despair he hurries to a nearby ranch, but the ranchman will not part with Mandy, his female cook. He, however, offers Fatty, the assistant cook. The foreman must have a woman. Then Mandy gets the idea of dressing Fatty up in her clothes. After tipping him liberally Fatty agrees, he and the foreman arrive at the ranch and are agreeably received by the boys until Brown decides that he will go in and kiss the cook. He is kicked out, so the foreman, to show how he stands with the cook, starts for the door, his back is turned to the door, so Fatty helps him out with his boot. The boys, however, see his trousers under the female dress and drag him out and send him down the road in haste. In the meanwhile the real cook arrives, and gives the boys such an excellent dinner that they are in fine spirits. As soon as night falls Fatty returns for his clothes. He enters his former room, but hears someone coming, hides under the bed. The cook enters, sees the bed move, calls for help. The boys enter, drag Fatty out, and about to help him from the place more strenuously than before, when the foreman arrives and confesses.

MAKING A MAN OF HER (Nov. 1).—The "Bar B" ranch is up against it good and hard. Three cooks in succession have left and each cook has taken a susceptible cowboy home with her. The ranchman puts down his foot, saying no more women cooks for "Bar B." Emily is young and sweet and awfully hard up. She applies but is informed that her sex is against her. Passing a second-hand store she resolves that a little thing like that shall not interfere, so she buys a perfectly charming cowboy outfit, returns to the agency and gets the job. The boss is so pleased that he insists upon Emily joining him with one of his best and blackest cigars. She does so and experiences the worst symptoms of sea-sickness.

The rancher's daughter and her chum come to the ranch and all the boys fall in love with them. The girls fall in love with that "pretty boy cook," and when they insist upon visiting the kitchen with the untruthful assertion that they want to make candy, the boys look black and when they take a peep through the kitchen door and sees the cook in the arms of the two girls their wrath breaks loose. They do not know that she has cut her finger and that the sight of blood has caused her to faint, or that the girls have sought to give her air and that it has been necessary for Emily to confess to the girls.

Emily runs the gauntlet and is finally forced to don the boxing gloves. The boys are astonished when the cook weeps on the daughter's shoulder when she receives a tap on the nose. When she takes her cap off and her hair falls down, she gives them a brief but sufficient idea of how she regards them. Jim with a horror for boy-baiting has held aloof, and he and Emily keep up the old ranch traditions and get married.

BISON.

THE COWBOY GUARDIANS (Oct. 29).—A pioneer caravan is attacked by Indians, who greatly outnumber the pale faces. The whole party are massacred, with the exception of a year-and-one-half-old baby, who being hidden by its mother, escapes detection. Whitey is a big, bashful cowpuncher, who secretly worships at the shrine of the only eligible woman in camp, a buxom widow. She, in her turn, has made up her mind to overcome Whitey's bashfulness.

Whitey is among the cowboys who find the baby. They take it back to camp and resolve to adopt it. The experiment is not altogether successful, for all the boys want to monopolize the babe's attention. They draw lots as to who shall be the child's father and Whitey wins.

So far so good, but the other boys come to the conclusion that the baby should have a mother, and they bring the widow and Whitey together and congratulate themselves upon a marvelous stroke of diplomacy. The marriage takes place and all is merry as a marriage bell, when the smiling babe is placed in Mrs. Whitey's arms. She is interested and asks whose it is. The cowboys tactfully tell her it is Whitey's and therefore hers. Three hundred and thirty pounds of grief-stricken and horrified avoirdupois falls in a faint, which turns a joy when the situation is properly explained.

TRAPPER BILL, KING OF SCOUTS (Nov. 2).—Trapper Bill, a scout, gets into a quarrel with a drunken trader named Shunan, and worsts him in a fight. Shunan covets Silver Heels, an Indian maid, and the Chief barters her for presents. Shunan carries her off in triumph. She slips from his horse and runs into the woods. Shunan follows her and catches up with her near the edge of a cliff. She wounds him with her knife, but is disarmed and is about to be thrown over the cliff when Trapper Bill appears and forces Shunan over the cliff. He saves himself on the way down, and refusing help limps away. Bill takes Silver Heels to the Mission Church where they are married.

Shunan drinks heavily and forces another fight upon Trapper Bill and is wounded in the shoulder by Silver Heels. Shunan thereupon rides to the Indian camp and joins the tribe. He persuades the Indians to raid the white man's corral and steal a number of their horses. The trappers hunt the Indians down, put them to rout and burn their tepees as a lesson. Shunan escapes.

Some years pass and Silver Heels is called to the Happy Hunting Grounds leaving Bill to mourn her loss. The Mexicans are getting unbearable and a menace. Trapper Bill joins a regiment of trappers and scouts, and their services are gladly accepted by General Kearney at headquarters.

Shunan offers his services as a spy to the Mexicans and is cheerfully received. Shunan gets useful information and leads an attack upon the American camp. They are besieged and suffer from the want of water and food. Trapper Bill offers to ride for relief and reinforcements. He successfully negotiates the Mexican lines and reaches the main camp in an exhausted condition. The reinforcements reach the hard pressed American camp just in time to save it from being annihilated; the Mexicans are chased and many killed and captured. The prisoners are set free and Bill finds ultimate happiness and peace with one of the released girls.

MUTUAL FILM CORPORATION.

KEYSTONE

MABEL'S LOVERS (Nov. 4).—Mabel has many admirers, and when she arrives at the summer resort she receives a number of proposals of marriage. Unable to decide, she determines to put the men to a test, so, before going bathing she fills her stockings with ugly bumps. When she discards her coat her unsightly limbs cause the men to beat a hasty retreat, with the exception of Black, who peeped when she made herself up. The next day when Mabel appears minus her ugly protuberances, Black is the envied of all, while the men who deserted her try to get into her good graces again, but without success.

AT IT AGAIN (Nov. 4).—Mrs. Smith receives an anonymous letter stating that her husband is untrue to her, and she calls upon the detectives to shadow him. Smith comes home and, finding his wife away, goes out to look for her, in his shirt sleeves. Mrs. Smith points him out to the detectives, and they start on his trail.

In the meantime Larkins, a police captain, is at home with his wife, and goes out to buy some ice cream, also in his shirt sleeves. As Smith enters a house Larkin comes out, just as the detectives turn the corner, and they, thinking Larkin is Smith, follow him. When Larkin returns home his fond wife makes much of him, all of which is noted by the detectives at the window. They finally decide to arrest him, and a furious scene is raised by the indignant Larkin and his wife, but to no avail, for Larkin is dragged off. In the meantime they have notified Mrs. Smith and she is on the way to meet them with three policemen, and Smith himself comes up at the same time. When Larkin and Smith get through with the detectives they have learned the painful lesson that it does not pay for a detective to make a mistake.

BRONCHO

THE MAN THEY SCORNED (2 reels—Nov. 6).—Stein enlisted in the army. As a raw recruit he was made the victim of rude pranks. The only ray of sunshine in his life was the sympathy of little Dollie, the Colonel's daughter, whose childish heart was touched by the abuse of the man. One day he turned upon his tormentors and surprised all by the fury of his attack. Though fighting a score of men, he held his own until the Colonel, hearing the fracas, rushed onto the scene. Everybody accused Stein of being the aggressor, and he was sent to the guardhouse.

His imprisonment was ended by an outbreak of Indians, who in tremendous numbers were attacking the emigrants and settlers. The soldiers went gallantly to the fray, but were overwhelmed by the Indians, and were compelled to retreat. The Colonel's horse was shot down and he was pinned underneath the animal when Stein came thundering by. With a jerk of the reins that threw his horse back on its haunches he wheeled around, and came to the Colonel, whom he pulled up and mounted on his horse, and leaping behind him tried to escape. But the load was too heavy for the animal, and the Indians drew closer and closer. Only one man could escape on the horse, and Stein begged his Colonel to go on alone. Coming to a rocky hill Stein leaped off the horse and crawled to the top, while the Colonel, giving Stein his pistols, galloped on.

Entrenched behind the rocks, Stein fought like a lion. The narrow pass made it impossible for the Indians to rush him and he held his own, picking off the leaders. The bullets are seen striking about him, and finally he is struck. Again and again the bullets hit him, and he is in a dying condition when the soldiers, reinforced by additional troops, charge the redskins and defeat them.

Unconscious, Stein is carried back to the fort and to the Colonel's quarters. Doctors and nurses fight with death for his life, and finally turn the tide in their favor, and Stein is slowly brought out of danger. The Colonel had recommended his promotion for bravery, and the official commission as sergeant is received.

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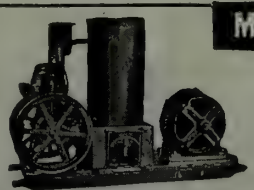

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Oct. 23—The Way of the Transgressor (Drama)
Oct. 24—The Wooers of Mountain Kate (Dr.)
Oct. 28—One, Two, Three (Drama).....1000
Oct. 30—Chiquita, the Dancer (Drama).....1000
Oct. 31—The Wanderer (Drama).....1000
Nov. 4—Maiden and Men (Drama).....1000
Nov. 7—God's Unfortunate (Drama).....1000
Nov. 9—The Starbucks (Drama).....1000

AMBROSIO.

Sept. 25—Arabian Infamy (Drama).....
Oct. 2—The Bowstring (Dr.) .....

AMMEX.

Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....
Oct. 23—A Redeemed Reputation (Drama)....
Oct. 30—Brand of Cain (Drama).....

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Oct. 4—Custer's Last Raid (3 reels) (Dr.)...
Oct. 8—(Title not reported.)
Oct. 11—The Sergeant's Boy (2 reels) (Dr.)..
Oct. 15—(Title Not Reported).....
Oct. 18—The Venegance of Fate—(2 reels)—(Drama) .....
Oct. 25—The Colonel's Ward (2 reels) (Dr.)..

BISON (Universal).

Oct. 8—The Indian Raiders—(Drama).....
Oct. 12—The Tattoo—(Drama).....
Oct. 15—Star-Eye's Strategy (Drama).....
Oct. 19—Early Days in the West (2 reels) (Drama) .....
Oct. 22—Hunted Down (Drama).....
Oct. 26—Trapper Bill, King of Scouts (2 reels) (Drama) .....
Oct. 29—The Cowboy Guardians (Drama).....
Nov. 2—Trapper Bill, King of Scouts (Drama)

BRONCHO.

Oct. 16—The Sheriff's Adopted Child—(Drama)
Oct. 23—The Story of the Savage Modoc Mine (Drama) .....
Oct. 30—How Shorty Kept His Word (Drama)
Nov. 6—The Man They Scorned (2 reels) (Dr.)

CHAMPION.

Sept. 16—The Dummy Director (Drama).....
Sept. 23—Rose of the Islands (Drama).....
Sept. 30—Her Whole Duty (Dr.) .....
Oct. 7—To Err Is Human—(Drama).....
Oct. 14—The Girl In the Gingham Gown (Dr.)
Oct. 21—Thy Will Be Done (Drama).....
Oct. 28—Sue (Drama).....

CRYSTAL.

Oct. 20—Bella's Beaus (Comedy).....
Oct. 20—The Only Woman In Town (Comedy)
Oct. 27—A Pair of Fools (Comedy).....
Oct. 27—The Blonde Lady (Comedy).....
Nov. 3—Oh, Sush a Night! (Comedy).....
Nov. 3—Marriage a la Carte (Comedy).....

ECLAIR.

Oct. 31—The Transgression of Deacon Jones (Comedy) .....
Nov. 1—The House Fly (Educational).....
Nov. 1—The Mender, the Pipe and the Vase (Comedy) .....
Nov. 3—Aunt Bridget (Comedy-Drama).....
Nov. 5—Silent Jim (Drama).....
Nov. 7—Foiling a Fortune Hunter (Com.-Dr.)..
Nov. 7—What Dad Did (Comedy).....
Nov. 8—The Busy Bee (Scientific).....
Nov. 8—Funnicus' Hunting Exploits (Comedy)
Nov. 10—Golden Hair (Comedy-Drama).....
Nov. 10—Constantinople (Scenic & Educational)

GAUMONT.

Oct. 24—Calino Marries a Suffragette (Com.)
Oct. 26—Zigoto Has a Good Heart (Comedy)..
Oct. 29—A Domestic Treasure (Comedy).....
Oct. 29—The Gorges of Albuquerque (Scenic)..
Oct. 30—Gaumont's Weekly No. 34—(Topical)
Oct. 31—Zoological Specimens of the Pond (Educational) .....
Oct. 31—Bruges, the Venice of the North (Scenic) .....
Nov. 2—The Castles of Bavaria (Scenic).....
Nov. 5—Cupid's Lottery (Comedy).....
Nov. 6—Gaumont's Weekly, No. 35 (Topical)
Nov. 7—The Emperor's Message (Drama) .....
Nov. 9—Giving the Blind the Light (Drama)..

GEM.

Sept. 24—The Legend of Montmartre (Dr.).....
Oct. 1—The Convict's Return (Dr.).....
Oct. 8—Orphans—(Drama).....
Oct. 15—What the Bell Tolled (Drama).....
Oct. 22—The Woman In White (2 reels) (Drama) .....
Oct. 29—The Old Doll Maker (Drama).....

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Sept. 28—A Child of Genius (Comedy).....
Sept. 28—A Sly Servant (Comedy).....
Oct. 5—I Am Going Out for a Shave (Com.)..
Oct. 5—The Tramp's Revenge (Com.).....
Oct. 7—The Black Chancellor—(3 reels) (Drama) .....
Oct. 26—The Angling Widow (Comedy).....
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Nov. 2—Unsuccessful Flirtation (Comedy)...

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Nov. 1—On Secret Service (2 reels) (Drama)..

IMP.

Oct. 21—The Pickaninnies and the Watermelon (Comedy) .....
Oct. 24—King, the Detective, and the Opium Smugglers (Drama) .....
Oct. 26—Joe, the Pirate (Comedy).....
Oct. 26—Early In the Morning (Comedy)....
Oct. 28—Yvonnes, the Foreign Spy (Drama)....
Oct. 31—John Sterling, Alderman (2 reels) (Dr.)
Nov. 2—Ferdie Be Brave (Comedy).....
Nov. 2—Taft's Day at Brockton Fair (Topical)

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His Frst Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KEYSTONE.

Oct. 14—Stolen Glory—(Comedy).....
Oct. 21—The Ambitious Butler (Comedy).....
Oct. 21—The Flirting Husband (Comedy).....
Oct. 28—The Grocery Clerk's Romance (Com.)..
Oct. 28—At Coney Island (Comedy).....
Nov. 4—Mabel's Lovers (Comedy).....
Nov. 4—At It Again (Comedy).....

LUX.

Oct. 4—The Medallion (Drama)..... 968
Oct. 11—Evading Justice (Dr.) .....
Oct. 18—His Nurse—(Drama) 918
Oct. 25—Stick It John (Comedy)..... 445
Oct. 25—All Through a Five-Pound Note (Com.) 524
Nov. 1—Oh! My Pipe (Comedy)..... 331
Nov. 1—Henpeck Bids for Freedom (Com.). 652
Nov. 8—A Magnetic Personality (Comedy).... 455
Nov. 8—Spiffkins Eats Frogs (Comedy)..... 455

MAJESTIC.

Oct. 13.—The Simple Life—(Comedy-Drama)....
Oct. 16—All For Jim—(Drama).....
Oct. 20—Captain Ben's Yarn (Drama).....
Oct. 22—Love and War (Drama).....
Oct. 27—The Tree Imp (Drama).....
Oct. 29—A Woman Alone (Drama).....
Nov. 3—Weary's Revenge (Drama).....
Nov. 5—Cupid on the Job (Comedy).....
Nov. 5—His Dress Suit (Comedy).....

MILANO.

Oct. 5—An Alpine Tragedy (Dr.).....
Oct. 12—The Gypsy Spy—(2 reels) (Drama)....
Oct. 19—The Blind Man's Dog (Drama).....
Oct. 26—Kelly Goes To War (Comedy).....
Oct. 26—A Three-Cornered Wedding Journey (Comedy) .....
Nov. 2—A Tragic Wedding (Drama).....

NESTOR.

Oct. 9—His Only Son—(Drama).....
Oct. 11—Love and a Lemon—(Comedy).....
Oct. 14—I Owe You $10.00 (Comedy).....
Oct. 16—Patsy's Mistake (Comedy).....
Oct. 18—Her Friend, the Doctor (Comedy)....
Oct. 21—Betty's Bandit (Drama).....
Oct. 23—The Border Parson (Drama).....
Oct. 25—The Lady Barber of Roaring Gulch (Comedy) .....
Oct. 28—Call of the Desert (Drama).....
Oct. 30—Patty's Big Mix-up (Comedy).....
Nov. 1—Making a Man of Her (Comedy).....

POWERS.

Oct. 16—Does It Pay? (Comedy).....
Oct. 18—The Sealed Envelope (Drama).....
Oct. 23—The Skeleton (Comedy).....
Oct. 23—New Messina (Scenic).....
Oct. 25—Just a Woman (Drama).....
Oct. 30—The Collaborators (Drama).....
Nov. 1—A Dreamland Tragedy (Comedy).....

RELIANCE.

Oct. 12—The Peddler's Find (Dr.).....
Oct. 16—The Bug and the Count—(Comedy)..
Oct. 16—On Account of a Handkerchief—(Com.-Dr.) .....
Oct. 19—The Organ Grinder's Ward—(Drama)..
Oct. 23—Johnny on the Spot (Comedy).....
Oct. 23—How Jack Won Out (Comedy).....
Oct. 26—The Wireless Miracle (Drama).....
Oct. 30—Men Who Dare (2 reels) (Drama)..
Nov. 2—Trials of Faith (Drama).....
Nov. 6—A Brother's Requital (Drama).....
Nov. 9—Bedella and the Newlyweds (Comedy)

REPUBLIC.

July 15—The All-Seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 19—A House-top Romance (Dr.).....
July 20—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Course of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy) .....

REX.

Oct. 10—If Dreams Come True—(Drama).....
Oct. 13—When Twenty is in Love—(Com.-Dr.)
Oct. 17—The Wedding March (Drama).....
Oct. 20—Leaves In the Storm (Drama).....
Oct. 24—A Kentucky Feud (Drama).....
Oct. 27—Through a Higher Power (Drama)..
Oct. 31—Careful Nursing (Drama).....
Nov. 3—An Old-fashioned Mother (Drama)...

SOLAX.

Oct. 18.—The Maverick—(Drama) .....
Oct. 23—The High Cost of Living (Drama)....
Oct. 25—The Idol Worshiper (Comedy).....
Oct. 30—Making An American Citizen (Drama)
Nov. 1—At the Phone (Drama).....
Nov. 6—The Old Love and the New (Drama)..
Nov. 8—Just Hats (Comedy).....

THANHOUSER.

Oct. 27—Taking Care of Baby (Comedy).....
Oct. 27—Mary's Goat (Comedy).....
Oct. 29—Put Yourself In His Place (2 reels) (Drama) .....
Nov. 1—The Little Girl Next Door (Drama)..
Nov. 3—Petticoat Camp (Comedy).....
Nov. 5—The Ladder of Life (Drama).....
Nov. 8—Through the Flames (Drama).....
Nov. 10—A Noise Like a Fortune (Drama).....
Nov. 12—The Country's Prize Baby (Drama)....
Nov. 15—In Time of Peril (Drama).....

VICTOR.

Sept. 13—All For Love (Drama).....
Sept. 20—Flo's Discipline (Comedy).....
Sept. 27—The Advent of Jane (Drama).....
Oct. 4—Tangled Relatives (Dr.) .....
Oct. 11—Betty's Nightmare—(Comedy) .....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..(Drama) .....
Nov. 1—The Redemption of Riverton (Drama)

MISCELLANEOUS.

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Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
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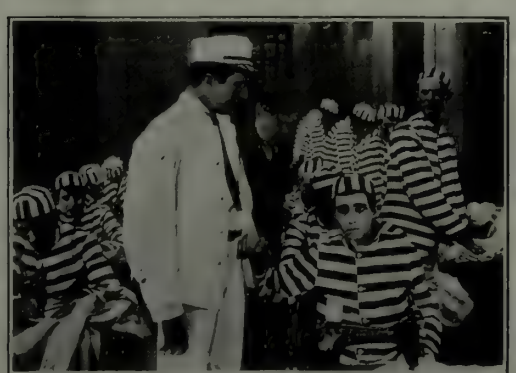
Released Wednesday, October 30th, 1912

Events are moving rapidly these days. This picture shows the trend.



This Feature shows the new order of things instituted by MEN WHO DARE

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Released Saturday, October 26th

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LICENSED
RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.
Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Oct. 21—The One She Loved (Dr.).....
Oct. 24—The Painted Lady (Drama).....
Oct. 28—At the Basket Picnic (Comedy).....
Oct. 28—A Real Estate Deal (Comedy).....
Oct. 31—The Musketeers of Pig Alley (Drama)
Nov. 4—Heredity (Drama) .....
Nov. 7—His Auto's Maiden Trip (Comedy)..
Nov. 7—The Clubman and the Crook (Comedy)

CINES.

(G. Kleine.)

Oct. 8—A Glimpse of Sicily (Sc.)..... 250
Oct. 8—Artistic Glass Work (Industrial)..... 300
Oct. 8—The Wonder Powders (Com.) 450
Oct. 12—Trailing the Counterfeiters (Dr.).....1000
Oct. 15—The Adventure of the Scarecrow (Dr.).1000
Oct. 19—Among the Mountains of Calabria (Scenic) 350
Oct. 19—An Abbreviated Honeymoon (Com.).. 650
Oct. 22—Ascoli Piceno, South Italy (Scenic).. 260
Oct. 22—The Invited Guest (Comedy)..... 740
Oct. 26—A Turn of Fortune (Drama).....1005
Oct. 29—Straw Hats Made in Florence, Italy (Industrial) 340
Oct. 29—Mosques and Turkish Palaces (Scenic) 460
Oct. 29—Venetian Lace Workers (Ind.)..... 200
Nov. 2—A Head For a Head (Drama).....1075
Nov. 5—The Golden Shell of Palermo (Scenic) 250
Nov. 5—Love vs. Gratitude (Drama)..... 760
Nov. 9—No Fool Like An Old Fool (Comedy).1000

EDISON.

Oct. 16—Removing Sunken Vessels (Top.-Sce.) 350
Octi 16—Like Knights of Old (Comedy..... 650
Oct. 18—The Foundling (Drama).....1000
Oct. 19—A Soldier's Duty (Drama).....1000
Oct. 21—Kitty at Boarding School (Comedy).. 600
Oct. 21—Mother Goose In a Sixteenth Century Theater (Comedy) 350
Oct. 22—At the Masquerade Ball (Drama).....1000
Oct. 23—At Home in the Water (Sports)..... 400
Oct. 23—The Boy Rangers (Comedy)..... 600
Oct. 25—The Affair at Raynor's (Fourth Story of the Series of "What Happened to Mary") (Drama) 1000
Oct. 26—Young Mrs. Eaton (Drama).....1000
Oct. 28—The Land Beyond the Sunset (Drama).1000
Oct. 29—Burmah, Rangoon, India (Scenic).... 350
Oct. 29—Bringing Home the Pup (Comedy)..... 650
Oct. 30—Copper Mines at Bingham, Utah (Ind.) 400
Oct. 30—A Suffragette in Spite of Himself (Comedy) 600
Nov. 1—A Baby's Shoe (Drama).....1000
Nov. 2—Bobby's Dream (Comedy)..... 375
Nov. 2—For Professional Services (Comedy).. 625
Nov. 4—The New Member of the Life Saving Crew (Drama) 1000
Nov. 5—A Romance of the Rails (Drama)..1000
Nov. 6—A Queen For a Day (Comedy).....1000
Nov. 8—Yellowstone National Park, Wyoming, U. S. (Scenic) 1000
Nov. 9—A Doctor For An Hour (Comedy)....1000

ESSANAY.

Oct. 5—Love On Tough Luck Ranch (Comedy) 1000
Oct. 8—Alkali Ike Stung (Com.).....1000
Oct. 9—The Rebellion of Mandy (Com.).....1000
Oct. 10—The End of the Feud (Drama).....1000
Oct. 11—Not On the Circus Program (Drama).1000
Oct. 12—The Shotgun Ranchman (Drama).....1000
Oct. 15—A Mistaken Calling (Comedy).....1000
Oct. 16—The Grassville Girls (Comedy).....1000
Oct. 17—The Snare (Drama).....1000
Oct. 18—The Warning Hand (Drama).....1000
Oct. 19—The Outlaw's Sacrifice (Drama).....1000
Oct. 22—The Tomboy of "Bar Z" (Drama)...1000
Oct. 23—Bringing Father Around (Comedy)...1000
Oct. 24—The Thrifty Parson (Comedy).....1000
Oct. 25—Sunshine (Drama) 1000
Oct. 26—The Ranch Girl's Trial (Drama).....1000
Oct. 29—Miss Simkins' Summer Boarder (Com.)1000
Oct. 30—The Letter (Drama).....1000
Oct. 31—The Fisherman's Luck (Comedy)....1000
Nov. 1—The Moving Finger (Drama).....1000
Nov. 2—The Mother of the Ranch (Drama)..1000
Nov. 5—Chains (Drama) 1000
Nov. 6—A Money? (Comedy).....1000
Nov. 7—The Ranchman's Anniversary (Comedy-Drama) 1000
Nov. 8—When Wealth Torments (Comedy)..1000
Nov. 9—An Indian's Friendship (Drama)....1000

KALEM.

Oct. 12—The Redskin Raiders (Dr.).....1000
Oct. 14—The Combination of the Safe (Dr.).1000
Oct. 16—Paying the Board Bill (Comedy)....
Oct. 16—Central Park, New York (Scenic)....
Oct. 18—The Plot That Failed (Drama).....1000
Oct. 19—The Rival Engineers (Drama).....1000
Oct. 21—The County Fair (Drama).....1000
Oct. 22—The Peril of the Cliffs (Drama).....1000
Oct. 25—The Girl in the Caboose (Drama).....
Oct. 25—New York Public School Drills and Dances (Educational).....
Oct. 26—Death Valley Scotty's Mine (Drama).1000
Oct. 28—The Power of a Hymn (Drama).....1000
Oct. 30—The Strange Story of Elsie Mason (Dr.)1000
Nov. 1—Pat the Soothsayer (Comedy).....
Nov. 1—The American Rhine (Scenic).....
Nov. 2—The Skiidint (Drama).....1000
Nov. 4—Mountain Dew (Drama).....1000
Nov. 6—The Mystery of Grandfather's Clock (Drama) 1000
Nov. 8—The Pony Express Girl (Drama)....
Nov. 8—Brave Old Bill (Drama).....
Nov. 9—The Fraud At the Hope Mine (Drama).1000

LUBLN.

Oct. 12—The Cringer (Dr.) 1000
Oct. 14—The Uprising (Drama).....1000
Oct. 15—Gentleman Joe (Drama).....1000
Oct. 17—Red Saunder's Sacrifice (Drama)....1000
Oct. 18—Rube's Mistake (Comedy).....
Oct. 18—Meeting Mamie's Mother (Comedy)..
Oct. 19—Caught Bluffing (Comedy).....
Oct. 19—The Sporting Editor (Com.-Dr.).....
Oct. 21—Just Maine Folk (Drama).....1000
Oct. 22—In the Service of the State (Drama)..1000
Oct. 24—The Old Chess Players (Com.-Dr.)...1000
Oct. 25—The Noodle Industry (Industrial).....
Oct. 25—Down With the Men (Comedy).....
Oct. 26—The Forest Ranger (Drama).....1000
Oct. 28—An Irish Girl's Love (Drama).....1000
Oct. 29—Parson James (Drama).....1000
Oct. 31—The Heavenly Voice (Comedy).....1000
Nov. 1—Fixing a Flirt (Comedy).....1000
Nov. 2—The Family Next Door (Drama).....1000
Nov. 4—Juan and Juanita (Comedy).....1000
Nov. 5—The Substitute Heiress (Drama).....1000
Nov. 7—The Sheriff's Mistake (Drama).....1000
Nov. 8—Felix at the Ball (Comedy).....
Nov. 8—An Accidental Millionaire (Comedy)...
Nov. 9—The Water Rats (Drama).....1000

MELIES.

Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000
Oct. 3—A Western Coquette (Drama).....
Oct. 3—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000
Oct. 17—The Judgment of the Sea (Drama)....1000
Oct. 24—A Son's Example (Drama).....1000
Oct. 31—Wrongly Accused (Drama).....1000
Nov. 7—The Smuggler's Prisoner (Dr.).....1000
Nov. 14—Value Received (Drama).....1000

ECLIPSE.

(G. Kleine.)

Oct. 9—Through Derbyshire Dales (Sc.)..... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Drama).....1000
Oct. 23—In the Ossan Valley, Pyrenees, France (Scenic) 370
Oct. 23—Making Briar Pipes (Industrial)..... 330
Oct. 23—A Persistent Fly Swatter (Comedy)... 300
Oct. 30—A Race for onor (Drama).....1000
Nov. 6—The Queen of Spades (Drama).....1005

PATHE.

Oct. 2—At the Burglar's Command (Comedy)
Oct. 3—Theodore Roosevelt (Topical).....
Oct. 3—Experiments With Liquid Air (Scenic)
Oct. 5—A Redman's Loyalty (Drama).....
Oct. 7—Pathe's Weekly No. 41 (Topical)....
Oct. 9—Passing Gypsies (Com.-Dr.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly No. 42 (Topical)....
Oct. 16—The Lass of Gloucester (Drama)....
Oct. 17—The Striped Bathing Suit (Comedy)..
Oct. 17—Submarine Fauns (Edu.).....
Oct. 19—Misleading Evidence (Drama).....
Oct. 21—Pathe's Weekly, No. 43, 1912 (Top.)
Oct. 23—The Simple Life (Comedy).....
Oct. 24—Little Raven's Sweetheart (Drama)...
Oct. 24—Olympic Games (3 reels) (Athletic)....
Oct. 26—The United States Armada (Topical)..
Oct. 28—Pathe's Weekly No. 44, 1912 (Topical)
Oct. 28—Frenzied Finance (Special Release) (Drama) .....
Oct. 30—A Mamma Wanted (Comedy).....
Oct. 31—Jim's Partner (Drama).....
Nov. 2—Wifey's Investment (Comedy).....
Nov. 4—Pathe's Weekly No. 45 (Topical).....
Nov. 6—Broken Hearts (Drama).....
Nov. 7—Victims of Fate (Drama).....
Nov. 7—Dinan, France (Scenic).....
Nov. 9—Buster to the Rescue (Drama).....

C. G. P. C.

Oct. 8—Amongst Many Loves (Com.).....
Oct. 8—The Trianons—Versailles—France (Sc.)
Oct. 11—His Country Before All (Dr.).....
Oct. 15—Max Fights a Duel (Comedy).....
Oct. 15—The Valley of Chevreuse and the Vaux de Cernay (Scenic).....
Oct. 18—The Rubber Industry in Malaysia (Ind.)
Oct. 18—The Convertible Auto (Comedy).....
Oct. 22—The End of Louis XI (Hist.-Dr.).....
Oct. 22—Old Toledo (Scenic).....
Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab (Scenic).....
Oct. 29—Whiffles, Cubic Artist (Comedy).....
Oct. 29—In the Tyrol, the Arlberg Valley (Sc.)
Nov. 1—Tragedy at the Court of Milan (Dr.).
Nov. 5—Anne Boleyn (Drama).....
Nov. 8—Half a Pint of Milk (Comedy).....
Nov. 8—The Scarab (Educational).....
Nov. 8—A Trip Up the Elbe (Scenic).....

SELIG.

Oct. 8—A Motorcycle Adventure (Dr.).....1000
Oct. 9—When Edith Played Judge and Jury (Dr.) 1000
Oct. 10—Euchred (Dr.) 1000
Oct. 11—An International Romance (Dr.).....1000
Oct. 12—Monte Cristo (3 reels) (Dr.) (Spe.)..3000
Oct. 14—My Wife's Bonnet (Comedy).....1000
Oct. 15—The Opium Smugglers (Drama).....1000
Oct. 16—The Shuttle of Fate (Drama).....1000
Oct. 17—Where Love Is, There God Is Also (Dr.) 1000
Oct. 18—Subterfuge (Comedy).....
Oct. 18—The Geisha Girls of Japan (Edu.)...
Oct. 21—A Sad Devil (Comedy).....1000
Oct. 22—So-Jun-Wah and the Tribal Law (Dr.)1000
Oct. 23—Tempted By Necessity (Drama).....1000
Oct. 24—The Awakening (Drama).....1000
Oct. 25—Getting Atmosphere (Comedy).....
Oct. 25—The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan (Edu.) .....
Oct. 28—The Fisherboy's Faith (Drama).....1000
Oct. 29—Jim's Vindication (Drama).....1000
Oct. 30—A Heart in Rags (Drama).....1000
Oct. 31—Her Bitter Lesson (Drama).....1000
Nov. 1—His Wedding Eve (Comedy).....1000
Nov. 4—The Voice of Warning (Drama).....1000
Nov. 5—The Dynamiters (Drama).....1000
Nov. 6—Her Educator (Comedy-Drama).....1000
Nov. 7—Carmen of the Isles (Drama).....1000
Nov. 8—The Legend of the Lost Arrow (Dr.).
Nov. 8—Enchanting Japan (Scenic).....

VITAGRAPH.

Oct. 10—As Fate Would Have It (Dr.).....1000
Oct. 11—Her Father's Hat (Com.)..... 700
Oct. 11—Mammoth Life-Savers (Com.)..... 300
Oct. 12—When California Was Young (Dr.)...1000
Oct. 14—Every Inch a Man (Drama).....1000
Oct. 15—Mrs. Lirriper's Lodgers (Drama).....1000
Oct. 16—An Elephant on Their Hands (Com.)..1000
Oct. 17—Father's Hot Toddy (Comedy).....
Oct. 17—Evening Parade and Gun Practice at Fort Hamilton (Military).....
Oct. 18—Bunny at Sea (Comedy).....1000
Oct. 19—Four Days a Widow (Comedy).....1000
Oct. 18—A Mistake in Spelling (Com.-Dr.).....1000
Oct. 19—Bunny at Sea (Comedy).....1000
Oct. 21—Four Days a Widow (Com.-Dr.).....1000
Oct. 22—The Spirit of the Range (Dr.).....1000
Oct. 23—Scenes of Irish Life at Dublin (Edu.)
Oct. 23—An Expensive Shine (Comedy).....
Oct. 24—The Toymaker (Drama).....1000
Oct. 25—Faithful Unto Death (Drama).....1000
Oct. 26—In the Furnace Fire (Drama..)4N4N4N1000
Oct. 28—None but the Brave Deserve the Fair (Comedy) 1000
Oct. 29—Bunny at the Derby (Comedy).....
Oct. 29—Just Luck (Comedy-Drama) .....
Oct. 30—Poet and Peasant (Drama).....1000
Oct. 31—On the Line of Peril (Drama).....1000
Nov. 1—Lessons in Courtship (Comedy) .....
Nov. 1—Bettina's Substitute (Comedy) .....
Nov. 2—In the Garden Fair (Com.-Dr.).....1000
Nov. 4—The Mills of the Gods (3 reels) (Drama) (Special) .....
Nov. 4—An Official Appointment (Drama)....1000
Nov. 5—The Face Or the Voice (Com. Drama).1000
Nov. 6—Michael McShane, Matchmaker (Dr.).1000
Nov. 7—Out of the Shadows (Drama).....1000
Nov. 8—A Modern Atlanta (Drama).....1000
Nov. 9—The Hand Bag (Comedy).....
Nov. 9—Arabian Sports (Sports).....

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THE DEAD MAN'S CHILD	3	(Gt. Nor.)
MYSTERY OF THE BRIDGE OF NOTRE DAME	3	(Eclair)
MYSTERY OF SOULS	3	(Gt. Nor.)
ZIGOMAR VS. NICK CARTER	4	(Eclair)
WRECK OF THE AURORA	3	(Cont.)
WORLD'S CHAMPIONSHIP MEXICAN-SPANISH BULL FIGHT	2	———
FLOWER OF THE MORMON CITY	3	(Cosmo)
YELLOW PERIL	3	(Cont.)
FATAL LIE	3	(Nordish)
RETRIBUTION	3	(Pasquilla)
POWER OF DESTRUCTION	2	(Eclair)
TEMPTATIONS OF A GREAT CITY	3	(Gt. Nor.)
CELL 13	2	(Gt. Nor.)
FOOLS OF SOCIETY	2	(Gt. Nor.)

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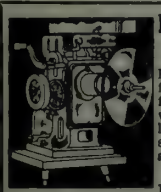

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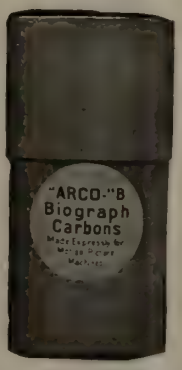

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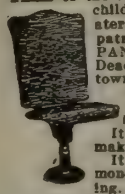

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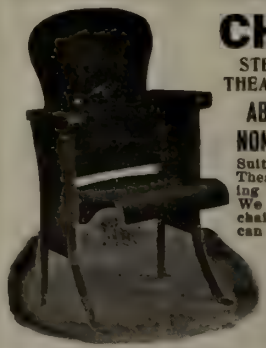

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EVER HOPING FOR JIM SHE REFUSES TO MARRY PAUL

The Smuggler's Prisoner

Their boat upsets at sea, Mary drifts ashore with the aid of oars while Jim is picked up by a smuggler's vessel and forced to become a smuggler and lead their vile, lawless life. Many times he attempts to escape, but is thwarted. Five years elapse. All believe him dead. Paul, Jim's former partner, asks Mary's hand in marriage, but is refused because she prefers to wait and hope. She loved Jim too well, but not in vain, for he at last effects his escape and the happy family is reunited because of Mary's love and FAITH.

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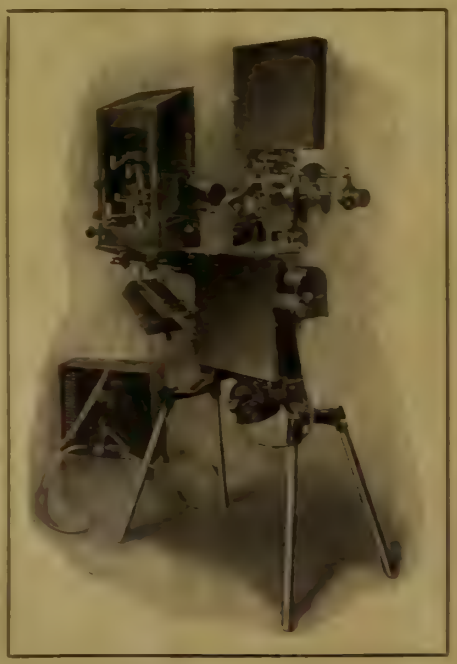

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Country Boy" (Pathe).

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THE STAR OF BETHLEHEM

(Date Shortly) The Most Impressive Biblical Subject Ever Issued and the 1912 Masterpiece of

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Sunday, November 10

A Noise Like a Fortune

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Tuesday, November 12

The County's Prize Baby

Never has the county fair been depicted so true-to-life as in this tale of the statesman who selected his own baby as the prize one at a county fair contest. Into the story is woven the great problem for mothers: "My Baby or My Clothes?"

Friday, November 15

In Time of Peril

"Seizing the helpless boy with one arm, he grasped the ties with the other and hung in space while the train crashed along overhead." This is a NO-FAKE situation in a sensational film that feature a REAL railroad wreck.

"Forest Rose" COMING **"Miss Taku of Tokio"**

A realistic filmatization of EMERSON BENNETT'S thrilling story of pioneer days in the West. IN TWO REELS.

Another feature in the Japanese series that will lend novelty to any bill. IN ONE REEL.

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THE APPROACH OF HEROD
Scene in "The Star of Bethlehem."

FIVE-A-WEEK ESSANAY

THE WEEK'S GREATEST DRAMATIC FEATURE!

"CHAINS"

Released Tuesday, Nov. 5th.

"CHAINS"

Miss Ruth Stonehouse, Francis X. Bushman and Bryant Washburn in one of the greatest, most powerful and tense dramatic studies ever offered by Essanay. Woven, link by link, into a superb masterpiece of film-craft!

Released Wednesday, Nov. 6th.

"A MONEY ?"

A snappy, jovial and altogether delicious comedy, involving complications that captivate with mirth and ringing laughter. Something doing every moment, and replete with corking good surprises. John Steppling, Billy Mason and E. H. Calvert in funny roles.

Released Thursday, Nov. 7th.

"THE RANCHMAN'S ANNIVERSARY"

A laughable Western comedy-drama, serious in its moments of "near"-tragedy, and bubbling over with funniest fun throughout. The inauguration of Essanay's TWO GREAT WESTERN SUBJECTS EACH WEEK.

Released Friday, November 8th.

"WHEN WEALTH TORMENTS"

Francis X. Bushman, Mildred Weston and Helen Dunbar in one of the best comedies for the month. Poor Mrs. Mahoney has the time of her life getting her daughter, Maggie, married to a foreign title—and doesn't land it at that. But she does win the man of her choice, and therein lies a charming plot.

Released Saturday, Nov. 9th.

"AN INDIAN'S FRIENDSHIP"

Mr. G. M. Anderson featured in his world-famous role of "BRONCHO BILLY." A strong, vigorous tale of days in the old West; of false suspicions, thrilling situations and a desperate ride to save an innocent man from the most degrading of deaths. A powerful feature!

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We are jamming our program full of magnificent features every week—every one of them strong enough to overcome the biggest "state-right" features that you have been competing with. You get these without extra charge, but they'll make you a mint of extra money. Wake up, man! Be alive! Find out what is going on! Keep posted on your business! It's time for you to [redacted]

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" A STRANGE CASE."
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"LEAH, THE FORSAKEN"—Three Reels.
Thursday, November 7th.

A PULSATING LIVING INTERPRETATION OF A MASTERPIECE. A THREE REEL DE LUXE PRODUCTION STAGED AND ACTED WITH A SUBLIMITY THAT SURPASSES ANY PICTURE EVER MADE. A REAL SHOW IN THREE REELS.

"HALF A SHOT"—On the Same Reel, "HOW NED GOT THE RAISE."
Saturday, November 9th.

The kind of a split comedy that makes 'em wear a smile that won't come off. Positive spasms of laughter.

VICTOR

"SISTERS."
Friday, November 8th.

If Mary's husband hadn't been a cad and Annie's husband a brave fire laddie Annie would never have been accused of being untrue. That she never knew he suspected her was a blessing. A particularly fine Florence Lawrence dramatic release.

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Feature Releases Part of Regular Program!

IT'S HERE! IT'S HERE! IT'S HERE!

"THE SHIP OF LIONS" (Ambrosio)—One Reel Feature. Released November 6th. Fifteen ferocious lions roaming the deck of a burning ship. A crackerjack animal picture. S. R. O. attraction.

"THE TRIBAL LAW" ("101"-Bison)—Two Reels. Something novel; something new in an Indian picture. Released November 16th.

"THE DEBT" (Rex)—Two Reel Feature. A drama that will bring 'em back a second time. Released November 21st.——Don't miss a single Ambrosio; they are all money makers.

NESTOR

"UNITED WE STAND."
Monday, November 4th.

A dramatic rehearsal of the memories of a soldier of the South and a hero of the North. Produced with military zeal and realism.

"HIS LITTLE PARTNER."
Wednesday, November 6th.

The mad ride of little Tess to register Dick's claim, after he had been wounded, is only one of the many thrills of this exciting Westerner.

"SHARPS AND CHAPS."
Friday, November 8th.

When Mme. Dulce and her husband fleeced the unsuspecting cow punchers they were mighty glad the girls took them back to their hearts. Highly amusing.

REX

"THE HONOR OF THE FAMILY."
Thursday, November 7th.

Gerald's love for Marja, the mountain girl, was pure and true; but his brother's suaveness infatuated her. The developments following the secret marriage are as rapid as they are invigorating and exciting.

"A GALLEY SLAVE'S ROMANCE."
Sunday, November 10th.

Joan loved Annette. The Signeur desired her. The latter wouldn't desist from his undesired attentions, so Joan threw him over the cliff. Joan's prison life and the years that followed are highly emotional.

CHAMPION

"A TRAMP'S STRATEGY."

How a Knight of the Road entered into a conspiracy to fool an irate parent and how the highly humorous practical joke brought about the mating of two loving souls.

MILANO

"HER MASTERPIECE."
Saturday, November 9th.

"Hell hath no fury like a woman scorned." The manner in which Sonia interpreted his proverb is highly dramatic. A picture with a "punch" in every scene.

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"THE RAILROAD AND THE WIDOW."
Wednesday, November 6th.

When Bracken insisted upon confiscating her property the widow shot him. It was the clever ruse her daughter used that saved her from prison.

"THE FIRST GLASS."
Friday, November 8th.

A picture with a moral that will strike a sympathetic chord in the hearts of young and old alike. Highly dramatic; intensely emotional.

101 BISON

"A RED MAN'S LOVE."
Tuesday, November 5th.

Two thousand feet of excitement crowded into one reel which seethes with thrilling situations. Plenty of people and action.

"AN INDIAN ISHMAEL."
Saturday, November 9th.

A totally different sort of Indian-Military picture. Produced with a fervor and magnetism that will make 'em shout in admiration.

GEM

"THE BETTER PART."
Tuesday, November 5th.

'Twas a choice between total blindness and her sweetheart's life. Miriam's noble sacrifice will make a tremendous impression.

CRYSTAL

"THE GYPSY FLIRT AND MAN WANTED."
Sunday, November 10th.

Two comedies with entirely new style of humorous situations. The kind of laughter getters that will give m a pain in their sides.

HAT ANIMATED WEEKLY

ECLAIR

"SILENT JIM"—Two Reels.
Tuesday, November 5th.

A story of a man's hate and gratitude with many exciting periods in his life's career. Most dramatically staged and acted amid the wild beauty of Northwest Canada.

"FOILING A FORTUNE HUNTER AND WHAT FATHER DID."
Thursday, November 7th.

A serio-comedy with plenty of laughs joined to a side-splitting farce. A continuous series of laughs from start to finish.

"GOLDEN HAIR—CONSTANTINOPLE."
Sunday, November 10th.

A girl's willingness to sacrifice her golden tresses that she might procure a dowry forms a pretty theme for a very fine dramatic offering; along with it views of the city where the Balkan War operations are centered.

AMBROSIO

"THE SHIP OF LIONS"—One Reel Feature.
Wednesday, November 6th.

Fifteen ferocious lions roam the deck as the ship burns. No animal picture with more thrilling situations. The greatest feature ever included on a regular program. A positive sure-fire hit.

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Feature Releases Part of Regular Program!

IT'S HERE! IT'S HERE! IT'S HERE!

"LEAH, THE FORSAKEN" (Imp De Luxe)—Three Reels. Released November 7th. Greatest feature ever put on a regular program. A positive state rights proposition without a bonus.

"A PROTEGE OF UNCLE SAM" (Champion)—Two Reels. A fine naval drama with plenty of thrills. Released November 11th.

"THE LADY LEONE" (Victor)—Two Reel Feature. A Florence Lawrence picture that will pack 'em in. Released November 15th.——Don't miss a single Ambrosio; they are all money makers.

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RELEASES WEEKLY

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BRANCHES IN PRINCIPAL CITIES

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Feature Multiple Reel Subjects now Released twice a week

BEGINNING NOVEMBER 11, 1912, the General Film Company will place at the disposition of its customers two feature Multiple Reel Subjects each week. These will be released on Mondays and Fridays, and together with the forty-two regular one-reel subjects, will make a total of forty-six or forty-seven reels weekly.

You realize the advantage of this additional service.
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You know the high standard of the General Film Company's pictures.
You know their popularity among your patrons and the effort that is made to give the widest possible variety of subjects for your show.

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Three "Flying A" Releases per Week

MONDAY THURSDAY SATURDAY

Each subject in a class by itself. The stories of these films lend a variety to your program, because in each subject you will find:—The acting par excellence with the highest conception of the pantomimic art. The photographic quality and technique the best that modern science and equipment can produce. The settings and scenic beauties of the environment lend an artistic touch that enhances the merit of the productions. The stories are logical, convincing and of a distinctly original type that fascinate, educate and interest your audiences

"FLYING A" RELEASE CALENDAR

Monday, November 11, 1912

MAN'S CALLING

Dealing with the psychology of the soul

Thursday, November 14, 1912

THE INTRUSION AT LOMPOC

An elaboration on civic welfare

Saturday, November 16, 1912

JIM BENTLEY'S ADVENTURE

A story teeming with excitement and heart interest

Coming—An absorbing subject entitled

"THE IDYLL OF HAWAII"

RELEASE DATE, SATURDAY, NOVEMBER 23, 1912

AMERICAN FILM MANUFACTURING COMPANY

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Superb Exhibition of Acting

Flesh and Blood

A SENSATIONAL DETECTIVE STORY WITH SNAPPY INCIDENTS AND "HEART-INTEREST" SITUATIONS. PEERLESS PANTOMIME WITH A CAST INCLUDING ALL SOLAX FAVORITES.

TWO REELS ***RELEASED FRIDAY, NOVEMBER 15***

Barnes, the detective, feels that the honor of the Secret Service is at stake when he is given an assignment to trace down the third of a series of daring robberies that have been baffling the secret service. When he discovers that his morbid son is guilty of the theft, he hesitates between his duty to his profession and his duty to his family.

THE ADVERTISING MATTER INCLUDES

one sheets, three sheets, heralds, announcements, slides and other miscellaneous material. Write for samples.

OTHER ONE-REEL FEATURES

THE PRODIGAL WIFE

RELEASED WEDNESDAY, NOVEMBER 13

This is a story of a spendthrift wife and the effect of her extravagance on her husband, who is an indulgent creature. A nightmare cures her of her extravagant proclivities and teaches her that love and not money is the foundation of happiness.

A Comedy of Errors

RELEASED WEDNESDAY, NOVEMBER 20

When she waves her husband good-bye, Billy, who lives in the house opposite, thinks that she is encouraging him. He comes over. While at the house the husband returns. Unable to explain the presence of the stranger, she tries to extricate herself from a compromising situation by telling a lot of fibs. But these fibs instead of helping further complicate the situation.

Solax Company

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FRIDAY, NOVEMBER 29

A MARVELOUS PRODUCTION

In Three Reels, Entitled

"THE INVADERS"

Produced by the same Company, actors, soldiers, Indians, horses, etc., and using the same properties, paraphernalia and equipment and directed by the same man, Thos. H. Ince, as

"CUSTER'S LAST FIGHT"

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THE WORLD'S GREATEST FILM, RELEASED UNDER THE TRADE-MARK OF

"KAY-BEE"

LUBIN FILMS

Released Tuesday, Nov. 5th, 1912. Length 1051 ft.

THE SUBSTITUTE HEIRESS

James Stillman, a young millionaire, is invited to his broker's home for a visit and to be entertained by his daughter Emily. She, however, is just going on an auto tour and she dresses her pretty maid, Ruth, up and instructs her to play hostess. Stillman and Ruth fall in love and after the visit the young man receives an invitation to Emily's wedding. Sorrowfully he attends only to find that the bride is not the girl he loves. Explanations follow and he rushes back to claim the pretty maid.

Released Thursday, Nov. 7th, 1912. Length 1067 ft.

THE SHERIFF'S MISTAKE

Nellie Bassett, a ranchman's daughter, learns that a reward of $1,000.00 is offered for the capture of an outlaw. A mortgage on the ranch is about to be foreclosed and the girl with her father start out to try and capture the man. Unfortunately they make a mistake and capture a U. S. Secret Service Agent who has lost his credentials. The girl goes back over the trail and finds the papers, also the cave of the real bandit, and gets the $1,000.00 reward. The Secret Service man is released, and he in turn makes the ranchman's daughter a prisoner for life.

Released Mon., Nov. 11th, 1912. Length about 1,000 ft.

THE WAY OF THE MOUNTAINS

Don Allen and Bob Taylor love Mary Beall, a lass of the hills. Bob is favored by Mary and her little brother Tommy. A fight takes place in which Bob gets the best of it. Later Don shoots at Bob, but missing his mark kills Mary's little brother. Bob tracks the assassin and in a terrible fight gets wounded. Mary, however, rescues her lover and Don is turned over to the Law of the Mountains.

Released Friday, Nov. 8th, 1912. Length 378 feet.

FELIX AT THE BALL

Felix is a quiet stay-at-home man, but his wife is a social cyclone. She is invited to a ball and insists that Felix go with her. He has no dress suit, so she hires one which is several sizes too small. In the ball-room the lower part of the suit splits, he is chased out of the ball-room and through the street. Arriving home he meets his wife with a baseball bat and has to sleep in the back yard with the dog.

Released Friday, Nov. 8th, 1912. Length 670 feet.

An Accidental Millionaire

Mike Duggan receives information that his brother, Dan, has died in South Africa, and that he is heir to a Million. Mike's wife and daughters immediately begin to put on airs, but are terribly called down when the news comes that the information was a mistake.

Released Saturday, Nov. 9th, 1912. Length 1054 ft.

THE WATER RATS

Bill Graw, leader of a gang of thieves, tries to steal a locket belonging to Elsie Dane, daughter of the Tug owner. The girl defends the boy and he cherishes a dog-like devotion for her. Tom Williams, a police officer, is Elsie's sweetheart, and he has determined to break up the gang. In a desperate fight Bill gets the upperhand of the officer and chokes him insensible. He then discovers that Williams is wearing Elsie's locket, and it dawns on the water rat that they are lovers. He places the handcuffs upon his own wrists and gives himself up to the law.

(Scene from "The Way Of The Mountains")

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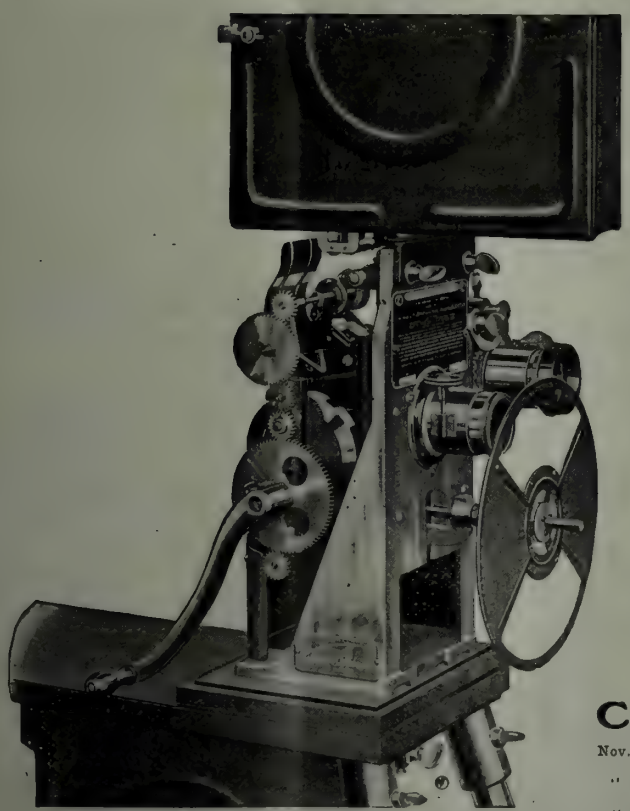

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CURRENT EDISON FILMS

Nov. 9—"A Doctor for an Hour," by Bannister Merwin. 1,000 feet. Comedy.
" 11—"The Non-Commissioned Officer, Tales from Blackwood's." 1,000 feet. Dramatic.
" 12—"Salt Lake City, Utah, and its Surroundings." 500 feet. Scenic.
" 12—"Linked Together," by Abagail Marshall. 500 feet. Comedy.
" 13—"A Thrilling Rescue by 'Uncle Mun,'" by Fred E. Nankivel, the originator of "Uncle Mun." 1,000 feet. Comedy.
" 15—"The Old Reporter," by E. J. Montague. 1,000 feet. Dramatic.
" 16—"Hope"—A Red Cross Seal story, by James Oppenheim, produced in co-operation with the National Association for the Study and Prevention of Tuberculosis. 1,000 feet. Dramatic.
" 18—"Tim," by James Oppenheim. 960 feet. Dramatic.
" 19—"A Noble Profession," produced in co-operation with the Metropolitan and City Hospital of Blackwell's Island, New York. 1,000 feet. Educational.
" 20—"High Explosives as Used in the U. S. Army." 325 feet. Descriptive.
" 20—"Salley Ann's Strategy," by Louise Alvord. 675 feet. Comedy.
" 22—"A Letter to the Princess," being the fifth story of "What Happened to Mary," produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

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Eclipse, Wednesday, Nov. 13, 1912.

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(Nature-Study)

The Town of Cognac, France

(Travelogue)

Cines, Saturday, Nov. 16, 1912.

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(Drama)

Life and Industries in Aden Campo

(Travelogue)

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VITAGRAPH
LIFE PORTRAYALS

"AN OFFICIAL APPOINTMENT" *Monday, November 4th*

After years of service in the Army, an old Southern Colonel seeks a Government position. It comes to him in a very strange way,—too late. He is dead when he receives it.

"THE FACE OR THE VOICE" *Tuesday, November 5th*

The voice charms, the face attracts. Each belong to different girls. He thinks the beautiful voice goes with the beautiful face. Not so. He chooses the girl with the voice.

"MICHAEL McSHANE, MATCHMAKER" *Wed., Nov. 6th*

Sure it's Irish. Michael is a diplomat and he helps his friend Danny capture one of the finest colleens in all Ireland. He's a wise guy.

"OUT OF THE SHADOWS" *Thursday, November 7th*

Jealousy and suspicion are kindred spirits. They throw many a shadow over life's pathway. Here is an instance where the shadows disappear and sunshine prevails.

"A MODERN ATALANTA" *Friday, November 8th*

Three boys race for a girl, they have to beat her to it. Only one gets her and the two who were beaten help him. How did they do it?

"THE HAND-BAG"
"ARABIAN SPORTS" } *Saturday, November 9th*

A young fellow finds a hand-bag. The address of the owner is in it. He calls on her. She's the limit. He beats it. "Arabian Sports" furnish an entertaining addition.

NEXT WEEK, SIX A WEEK

"CAPTAIN BARNACLE, REFORMER"—Sets everybody right. MONDAY, NOVEMBER 11th.

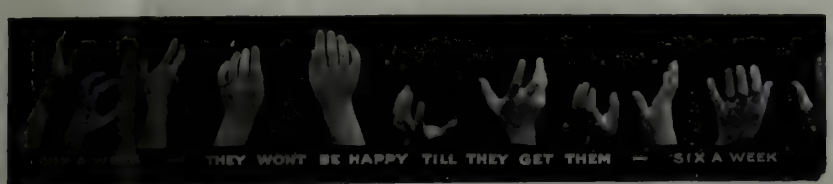
"THE PROFESSOR AND THE LADY" } A comedy and a big treat.
"AQUATIC ELEPHANTS" } TUESDAY, NOVEMBER 12th.

"LORD BROWNING & CINDERELLA"—Up-to-date. WEDNESDAY, NOVEMBER 13th.

"BILLY'S PIPE DREAM"—A good thing. THURSDAY, NOVEMBER 14th.

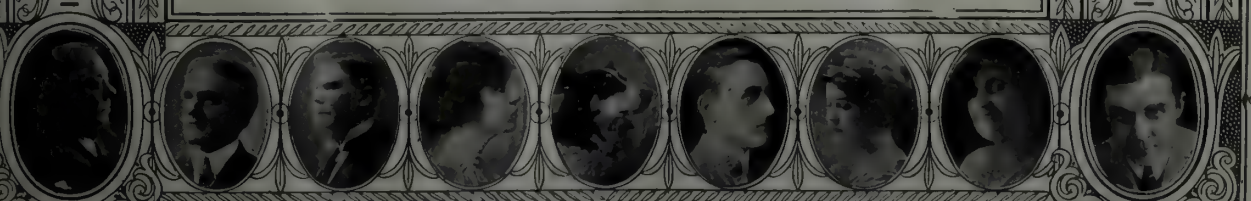
"UNA OF THE SIERRAS"—Keen and animated. FRIDAY, NOVEMBER 15th.

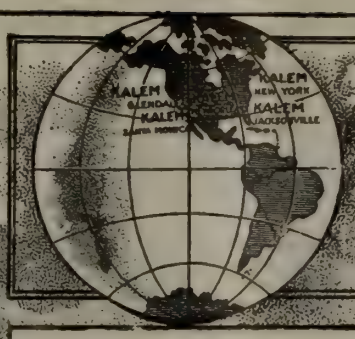
"THE MODEL FOR ST. JOHN"—Dramatic picture. SATURDAY, NOVEMBER 16th.



Special three-reel feature, **"THE MILLS OF THE GODS"**

Released Through the General Film Company, Monday, November 4th





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The Kerry Gow

In three reels

as played by the author, Joe Murphy, for thirty years. Produced in Ireland by Kalem Company. Kalem sets the pace for Irish dramas that are strong box-office magnets. This one is especially good.

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Strong Arm Nellie

The athletic girl who taught Dad a lesson.

(On the same reel)

The Landlubber

The story of a photographer who was willing to become a sailor but did not fit the job.

Released Monday, Nov. 18th

The Tell-Tale Message

A dishonest banker comes to grief through a letter to his confederate.

Released Wednesday, Nov. 20th

The Flower Girl's Romance

Produced in California

The flower girl mistakes kindness for love and is tempted to seek revenge, but her better nature conquers.

Released Friday, Nov. 22d

Red Wing and the Paleface

Red Wing swears vengeance against the Paleface on account of the killing of her lover.

Released Saturday, Nov. 23d

One, Three and Six Sheet Posters

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Facts and Comments

EVERY one who is familiar with the progress and development of the motion picture in this country knows that the industry owes a considerable debt to the smaller exhibitors, the men and women who conduct electric theaters in the smaller communities. As a class these exhibitors are thoroughly in earnest and are in love with their calling. They guard the reputation of the picture with creditable jealousy, and are ready and capable of repelling the assaults and aspersions of the enemy. They are agitators in the best sense of the word. As a rule these exhibitors get little or no credit for their voluntary and often unselfish work, and when on a rare occasion one of them lets the world know what he is doing he is surely entitled to respectful attention. We have received a letter from an exhibitor in Richmond, Texas, which well deserves special mention in these columns. The letter relates to the vexed problem of Sunday opening and the habitually hostile attitude of the clergy. When the exhibitor started in to open on Sundays he at once became the target of denunciations from the various pulpits in his town. How did he meet these attacks? We let him speak for himself.

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Speaking of the most virulent of these preachers the exhibitor says: "Of course I had to educate him. I therefore ordered every copy of THE MOVING PICTURE WORLD from January 6th up to the present, and gathered together all the articles I could find on the subject of religious and educational subjects. Then I picked out the materials for the purpose of educating the preacher in the matter of moving pictures." The result of it all was that the Sunday exhibition became an accomplished fact in Richmond, and to-day the citizens of that town, including the ministers, are glad that the Sunday program has come and come to stay. Our friend and correspondent concludes his letter with the hope that "other exhibitors will be benefited by his experience." There is no doubt that they will be benefited if they go about it in the right way. The question of Sunday opening, more than ever before in the history of the world of amusements, is to-day a simple question of public sentiment. If the exhibitor knows how to influence and create sentiment in his favor the letter of the law will not stand in the way. The exhibitor must of course do his share by recognizing as far as possible the character of the day in the composition of his Sunday programs.

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THE social uses of the motion picture are emphasized once more by the action of the Russell Sage Foundation, which has just organized a Department of Surveys and Exhibits. This department was established because twenty-six national organizations of welfare workers asked the Russell Sage Foundation to start an agency for helping them in the gathering of exact facts and then explaining these facts so that the citizens of the respective cities would carry out the ideas suggested by the facts. The cinematograph is to be used as an illustrator and teacher of facts. The directors of the Department of Surveys and Exhibits recognize the fact that motion pictures offer a means of interesting people in the facts about city life. Lectures are to be used in connection with this work of illustrating the purposes of the department. A practical beginning in the use of the motion picture as an agent for social betterment was made at a recent convention of Mayors and other city officials which was held at Walla Walla, in the State of Washington. The convention was held under the direction of the newly organized League of Pacific Northwest Municipalities. Through the efforts of a professor in the famous Whitman college a large number of health and civic films were secured and exhibited.

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TO the growing number of foreign manufacturers who seek to get the benefits of the American market, a little word of advice may not be amiss at this time. It is natural that the European producer is attracted by the higher profits of the American market; it is natural, too, that in the making of his films he is more and more influenced by his consideration of the possibilities of a sale in the United States. When it comes, however, to the greater expense of marketing a production in this country, the European producer often suffers from a lack of perception. He is willing to take the higher profits, but not so willing to spend as much money as the domestic manufacturer must spend in order to get his films into the market. Until the European producer thoroughly realizes this fact and acts up to it in practice he will never amount to very much here in the matter of an occasional feature film.

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A NEW YORK newspaper asserts that the bail of the maniac who shot at Colonel Roosevelt in Milwaukee was raised from $7,500 to $15,000 because it had "occurred to certain manufacturers of moving picture films that there is enough of morbid curiosity among their patrons to make it well worth while to photograph this unfortunate victim of a tainted heredity and to show him to gaping thousands on the screens in the cheap theaters." We have heard nothing of any such scheme, which the Board of Censorship could, of course, be relied on to nip in the bud. Besides, we do not believe that it would be profitable. Whatever public curiosity may exist to see a picture of the assassin has been more than gratified by the yellow newspapers. They have printed enough pictures of the poor wretch in all kinds of poses to satisfy the most morbid craving for the sensational and the disgusting.

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SOMEWHERE recently we read of a plucky man in England who has a theatre all to himself, where he puts on such of his plays as have been returned with thanks by cruel and ignorant managers. This is said to have been going on for six and forty years, and the aged gentleman is still in the ring. The frosts of nearly half a century may have silvered his hair, but they have in no wise daunted his spirit. What a noble example of perseverance this brave old dramatist sets to our own ambitious and impulsive scenario writers, who would fain storm the citadel of success in a few fleeting years with a trifle of two or three hundred manuscripts.

Feature Programs

By W. Stephen Bush

IT is hard to believe that the public, having sat down to the cinematographic table d'hote, will rise from their chairs perfectly contented with having tasted the relishes and perused the rest of the bill of fare. Eating only stimulates the appetite, especially in the early stages of the meal. The friends and patrons of the motion picture want the full course, and they are especially anxious to taste the "piece de resistance." Now, the "piece de resistance," the really good thing of the table, is undoubtedly the feature reel. The feature film will become the parent of the feature theater. If there were in sight a steady and dependable supply of genuine features, consisting of not less than two nor more than five reels, the feature theater would be with us even now. I am far from saying that such a theater would in the least interfere with the ordinary electric theater, which offers only an occasional feature and relies on the regular releases for the steady offering to the patrons. I do believe, however, that a theater exclusively devoted to the exhibition of genuine and meritorious feature films, with special attention to music and an attendant lecturer, would draw capacity most of the time, and could command prices ranging from a minimum of fifteen up to fifty cents and higher.

Such theaters will not be possible, however, until the making of feature films is reduced to a system and a science. There must be a number of conditions complied with before this can be done. Under the present method releases of feature films are irregular; but this is not the greatest trouble. The serious trouble lies in the indiscriminate use of the word feature film. The only correct definition of a feature film must lay the stress on superior quality. Two, three, four, or even five and six reels of ordinary moving pictures do not make a feature, though these reels may all deal with the same subject. In other words, while the length of the film is essential, quality is even more essential. The feature film must deal with a suitable subject: there must be something striking and extraordinary about the theme. It need not be historic or classic in character, but it must impress the average mind as being a "different sort of picture." This superiority must manifest itself in other ways as well. The feature film which has the stamp of the "factory grind" and reminds us too much of the studios, with which most of the patrons of electric theaters are quite familiar, is a feature in name only, and no amount of advertising will change that fact. In the matter of scenarios, in the direction, in the selection of scenery, in the preparation of big spectacles, in the choice of artists, from the leading player down to the super, the feature film must bear distinct characteristics of its own which at once differentiate it from an ordinary release. It goes without saying that the making of a true feature film costs a good deal of money, and requires far more time in its preparation than the ordinary picture. Unless the exhibitor is able to charge a higher price for a feature exhibition he cannot pay for the increased cost in the producing of the picture. The present arrangements for the renting of extra feature releases are scarcely satisfactory. Few exhibitors feel justified in charging a higher price for just one evening, for the nearest competitor will draw away quite a large number of patrons who welcome the feature film. but prefer to regard it merely as an occasional variation of the program for which no extra charge ought to be made. Where a theater devotes itself entirely to features it is naturally a different thing, and the higher price follows as a matter of course, and the public accept it as a matter of course.

If we had a few circuits of feature houses creating a large enough demand for features of true merit, the true features would not be long in coming, and the supply would be ample. The exhibitor will be able to pay the higher rental, and the manufacturer will be in a position to do his best and spare no expense. The making and renting of feature films would become a distinct and separate branch of the industry. It is impossible to produce a true feature film in a week or in two weeks or in a month. Even where the plant and the equipment are such as to be specially adapted for the production of feature films, a good deal more time must be devoted to the feature than to the ordinary release. Four, five or, when the facilities of a manufacturer are particularly good, six feature reels a year will constitute the possible output of any one manufacturer. There are a few manufacturers now who run a separate feature department, but even they have no regular schedule of releases. System and certainty of supply are the absolute necessities of the feature film business of the future.

It is hardly necessary to add that the exhibition of real feature films would be impossible on a basis of daily changes. A feature film of genuine merit is enough like a big theatrical production to be treated as such. Some of the few really big and fine feature films which were put on the market last year had runs of two, three and four weeks, and even longer. Under the present system the exhibitor is often forced to be satisfied with one day's showing of a big feature, which would bring him three and four times the profits if he could hold it for three days or a week. He too often is compelled to pay extra rentals and give his patrons an expensive program enriched with a big feature without deriving any financial benefit for himself. He is quite willing to do this a few times a year by way of increasing the prestige of his place. He may charge the additional cost on such occasions to his advertising account. No exhibitor, however, can be expected to make a practice of this generosity with his own money.

A NEW CRITICISM.

AT a ministerial conference in Washington this week, while considering the all-around question of amusements, acting and actors, the question of moving pictures, of course, came up for consideration. In the first place it is worth while recording that the wholesale denunciation of the picture is a thing of the past.

Much of the criticism now is legitimate and is made in the interest of better pictures, and for the good of the people. The new criticism made upon this occasion is against "too much death" in so many pictures, battles with death scenes, murders, and too frequent illustrations of sudden death are spoken against.

It is perfectly natural to realize the morbidity caused by these scenes, to which too often some gruesomeness is added.

Life with all its brightness cannot be made too attractive, especially for children. On the whole, the criticism is wise in that it draws attention to this fact that we are unfortunately living in times when life is too easily forfeited, or taken. When life is cheap morals are low, when killing is rampant lesser crimes flourish. Make life more valuable, emphasize its sacredness, and a higher tone of civilization is a natural result. In the interest of young people the suggestion that life should be represented in more of its brightness, with all its possible value and usefulness, may afford many timely suggestions for scenario writers, whose taste and efforts will meet with appreciation.

Battle scenes as such do not concentrate the morbid sight of one conspicuous death, as in murder, suicide or sudden death from seemingly natural causes; as in all these instances guilt, grief and sorrow are so pictured as to arouse the emotions in various and often too unpleasant moods. Life: free, full, active, bright, always pleases at the time and remains sweet in the memory. Death is never welcome.

"The Kerry Gow" (Kalem) Three Reels

Reviewed by W. Stephen Bush.

IT is well-known that the Irish spirit and the Irish humor are irresistibly contagious. Thackeray relates how even the great Napoleon, on the memorable occasion of Major Gahagan's visit to the court, moved his conquering feet to the tune of a jig and how a merely formal court ceremony was through the Major's bubbling jollity changed into "a great day for Saint Patrick and Ould Ireland." Kalem's version of "The Kerry Gow" would have delighted the heart of Major Gahagan. It is Irish, entirely Irish and nothing but Irish. No wonder that Joseph Murphy, the veteran author and player of the character, became rich and famous and that the sons of the old sod, and likewise the daughters, could not be kept away from the theatre when this play was on the boards. Now that the Kalems have gone to Ireland and have brought back with them the true atmosphere and every real characteristic of the Irish soil and the Irish heart there will be a tremendous revival of "The Kerry Gow" all over the country.

There is nothing new or startling about the plot of the play. It is of that ancient pattern wherein the villain seeks to wrest the beautiful daughter from the bosom of the hero just because he holds the mortgage on the father's cottage. The story ends with the villain on his way to jail and the lovers getting ready for the marriage feast. The charm and power of this version of the old play come from the romantic little by-plays so dear to the Irish heart, the displays of Irish humor veering from the subtle to the rollicking and back again and always close to the fountain of tears, from the singular idyllic charm of the Irish landscape, from the excellent acting and the unmistakable

Scene from "Kerry Gow" (Kalem).

air of realism with which this company has invested all its Irish plays. The attention to details, without which a play like this would lose much on its way from the stage to the celluloid, does infinite credit to the director. When the action of the play calls for the interior of a country lawyer's office nothing will do but a real interior of a country lawyer's office to which the camera pays a careful visit. A real "Dan," works in a real blacksmith shop and even the "Dinny Doyle," who peers over the fence and hears the villains plotting and rejoicing, is the kind that you would expect to meet on an Irish country road on a work-day's afternoon.

The romantic and pathetic by-plays make a veritable "embarrassment of riches," there is the clever escape of Dan from the castled prison; there is the fine scene beneath the prison walls when the rescuers come and help the bold hero into the boat and laugh at the shots of the guards; there is the stuttering sergeant, a most exquisite bit of comedy; there is the steeplechase, a real race, as you can see by watching the horses swerve as they near the hurdles at full speed, then the fight after the race, for as Mr. Olcott observed in delightful parenthesis as he sat beside the reviewer, "there is always a fight after an Irish race." I cannot begin to spread out all the gems before the eyes of the expectant exhibitor and must leave some things at least to the picture itself, but I cannot refrain from mentioning the very pretty and thrilling incident of the three carrier pigeons. These birds are released from the race track, where the race is run, which will bring either the money to pay off the mortgage or make complete the despair of poor Patrick Drew, whose part was rendered with consummate artistic skill by E. O'Sullivan. The first messenger brings the good news that the opening heat of the race has been won by the right horse. The second bird carries the news of the defeat of the horse in the second heat. The interest now centers in the third and final heat and the suspense is shared between the people on the screen and the audience. On the lawn in front of a lovely old-fashioned Irish cottage the friends of the villain and the friends of the old man are waiting anxiously; there is some very fine acting all-around, when the long-expected pigeon is seen to flutter down

Scene from "Kerry Gow" (Kalem).

into the group. Alas-the bird has lost the message; the suspense is growing insupportable, when brave Jack comes riding into the scene with the happy tidings, that the right horse was first past the post in the final heat and the money is paid to the foiled Hay. There is some more fancy foiling right on top of this, for Hay is arrested on the charge of having "planted" a number of the forbidden pikes in Dan's shop.

Jack J. Clark made a splendid Dan O'Hara, Alice Hollister acquitted herself well as Nora Drew and every other part was well taken and fitted splendidly into the toute ensemble. Mr. Sidney Olcott "doubled" as Major Gruff and Kiernan, the drunkard. He showed rare histrionic skill in these minor, but important parts. As he acted in the capacity of director an extra word of praise for him at the end of these lines seems not out of place.

ESSANAY COLLEGE PICTURE.

Theodore Wharton, of the Essanay producing forces, returned the past week from Ithaca, N. Y., with one of the finest films of college life ever made. The Essanay camera operator has covered the ground thoroughly, and not a phase of the college routine of daily life was overlooked. The football season being at its height, splendid views of the Cornell varsity team in one of the season's big games were secured, also many comedy features in which the freshmen participate. Over a full reel alone of scenic beauty was obtained, including views of the famous Triphammer and Fall Greek Falls, and wonderful views of the Cayuga Valley, one of the garden spots of the world. This film should prove a distinct feature subject, and is booked for December release.

LUBIN BASEBALL CLUB DINES.

The Annual Dinner of the Lubin Baseball Club was given at the Majestic Hotel, Philadelphia, last Thursday. Nearly 100 plates were in order and the banquet was a most successful function. Siegmund Lubin and Ira Lowry and all of the heads of departments were present. The menu furnished by the hotel was excellent, and appropriate speeches were in order. After the *café noir*, a vaudeville and picture show was given on the stage, all of the performers being members of the Lubin stock companies and many of the numbers being new and arranged especially for the occasion. The management of the affair was under the direction of William Kerry and Joseph Smiley, who are entitled to thanks for the perfect and picturesque arrangements

"The Fire-Fighter's Love" (Selig).

Reviewed by James S. McQuade.

THE first of a remarkable series of film subjects, in which the stories are built around thrilling fire scenes, will be released by the Selig Polyscope Co., Nov. 21st, under the title, "The Fire-Fighter's Love."

For over a year Wm. N. Selig has been providing for the production of these films. He has purchased fire engines, hose carts, ladders and other equipment required for fighting fires, and from his large force in the Chicago plant he has formed a well drilled and efficient engine company, a hose company and the nucleus of a hook and ladder company. These men, whenever they appear in a fire film, are always under the direction of an expert fire official, and it is "dollars to doughnuts" that no amateur "breaks" can be discovered in the action of the Selig fire fighters.

A visitor to the Selig plant these days will be surprised to find a large section of the ground built over so as to re-

Scenes from "The Fire Fighter's Love" (Selig).

present the street and buildings of a big city. These scenes will all be utilized in the production of the series of fire pictures already referred to. The burning box factory, shown in "The Fire-Fighter's Love," is one of the buildings in the temporary city section of the grounds and, in turn, all the other buildings will fall a prey to the fire fiend.

"The Fire-Fighter's Love" has been adapted from Carl Chapin's short story, "The Test," by Chris Lane. Interest centers on the love of two firemen, of the same company, for the same girl. The bravery and gallantry shown by one of these men to save the life of the other, and the rescue of both by their mates when all hope seemed to have disappeared, are thrills that grip one masterfully.

Producer Oscar Eagle and the Selig carpenter have succeeded in giving a most realistic representation of the falling of the floors of the burning building and of the penning in of the two firemen in the basement, where one of them is caught by the timbers so that he lies on his back, while the water rises slowly and threatens a terrible death. I have viewed several fire scenes in moving pictures, but never before have I seen one that impressed me with such realism as did this basement scene.

Chas. Clary and Wm. Stowell, as the rival firemen, necessarily command chief attention throughout. They give strong and most fitting characterizations of Steve Lantry and Dan McCormick, respectively, and no department fire fighter in any city may be ashamed of the grit, courage and dare-devil gallantry displayed by them. Miss Adrienne Kroell, who appears in the role of Violet Dale, the sweet bone of contention between the rivals, has realized fully all the possibilities of the part. The other people in the cast have acquitted themselves commendably, and Producer Eagle is to be complimented for careful rehearsal in the principal scenes and on the uniform merit of the production.

Dan McCormick and pretty Violet Dale are looked upon as lovers by the members of Engine Company No. 13, to which Dan belongs. Certainly it was not Dan's fault that his expectations fell flat. It was rather the fickleness of woman, as revealed in the case of charming Violet, when she cast eyes on Steve Lantry, Dan's companion in many dangers and tight places.

Poor Dan was awakened to his actual standing with his sweetheart by a letter which read: "Sorry, I find I was wrong in thinking I cared for you. All must end between us, as I am engaged to Steve Lantry." Soon after reading this missive, Dan confronts Violet in company with Steve and harsh words are passed. This bitterness is still further shown in the firemen's quarters, a few minutes later, when Dan attacks Steve and is worsted.

Sore at heart, Dan gives way to drink, and comes into the bunk room that night in an intoxicated condition, a very grave infraction of the rules. He insolently offers Steve a drink from a flask, but is refused. Admonished by one of the older firemen, he puts the flask in his pocket and goes to bed.

That night an alarm comes in to No. 13 and, in a short time, the engine and hose cart companies are on the scene of the fire. While the hoses are playing on the flames, a squad of men are led into the burning factory to attack the flames at closer quarters. Steve and Dan are among the foremost, and the fire fighters are soon lost sight of in the dense smoke.

After fierce fighting of the flames and almost stifled by the atmosphere, the men hear a cry that the walls are about to fall. The order to get out of the building is being obeyed when Steve discoveres that Dan is missing. He knows that Dan is still on the floor above and, breaking loose from his companions, who attempt to hold him, he goes back to the rescue. Just as he reaches Dan's side, the walls fall out and the floors crash to the basement.

Steve is brought back to consciousness by the fall of water on his head. He is almost in darkness and finds that he is hemmed in on all sides by fallen timbers and debris. He fails to catch sight of Lantry and makes herculean efforts to free himself. He succeeds, and after a short search discovers Dan lying on his back unconscious, with both legs pinned by heavy timbers. To his horror he also discoveres that Dan is lying in water that is rising steadily to his mouth and nostrils.

Scene from "The Fire Fighter's Love" (Selig).

Remembering the flask of liquor which he had seen Dan place in his pocket before retiring in the bunk room, he searches for it. To his joy he finds it unbroken, and helps Dan to a deep draught. The unconscious man revives and Steve props his head up so that the water will not reach him for some time. Then discovering a pipe that runs upward he strikes it with his penknife and keeps repeating the Morse code with his taps. To his delight he hears an answer from the Captain above, and warns him that he and Dan are in danger of death from drowning. Soon Steve notices that the water is subsiding and knows that it is being pumped out.

The heroes are rescued just before utter exhaustion seizes them and are taken to the spot where Violet Dale stands anxiously awaiting Steve. The meeting results in complete reconcilliation between Dan and the lovers and all ends happily.

Tips on Titling

J. B. Clymer, of the Gaumont Company, Bursts Into Print with a Few Ideas on an Interesting Subject.

"WHAT'S in a name?" echoing down the centuries, has been answered affirmatively and negatively according to the application. "What's in a title?" is the paraphrase most interesting to the motion picture business.

In the haste to produce pictures proportionate to the ideals of histrionic and photographic art, titles and subtitles have not been accorded their due position of importance. Consequently in the majority of instances the work has been decidedly slipshod and mediocre. As to composition, spelling and grammatical correctness, the reading of many titles is sufficient to give even the proletariat a severe attack of mental jimjams. As to punctuation, it is ignored with the most charming nonchalance. Really it is an insult to the general intelligence to offer such amateurish work. Consideration of the embellishment clever titling may add makes worthy the attention needed to achieve efficiency.

A major theory in titling is to avoid stating the obvious. If we say that John wants Mary to become "his'n," why mention their names in succeeding titles unless these characters are disguised and it is impossible for the observer to recognize them? To once look at John and to be told his name is quite within the average intelligence to understand that he will carry that name throughout the picture. Reiteration is therefore tautology.

In pictures in lighter vein, especially, is there opportunity for verbal adroitness. So rich in colloquialism and idioms is English that one can aptly apply them to pictures without overstepping into the rude or vulgar. Quotations are frequently appropriate but usually are applicable only to sentimental, dramatic or tragic subjects. Consequently in titling comic pictures the titler must call upon wit and play upon words to give humorous effects.

The Gaumont Company, seeking to further burnish its product, already possessing superexcellence in photography and choice of subjects, is interested in titling. The name of a book frequently is a reason for its becoming one of the six best sellers.

Delicate is the demarcation, probably too subtle to be elucidated otherwise than specifically, between the necessity of keeping one's audience cognizant of the intent and theme, and that of keeping titles free for expressions having verve and point. Thus may the titler add color, depth and significance to the doings of the mute actors. A few instances are here recorded.

An original sub-title of the Gaumont film, "The Domestic Treasure," was: "They were happy and had many children." Adding localism and American atmosphere, the new title: "They were happy ever after and had children enough to please Roosevelt." Another: "Marry an artiste? No! A fine housekeeper she would make." The new title: "Can you imagine a tender-fingered pianist wrestling with a Hungarian Goulash?" In "The Emperor's Message" is "The little drumr er is recovering." Baldly evident it is that still is he the drummer and brevity we gain by mention of one word—"Convalescent." "The Emperor forgets for a time the cares of war." It is redundant to mention the Emperor. We would wager our lives upon his identity and there is an opportunity for felicity of expression in saying: "Forgetting the wilds of war in the pleasures of peace."

In the writing of letters is license. Witness: Former title—"My Lady: The Emperor has only one word. In an hour or two the battle will commence. Think of me as I think of you, and pray to the God of Victories for Napoleon." New title—"My Lady: Soon will the dogs of war be unleashed. Think of me as I think of you, and pray to the God of Victories for Napoleon."

"Cupid's Lottery" has the unstartling "Business life has begun again." This asserts the indisputable. Using a colloquialism, we have: "Again the pride of the bargain hunters is at work." Another: "He pleases both myself and my daughter." Not brilliantly is it illustrative and the scene suggests the lighter: "I think he has a good future in front of him"—a remarkably fine place for a future.

In "Love," about the high-falutin person in the original, is said: "Since his experience Onesimus writes nothing but scientific treatises." To the mind of the titler a ludicrous reference and another name is more appealing to the risibles, and the new title: "Since this experience Sweet Harold confines himself to writing booklets for a dill pickle factory and essays on the frankfurter," may justify him. In another is stated: "There is no doubt that the young ladies have reached the age of 16." The word "past" is played upon and we have: "The lovelorn ones must have passed sixteen on a dead gallop."

In "The Price of Paradise" is evinced that the gentleman is enamoured of the girl. Again the eternal obvious: "Mr. Varnier loses his heart to Suzanne." A pertinent phrase, felicitous in euphony, pleasantly usable, is "Love levels barriers." In the succeeding scene is "Mr. Varnier asks the landlady for her daughter's hand." This is hackneyed, whereupon in the amended: "An offer of a heart and a fortune," accent is thrown upon the significance that his fortune, not his heart, is the magnet.

In this film, Raymond, who has been previously named, is conspicuously in the throes of a disappointed love. To say that "Raymond is filled with despair" is to again employ an expression decidedly the worse for wear. The substitution is "Anguish."

"The reading of the will." Here emphasis lies upon the will containing injunction forbidding remarriage under penalty of being deprived of the testator's fortune. "The will of the dead" is therefore the sententious, laconic substitute.

Clear to the naked eye, or to the spectacled to the utmost, is the fact that in the title "The Meeting" two people are meeting. Anybody who doubted it should surely be given sympathy. However, a fair phrase or quotation can happily here be placed. The selection is "Till Death Doth Us Part," meaning as the picture conveys that no more ambitious mothers or the lures of wealth will intervene.

Instances might be multiplied indefinitely. The character and attention to them paid is exemplar of the Gaumont Company's belief that the name is worth the game.

EXTRAORDINARY OFFICIAL REPORT ON THE INFLUENCE OF CINEMATOGRAPHY.

The striking influence of what is now most appropriately called "the ubiquitous cinematograph" comes by way of a special report from the American Consulate at Belgrade. The first notification is the sudden adoption and growth of American fashions as a result of moving picture exhibitions. This is not the outcome of any special effort; but as a result of the natural impressions caused by the general run of American-made pictures. There is a great demand now for clothes, hats, shoes and other goods of American make; even the hairdressers are helped in that American styles are being called for.

It has already been shown that a higher grade of reading in this country has resulted from the showing of many of the better pictures, so that not only has there been an educational impetus, but an increasing demand is made upon publishers generally. The consulate reporting says: "The obvious moral of all this is that the cinematograph might be used to great advantage in showing all kinds of American products."

Instancing the fact that pictures of American agricultural scenes will create a demand for the kind of implements used, over and over again there has been recorded the value of home scene views and industrial pictures. It is worthy of the film makers' notice that in producing good and especially instructive pictures, far more results than the mere illustrations are dependable upon the exhibition of them. The pictures themselves are asked for in repetition, and their value increased accordingly. It is also suggested as an economical plan, in that it provides a substitute for costly and cumbersome exhibits, a whole factory, warehouse and showrooms are wrapped within a film, going into widely scattered directions, away from the few commercial centers; the operator becoming unconsciously one of the greatest salesmen on record. Again the influence of the cinematograph is reaching out in always new directions, so that it bids well to become as universal and as necessary as the sun itself, from whence it draws its powers.

"The Faith Healer." (Reliance)

Reviewed by Louis Reeves Harrison.

THIS play abandons the conventions after the early scenes in dealing with the widely discussed question which has inspired a great religious movement in our midst and leads up to a very strong situation. The roles are all well assigned, that of Irving Cummings being particularly fortuitous, and there is enough characterization to keep the story going, but I am impressed that it was worth a larger presentation. Within the limitations of the thousand foot reel it is difficult to produce any photoplay of complex emotion or psychological substance as no time is given for strongly placing the leading characters in a given environment so that the audience may learn to understand and enter into sympathy with them.

Under these hampering conditions the story plunges directly into a triangle situation—overworked husband, butterfly wife and false friend— and is developed with great delicacy. The wife is not faithless, and no particular reason is given why she should be, but she enjoys being tempted and permits a gentleman of leisure to satisfy her inordinate longing for flattering attentions. The husband has sacrificed his emotional nature to his daily occupation with a result that is a common experience among childless couples. He is partially blind to his wife's gradual alienation and becomes completely so from the strain his work has imposed.

Scenes from "The Faith Healer" (Reliance)

The average audience is deeply interested in the mistakes of married couples, in their misapprehensions, differences of opinion, and dissentions, especially when there are two sides to the question, because these are common enough in actual existence and often lead to tragic separation or delightful comedy situations. In a two-reel production there would have been time in the preliminary scenes to have gone deeper into human nature and traced the gradual drifting apart of husband and wife instead of dismissing these interesting details rapidly and conventionally—to go deeper into the life portrayal of leading characters is one of the great advantages the photodrama is permitted to enjoy over the stage presentation, where only three or four scenes of importance can be shown.

The triangle situation is wrung out in the stress of rapid action by the late discovery of a blind husband that his eyes were never really very wide open. He overhears a conversation between his wife and false friend that leads him to think that his life is irretrievably ruined and he gives her the freedom she desires. He leaves her and wanders aimlessly, a ghastly searcher for some natural end to the life he can no longer support in such supreme agony of mind. Like many a man of crushed egotism, he reaches a stage of profound humility which changes his attitude toward the world and toward his own soul. Drawing together the scattered forces of his mind, he centers them upon his condition of utter despair and sinks down in a wood to offer all that is left of his soul to its creator. He kneels in prayer and finds that his sense of irremediable ill vanishes, while his heart becomes irradiated by new hopes.

The play has now entered upon the borders of soul tragedy, one of the noblest form of dramas that can be shown upon the screen. A mountain lass finds him and leads him to a very simple home, and he is given assistance by those whose sympathies have been sharpened by their own hardship and suffering. There is a sick child in the house, and he is permitted to care for it during enforced absence of the family. His gratitude awakened by their kindness, he resorts to the only expression of appreciation in his power and humbly begs that the influence which calmed and sustained his own faltering spirit be exerted in behalf of the little one. The tiny bundle of nerves and dimples he is holding becomes endowed with new vitality,—nature always makes for health—it recovers miraculously, and the blind man is credited with possessing in an extraordinary degree those powers sometimes exerted in auto-suggestion. He is immediately proclaimed a "Faith Healer."

A parallel is now drawn between the devotion of this humbled man to his fellow creatures and the self-indulgent careers of the faithless wife and false friend. The most appropriate punishment fate doles out to such people is matrimony, and, accordingly, the wife secures a divorce and marries the man who attempted to dishonor the institution of marriage. In a larger play, the result of an aimless form of existence could have been shown, but, again, the action is concentrated upon an unaccounted-for stroke of paralysis which makes the second husband quite as unfit as the first. The steps to this retribution would have been highly effective, but a brief presentation of the false friend's condition was all that there was room for, and the converging of lines naturally begins.

The blind man has now taken up the work of healing the morbidly sick and weak-willed individuals unable to throw off disease, until his fame spreads, and he gathers groups of unfortunates to work upon their emotions with prayer and thus disassociate their minds from over-contemplation of their afflictions. He cures paralysis that is maintained if not induced by nervous dred, and news of his strange art reaches the ears of his divorced wife while she is attending to her second husband in a sanitorium.

A powerful situation is now set up. The dishonored husband is led by the mountain lass to visit the sanitorium and exert his influence for the betterment of the man and woman who were directly responsible for his own humiliation and sorrow. They are unware of the identity of the famed healer, and he is equally ignorant of their own, when he is brought into the room where they are expectantly awaiting him. Their recognition is immediate and painful. He is impressed by their silense, is keenly sensitive to those tiny details which situation and he indentifies the wife the moment she is within his reach.

Now comes the tremendous struggle between those primitive impulses of the human male which have made him the most terrible hater in the world and that modification of them which has been produced by self-abnegation and newly-awakened sympathy for human weakness in general. It is a soul struggle, that of a man's finer self with his baser self, and it ends consistently and artistically, but all too abruptly. Mr. Cummings in the title role was supported by faithful Gertie Robinson as the country lass, Elsa Lorimer as the wife and Ralph Lewis as the persona non grata, altogether an able cast, well directed in an original and interesing story.

"The Compact" (Pathe)

Reviewed by Louis Reeves Harrison.

THIS is a drama of substitution, in which one character takes the place of another, Mr. Wilbur Crane playing both parts on the stage at the same time in one of the most remarkable examples of double exposure yet shown on the screen. The talented actor in his twin roles and charming Octavia Handworth are the whole performance, so completely dominating the ancient situation—it dates back to Aristotle—that we overlook its sheer impossibility and enjoy the fine acting straight through.

Wilbur Crane first appears in the role of a district attorney on the eve of delivering his address in a celebrated case. He is already a victim of the drug habit, and the strain of the trial has led him to overindulgence in the stimulant—he is, in fact on the verge of nervous prostration if not complete dissolution. District Attorney Blair thus finds himself at the point of collapse when he has reached the height of his career and cannot rouse his overworked mind by the means formerly employed on great occasions. His desperate condition attracts the attention of his loving wife, and she tries her best to inspire him with new energy. She adores the sound of the voice that won her and would hear it again in eloquent denunciation of a notorious criminal. She enters her husband's office and pleads with him so earnestly that he promises to make a tremendous effort for her sake.

James Gary, an attorney of ability not yet demonstrated from lack of opportunity, writes to Blair that he has been watching the latter's able handling of the case with high admiration and would like to become a member of his staff. Gary promises to call on the afternoon of his letter's delivery and appears in Blair's outer office as the latter is making a despairing effort to rouse his deadened mental faculties. We see the district attorney seated in his private office and Gary in the outer room, one man the duplicate of the other except in the matter of clothes; then the vigorous and healthy caller is ushered into the presence of the man who has overdrawn his resources, and Crane Wilbur in one role meets Crane Wilbur in the other, face to face.

There is no visible line of separation in this double exposure; the whole scene was apparently taken in both cases, one portraying the action of District Attorney Blair and the other dealing solely with the movements of aspiring Lawyer Gary, and there must have been a lot of skill used in timing the double action as well as in printing it. Their expressions and movements are in strict harmony with what two different men might be expected to do in a single scene. They evince surprise on meeting each other and in noting the marvelous resemblance, converse, one listening while the other talks, and the caller takes a seat in response to the visible invitation extended by the district attorney. The latter instantly sees a way out of his difficulties, and the two frame up a scheme for Gary to sum up for Blair while the latter secures much-needed repose as briefless Gary.

While the action is masked by another scene, the two men change clothes, and each becomes the other beyond the shadow of a doubt. The lawyer takes up the papers of the case, with which he is already somewhat familiar as a student of contemporaneous trials, and prepares to enter upon the duties of the district attorney so far as finishing the case is concerned. The drug fiend goes back to the boarding house of the lawyer and there indulges his weakness for intoxicating agents to the limit.

When the substitution is apparently complete, when the false district attorney has mastered his difficult role, a new and thrilling element is injected by a call of Blair's wife at the office. She is amazed to note the glow of health and evidences of well-balanced mind where she had reason to look for a man weakened by mental strain and other causes more than half guessed by her. In an access of emotion she falls into Cary's arms and nearly overwhelms him with wifely endearments—all the old passion he had once roused in her being stimulated anew by his splendid condition.

The situation is a delicate one and is delicately handled by director and actors, but it contains some food for thought. No one, not even his egotistical self, is so much affected by the physical and emotional deterioration of a husband in consequence of too much devotion to the material and intellectual affairs of life as the wife. The real man for her must be a well-balanced one. Those benedicts who are too much absorbed in coining the mighty dollar take notice that there is an incompatibility between love and low vitality.

The decaying husband is presented at this moment in all the hideous weakness of his decadence, in the advanced stage of the fantasia which immediately precedes the complete withdrawal of the mind from external things. He is in the lawyer's poor room, in the lawyer's poor clothes, in the lawyer's poor situation and on the edge of being confined to the lawyer's bed by the mortal langour of relaxing disease, while the woman who should be the object of his tenderest love is becoming wildly enthusiastic over his temporary substitute. He has given up his dearest possession for a mess of pottage.

Scenes from "The Compact" (Pathe).

The substitute District Attorney goes before the court—this in an admirable ensemble—and there conducts his forceful summing-up in such a masterly fashion that it is generally conceded to be the speech of his life. He is congratulated on all hands, and especially by the proud wife. She sees in him the reincarnation of the ideal she worshipped when she married John Blair. When it becomes necessary to tell her the truth—this is done in Blair's private office, she has the appearance of a deeply disappointed woman. The man she loves is the normal one, the mere matter of his nomenclature being a secondary consideration.

Sorrowfully the temporary substitute and his pseudo wife go in search of the man of weak indulgences and they find him stretched out on Gary's bed in what appears to be a state of torpor. A closer examination reveals that his life has faded away. What shall they do? Shall the police be notified that District Attorney Blair was a degenerate drug fiend, or shall that odium be put upon the unknown Gary? It is hastily decided that the married man's good name shall be preserved, and then his substitute rushes out for the cop. On the return, the bottle of dope accounts for the manner of death, but does not to casual observer why the supposed District Attorney and his wife were in such a place. They are allowed to leave unquestioned and are next seen entering the limousine to drive to her home. She asks him to come in—she nearly pulls him in—but he is very much of a gentleman and suggests that they be secretly married and thus preserve the deception.

There was room for another thousand feet or two—I would have liked to have seen how they got along together, but that ends the fascinating picture.

The Moving Picture Educator

THE MOVING PICTURE TRIUMPHANT.

THE exhibition of pictures in the great auditorium of the John Wanamaker store in New York, on October 14, before an audience of more than one thousand clergymen and their wives was a great victory for and compliment to the moving picture. But two years ago, this same audience would have exclaimed with disdain, "Perish the thought!" at the merest suggestion of their attendance at a moving picture exhibition. On this occasion one of the leading men in America, John Wanamaker, a statesman, merchant and notable church worker, granted the use of his magnificent auditorium and its great organ; a clergyman made the opening announcement and one of the most eminent city quartettes rendered appropriate music.

This means that something in the way of a great change has come over the whole realm of the moving picture. That this is so is undoubtedly true. One does not have to look far for the cause. The rapid advance along educational lines is responsible.

At this recent exhibition, the subject shown was the great attraction, the cinematograph being but the instrument of usage, even as a means to an end. This is in itself a sufficient proof as to how the moving pictures may at once be made helpful and valuable besides making an ever-increasing number of friends. Scores of ministers are at the present time seeking information upon the cost and requirements of the adaptability of the moving picture as one of their auxiliaries to church, institutional and neighborhood work. This means that another stage has been reached in both the onward and upward progress for which many have been striving. Those most intimately connected with this recent development are feeling very satisfied that both their ideas and labors are being so thoroughly appreciated and successful, and do not hesitate to anticipate a still larger future.

THE PICTURE PLACE IN SMALL TOWNS FROM AN EDUCATIONAL VIEWPOINT.

A visit to a number of representative small towns reveals the fact that the educational features of the moving picture are sadly neglected. Indeed, the average exhibition in the small town is somewhat mediocre. The several reasons for this may be that the smaller exhibitor is usually a man of less cultivated taste than his city contemporary, or express rates and railway fare make necessary the use of a cheaper grade of service. Under any circumstances, however, there seems to be no reason why at least once a week a good educational may not be included. Surely the average exhibitor reads his trade paper, which leads him to keep both abreast of the times and in line with that which is to his best advantage. During a little critical survey of some of these out-of-town places, the writer was easily able to distinguish between the exhibitor who read the Moving Picture World and the one who did not.

It was apparent in the case of the man who only ran the show to make it pay him an income, that his interest went no further than a sufficient return in dimes; too short sighted to know that with the same conditions, but with other pictures, his dimes would become dollars.

Further inquiry showed that where no educational or large subject pictures were shown, not only had the "house" neither influence or standing in the community, but too often rested under that old "ban" which in the majority of instances had been lifted long ago. Mr. Exhibitor, use a few educational pictures. You will secure a better recognition from those people in your town it pays best to please. Your audiences also will (as they always do) speak of your show as having some "food" in it, rather than being all "chaff."

The manufacturer has proved what kind of pictures are the most satisfactory; by following his example the small-town exhibitor must refuse to be treated as the "small fry" of the trade.

NOTES.

The attempted assassination of Col. Roosevelt was not an event of the kind to magnify a degenerate. The film makers who sought to bail the culprit so that they might "film him" were certainly not looking for a high subject. Failing to have the prisoner liberated on bail to please them, their endeavor to secure a tramp to impersonate him was a piece of still lower and degrading work. Happily there are film manufacturers who have plenty of good subjects on hand without degenerating to yellow journalism in pictures.

* * *

In educational films the "scenic" seems to be having preference for the time being, with a promise of something like a "run" on Biblical pictures. In this latter class, care must be taken that familiarity does not "breed contempt." With scenic pictures it is impossible to err from the original; they are always true and fill their purpose. Southern Italy and the islands of Malta and Sicily form a group from the Cines Company. "Across the Broad Pacific," by Essanay; "A Trip Through Belgium," from the Eclipse; "National Park Glacier," by Pathe; "In Asiatic Turkey," by Eclair, and "The Panama Canal," by the Gaumont Company, make a most substantial addition to this class of educational productions.

The topical films continue to chronicle the events of the times, and so the Naval Review in New York is variously classed with the scenic, topical and, it may also be said, historical pictures; while, as it may be shown in places and among people who could not see the review, it becomes both instructive and patriotic. A combined scenic and educational film comes from the Edison studio entitled, "Cashmere, the Chief Health Resort of India." Distinctly industrial pictures are: "Removing Sunken Vessels," Edison; "The Noodle Industry," Lubin; "The Sulphur Industry," Eclair; with "Bee Culture" and "Tulip Studies" from he Kinemacolor Company, who also announce "Picturesque Scenes on the Potomac River." All of these are of value and instructive while pleasing; it is a pleasure to be able to chronicle such a goodly additional list in the educational series.

* * *

The question was asked a few months ago as to why the scenic beauties of America were not filmed? The point was raised, that all the world ought to be made acquainted with this wonderful country about which some nations have only wrong and suspicious opinions and impressions.

"The American Rhine" (Kalem) is a welcome film; readily understood as the Hudson River, it will reveal to all not acquainted with its natural beauties many surprises. Although there are pictures of several beauty spots in the United States, there are not enough at present. This picture is both an addition and a forerunner of others of its kind.

* * *

To lessen the number of accidents to pedestrians and other traffic in which tramcars are concerned, the Dusseldorf tramway authorities are exhibiting a specially prepared kinematograph film at a local town planning exhibition. The film shows what happens to an elderly passenger, who steps off a moving tramcar in the wrong way; on the other hand, a young lady is depicted leaving a car in a proper manner, with calmness and elegance. The right way for vehicles to pass tramcars is also shown. The Vienna municipal authorities are also considering the need of exhibiting similar films in the Austrian capital.

* * *

The Paris *Figaro* has invited the great literary and dramatic lights of France to express themselves on the motion picture. It submits the following specific questions: 1.—Do you believe that the motion picture has reached its zenith? Do you think the public taste for the pictures is growing or diminishing? 2.—Do you think that the motion picture and the theater should be friends or enemies? 3.—In your opinion, will the motion picture with its swiftness of action and its thrills permanently influence public taste and then react on the legitimate stage? Various members of the Academie Francaise have sent in answers. The opinions are varied, but, on the whole, favorable to the future development of the industry.

"The Tribal Law" (Bison)

By G. F. Blaisdell.

BISON is on the right track. Here we have an Indian story, to be sure. It is not, however, of the orthodox sort—burning, raiding, soldiers to the rescue, and all of the regular program. It is a story of Indians as Indians, and in it are shown the habitations, the mode of life, some of the customs. Here we are with the Hopis, and we see them in the old pueblos. Otis Turner puts on the picture, and he is to be congratulated on his success in producing a drama of deep interest. There are some fine bits of photography—sharp, with plenty of quality.

Miss Margarita Fischer plays the part of Starlight, the Hopi maiden who falls in love with the young Apache Carlisle graduate, José Seville, splendidly portrayed by Wallace Reid. Charles Inslee as Crouching Panther, the Hopi warrior, does fine work. Forming the background for these are many Indians, lending to the play an appearance of actuality and creating an illusion that holds. There is a good picture of a pueblo, with ladders reaching to the second story. We see the interior of a Hopi home, with the natives grinding meal between stones, in the primitive way. There is a realistic representation of the cauterization of a rattlesnake bite — the excision of the infected part, the heating of the ramrod, and the burning of the affected tissues. Also, we see the snake as he is coiled to strike—an unusual picture. Throughout the two reels the action is fast, the interest sustained.

Margarita Fischer in Hopi Tribal Costume.

The basis of the story is an old edict, issued as the result of one of the tribal differences, that death shall be meted out to the Hopi woman who marries an Apache. Crouching Panther is struck by a rattlesnake, and goes to the camp of a party of surveyors. A member of the group, José, the Apache graduate of Carlisle, moves quickly. He cauterizes the wound and starts the Panther on his way home. A short time afterward José, on a hunting expedition, encounters a trap arranged for some animal and falls, badly hurt. His cries are heard by Starlight, who releases him and takes him to her home. As the injury mends, the two fall in love, which arouses the jealousy of Gray Wolf, a Hopi, himself in love with Starlight. There is a tribal marriage ceremony, in which the entire Indian community participates. Following the wedding the husband assumes the garb of a Hopi. As he appears before the bride in his abbreviated costume she discovers on the breast of José the mark of the Apache. In terror she tells José of the old edict—that she must die if his antecedents are revealed. Jose puts on a shirt, but Gray Wolf has discovered his origin. The chief is informed, and the two are seized. Starlight is forced to run the gantlet. Surviving this ordeal, she is thrown into a room of the pueblo, there to starve. Jose is bound to the side of the pueblo, to undergo the fate of his bride.

Just following the marriage ceremony, Crouching Panther has returned and has most cordially greeted José, having in mind the signal service the Apache had rendered him on the occasion of the snakebite. The Panther was unable to save Starlight from her punishment, but he goes to José at his first opportunity, assuring him of his help. The watcher by the side of Jose is caught off his guard and put out of the way. A second Indian likewise is quickly disposed of. The two then go to the relief of Starlight. She is lifted up to the second floor, where the party await an opportunity to elude the vigilance of the tenants of the strange abode. They are

Scene from "The Tribal Law" (Bison).

all astir, and there is an animated picture. Finally the three mount horses and ride to the border. There at the dividing line between Mexico and the United States the Hopi gives José raiment and belt and pistols. As the light fades the Panther stands watching the two ride into the night. José had saved his life when he was injured. The Panther has saved two lives.

SCREEN CLUB COMMITTEES.

At the meeting of the Screen Club on Saturday night, President King Baggot announced the appointment of the following committees:

Membership—King Baggot, chairman; John Bunny, Calder Johnstone, Harry R. Raver, C. A. Willat, Herbert Brenon and C. Jay Williams.

House—John Bunny, chairman; Harry R. Raver, C. A. Willat, J. H. Gerhardt, James Kirkwood and Hopp Hadley.

Auditing—J. H. Gerhardt, chairman; Joe Miles and Charles M. Seay.

Ways and Means—John Bunny, chairman; Calder Johnstone, Harry R. Raver, C. A. Willat, Herbert Brenon, Oscar Apfel.

Relief—Tefft Johnson, chairman; Henry Walthall, William Steiner, Charles Handworth and Hal Wilson.

Entertainment—Victor Smith, chairman; George Terwilliger, Harry R. Raver, Pierce Kingsley, J. H. Gerhardt, Darwin Karr, Maurice Costello, Calder Johnstone, C. Jay Williams, William Robert Daly, Arthur Johnson, G. F. Blaisdell, Bert Adler, P. Thad Volkmann, T. Hays Hunter, William Garwood, Charles Abrams, Alfred H. Saunders, C. A. Willat, Hopp Hadley and William Quirk.

Press—Calder Johnstone, chairman; G. F. Blaisdell, S. M. Spedon.

Educational—C. Jay Williams, Carl A. Laemmle and Herbert Blache.

Arts, Literature and Records—Eustis H. Ball, chairman; John Bunny, S. M. Spedon, Calder Johnstone, C. A. Willat and Harry R. Raver.

President Baggot announced that the new quarters of the club, at 163 West Forty-fifth Street, will be ready for occupancy in a few days. Rapid progress is being made in putting the rooms in shape, and it is confidently expected that by Election Night the club rooms will be thrown open to the members. The treasurer reported $4,000 in hand.

BRADENBURGH OPENS NEW YORK OFFICE.

G. W. Bradenburgh, of Philadelphia, has opened a branch of his film business in Room 1011, Exchange Building, 145 West 45th Street, New York City. The New York branch will handle features and rent independent pictures. It will be in charge of Mr. John Child, who has been connected with Mr. Bradenburgh for several years.

Motion Picture Exhibitors' League

EXHIBITORS REJECT CIGARETTE SELLING PLAN.

IT is gratifying to the Moving Picture World to note the attitude of exhibitors toward the plan of a certain tobacco company to boost the sale of its cigarettes through the instrumentality of the picture theaters of the country. We note herewith the action taken by the New Jersey and the Philadelphia leagues and by several individuals and, while the action indicated was taken prior to the publication of the Moving Picture World's opinion of the proposition in its issue of November 2nd, it proves that the World is in accord with the best thought among the exhibitors for the maintenance of the highest standard of the picture theater.

Here is what exhibitors think of the cigarette proposition:

Greenwood A. Robinson, of West Hoboken, president of the New Jersey Motion Picture Exhibitors' League, issues a statement concerning efforts on the part of cigarette manufacturers to induce the members of the league to traffic in such things.

"Several efforts have been made to get the owners and managers of the motion picture houses throughout the State to traffic in cigarettes through the medium of the premium plan," says Mr. Robinson.

"We discussed the matter in conference, and determined against it. The following resolution was passed concerning the matter, and is a full expression of our attitude:

"'Whereas, cigarette manufacturers have tried to induce members of our organization to traffic in cigarettes through the medium of the premium plan, and

"'Whereas, we, the members of the Motion Picture Exhibitors' League of New Jersey, are adverse to the use of cigarettes, in as much as they are injurious to the good health of youths, therefore be it

"'Resolved, that no member of this organization accept the offers of the cigarette manufacturers aforesaid, and we apprise the public through the medium of the press, that we are always ready to reject any proposition that will affect the health or morals of our patrons.'"

Philadelphia Turns Plan Down.

Philadelphia, October 28th, 1912.

Editor Moving Picture World,
New York City.

Dear Sir: At the last meeting of the Exhibitors' League of Pennsylvania (Philadelphia Local Motion Exhibitors' League of Pennsylvania No. 2), after debate upon the question unanimously agreed that the exhibitors protest against the plan of the American Tobacco Company relative to redeeming coupons as per their circular of October 18th, 1912, on the grounds that it would be a nuisance and would encourage the tobacco habit among the younger children.

Yours truly,
J. LOUIS BREITINGER.

Won't Encourage Cigarette Smoking.

Philadelphia, October 26th, 1912.

Editor Moving Picture World,
New York, N. Y.

Dear Sir: I am enclosing a circular letter received from the American Tobacco Company, 111 Fifth Avenue, New York. You can see what this letter means and is intended for. To-day a salesman representing the above company called to see me in reference to the letter and I turned his offer down. He asked my reason and I told him that the proposition didn't meet with my approval, and I didn't think it right to encourage any one, especially children, to use cigarettes. I want the good will, not the ill will of our patrons, and I can't see how any moving picture manager or proprietor is to benefit by this proposition, and if I could speak for them all I would say NO. Yours truly,

JOHN F. HAYES,
Manager, Federal Hall Auditorium, Federal St.
Also Hayes Palace, Gloucester, N. J.

Idea Is Detrimental.

South Manchester, October 24th, 1912.

Editor The Motion Picture World.

Dear Sir: Enclosed please find check for subscription. . . . Now a word in regard to the new scheme of the American Tobacco Company's putting out ½ ct. coupons in cigarettes to be honored by motion picture theaters. I think the idea detrimental to moving pictures, and think you should warn managers and owners. Yours,

W. J. SIRK, Glen Theater.

KENTUCKY ANNUAL MEETING.

The next annual meeting of the Kentucky Motion Picture Exhibitors' League will be held in Louisville April 22, 23 and 24, according to an announcement by the Executive Committee, which met in Louisville recently. The next meeting of the executive body will take place at Covington on January 5. President J. H. Stamper, of Lexington, Ky., presided at the recent gathering, which was held at the Seelbach Hotel. Others present included L. H. Ramsey, of Lexington; D. C. Oldham, of Richmond; L. C. Smith, of Owensboro; J. C. Cairlo, of Covington, and Louis J. Dittmar, of Louisville. The 1912 meeting of the organization was held at Lexington. It was reported that the Kentucky Motion Picture Exhibitors' League now numbers 125 members, including every exhibitor in Kentucky of importance. Efforts are to be put forth to enroll the few who are not now affiliated with the state body.

PICTURES AND POLITICS.

Mayor Behrman, candidate for re-election to the office of mayor of the city of New Orleans, made an extensive use of moving pictures to further his candidacy. When the campaign opened, Mayor Behrman had nearly all the newspapers of New Orleans arrayed against him, but he proved that moving pictures was the best method to bring his claims for re-election before the voters. Securing the services of the Kalem Company, he had moving pictures taken of the various new public works constructed during his term of office. These were shown throughout the city, with the result that Mayor Behrman and his entire administration were returned to office about two weeks ago by a majority that was overwhelming. There is no discounting the great power of the moving picture.

PICTURE MAN HAS PROFITABLE INVENTION.

Mr. Isaac Silverman, of the firm of Silverman Brothers, owners and managers of the Photoplay Theater, Harrisburg, Pa., and the Pastime Theater, Altoona, Pa., has embarked in the manufacturing business under the firm name of the Public Service Company to manufacture the "Saniford" sanitary drinking cup. Mr. Silverman devised this cup for use in his own theaters and found it so popular, decided to manufacture the novelty for the general public. His inquiries along those lines developed a big demand for his sanitary cup and he has established a plant in Harrisburg to produce it, with orders on hand to keep him going for three months at the present capacity of his factory. This convenient drinking cup is advertised elsewhere in this issue of the Moving Picture World, as Mr. Silverman believes other theater managers will find it as welcome a novelty in their houses as he found it in his own. Mr. Silverman visited the Moving Picture World office last week in company with his Harrisburg manager, Mr. A. S. Speese. He reports very satisfactory business with his house.

FAMOUS PLAYERS COMPANY HAS PITTSBURG OFFICE.

Alexander Lichtman has opened a branch office of the Famous Players Film Company in the Empire Building, Pittsburg, Pa. Mr. Lichtman reports that "Queen Elizabeth," with Sarah Bernhardt, is meeting with big success in that city.

"Life of John Bunyan—Pilgrim's Progress"

(Five Reels).
Hochstetter Utility Company.
Reviewed by W. Stephen Bush.

IT may be doubted whether the life of Bunyan and his great vision are as well known and as popular in this generation and in this country as they were less than a century ago in all the Protestant English-speaking countries. There is, however, very little doubt how the average audience in an American moving picture theater of to-day would receive this production. An hour and a half of religious biography and religious allegory is too rich an offering for an assemblage of ordinary mortals. To any one not familiar with either the life and times of Bunyan or with the main characters and episodes in his immortal work, these five reels will give small pleasure or information. For schools and churches, however, this production will fill a great need. It is in the best sense of the word a religious picture.

Scene from "Life of John Bunyan."

There is a good deal in these five reels which merits praise, and but little which is justly open to censure. The acting is uniformly good, that of Mr. Oland in the part of Bunyan and Christian being highly commendable. He never descended to the melodramatic and was thoroughly in earnest all through the five reels, here and there braving great personal danger in his laudable desire to give a realistic rendering of his role. The scenes have as a rule been well selected and are with some few exceptions in keeping with the words of Bunyan's text. The same sheet of water has been used as the Slough of Despond and the River of Death; there were too many beautiful flowers on this pool to give the impression of gloom and terror, which the words of the preaching tinker call forth in every reader's mind. The appearance of Apollyon was grotesque rather than fearsome. Only the head of the monster was visible and that was so evidently moved by a mechanism that it took on the appearance of the ridiculous.

In most scenes, however, both in the biographical and the religious reels, the effect on the spectator, who is somewhat familiar with the subject was pleasing and there were moments when it was possible to feel the spiritual atmosphere and sympathize with the author of the story, who had passed through all the tribulations and triumphs of an exalted religious nature. The scenes of the trial and the composition of the jury were done with no mean skill. The life of John Bunyan was portrayed with a most careful regard to the recorded historical facts and made a very probable story indeed.

It is altogether reasonable to hope that these reels will win friends for the motion picture in circles where until now they have been held very cheap.

It must also be added that the photography in these pictures is strikingly good, many scenes being almost stereoscopic in their distinctness.

BALKAN WAR SCENES FOR GAUMONT.

The Gaumont Company, appreciating the possibilities of the conflict raging in the Balkans between Turkey and the Allies becoming strife involving all Europe, have cameramen with both the Ottoman forces and the attacking armies. With all expedition this film will be hurried to America and will be given prominence in the Gaumont Weekly current event film and the Saturday "Great Events" film. The courage of the Gaumont operators is almost proverbial and it is assured that the pictures taken of these sanguinary scenes will be vivid and stirring.

KLEINE'S CINES AND ECLIPSE RELEASES.

A remarkable drama entitled "The Queen of Spades," a drama filled with heart interest entitled "Love vs. Gratitude," a mirth-provoking drama entitled "No Fool Like an Old Fool," and a beautiful travel subject make up George Kleine's offering of releases for the week ending November 9th. A good program should contain above all else quality and variety, and it can be safely promised that these subjects meet these qualifications in every way.

"Love vs. Gratitude" is the title of the Tuesday Cines release. The story deals with a love affair between a wealthy young nobleman and a pretty actress who is a woman of the highest ideals. It is interesting indeed to follow the working out of the plot, especially the situations where she agrees to marry him because of gratitude for his assistance in time of need, but he, on the other hand, refuses to accept gratitude where true love is lacking. All obstacles are overcome and a happy wedding is brought about in a very unique manner.

To complete the reel, "The Golden Shell of Palermo" is a beautiful travelogue which takes us on a journey along the poetical Palermo shores where the scenery is simply delightful.

The Eclipse offering for Wednesday is a unique but fascinating film entirely original in subject matter as a screen production; the title is "The Queen of Spades." An ambitious young reporter is assigned to investigate a curious suicide club called "The Friends of Plato." He joins the organization just in time to attend a meeting of the members, when he is selected to be the one to fulfill the purpose of the club, namely, to end his mortal existence. The scene of his terror in the room with the barred windows through which he is able to see the "death watch," a quartette of ghastly figures, and his intense relief when his friends come to the rescue, will hold the rapt attention of any audience. The characterization of the reporter and the president of the club are especially well executed; the former portrayed as a young man of determination but inexperienced, and the latter as a hardened old villain, reserved and unrelenting. This is an exceptional feature film which will prove an addition to any program.

For the Saturday Cines, "No Fool Like an Old Fool" is a comedy drama which contains many humorous situations. The final discomfiture of the old miser who tries to out-rival his nephew in winning the affections of a charming but unsophisticated neighbor's daughter will provoke many laughs. It is a story which has been done many times but is always refreshing and immediately enlists the sympathy and interest of the audience. Dorothy Fererri, one of the most charming members of the Cines company, takes the part of the girl, and Alfred Bracci and Charles Maestro enact the roles of the young man and the old miser. The film ought to receive a very favorable reception.

A NEW MOVE BY A WESTERN HUSTLER.

We take pleasure in announcing the opening of a general Eastern sales, distributing and repairs branch for the Motiograph machines in New York City. The Enterprise Optical Manufacturing Company have leased a loft at 30 East 23rd Street, and will commence business November 1st, 1912.

The establishment of this Eastern branch, including a fully equipped repair shop, is in line with the hustling policy of the Motiograph makers in extending repair facilities in the Eastern and New England states.

It is the purpose of the Motiograph makers to carry a full and complete line of machines, mechanisms and all repair parts in New York stock, and as soon as the demand justifies a competent repair man will be sent from the factory in Chicago.

The appointment of Fred A. Clark to the position of Manager of the Eastern office is in recognition of his services in the territory to be cared for by this office.

We are asked to extend a cordial invitation to all to pay a visit to the Eastern office of this well-known machine where their latest product, the 1913 Model Motiograph, will be demonstrated, begining with their opening on November 1st, 1912.

Mr. Woodward, Vice-President and General Manager of the factory, is spending two or three weeks in the East, with headquarters at the Imperial Hotel, New York City.

DOME THEATER BEING REMODELED.

Work on the repairing of the building north of the Dome Theater, a moving picture house of La Crosse, Wis., and which will soon be occupied by that theater, is being rapidly pushed along. The new addition will make the Dome one of the most up-to-date picture theaters in the City of La Crosse, and it is expected that the work will be finished by the second week in November.

CHICAGO LETTER

By JAS. S. McQUADE

THERE is a dearth of desirable scenarios in the market just now, judging from the experience of some manufacturers. Other manufacturers state that they are getting all they want and of the kind they want. There must be a reason for this difference in experience.

There is no use in denying the fact that the quality of scenarios has, perforce, steadily risen and this has called for a better class of writers. These better equipped writers demand higher prices for their work and can always divert their talents to other channels when they fail to get those prices. Just as soon as a manufacturer comes to the conclusion that he must pay a good price for a good scenario, he will get it. And he will get as many high class scenarios as he wants, if he is willing to pay reasonable prices for them.

The trend is upward, no matter from what angle the photodrama is viewed. As the scenario is one of the principal factors in the construction, it must measure up to the demand of a keener intelligence on the part of the people who patronize motion pictures. The standard, therefore, of the scenario must steadily rise, and for the better talent required to produce it there must be proportionate remuneration.

Daniel Frohman, in a recent interview which appeared in the World, refers to the photodrama of the future as follows: "Playwriting will change. Great playwrights will develop, who will not depend upon the spoken word, but will create masterpieces in pantomime. The coming dramatist will have the entire world as an audience and his language must be a universal one—the language of motion."

In the meantime, photoplaywrights of talent must be developed, and the inducements offered them must be worthy of their efforts.

A Problem in Booking Programs.

Notwithstanding the large increase in the number of licensed regular releases weekly within the current year, it is somewhat surprising to learn from several exhibitors in Chicago that their service is not as satisfactory as it was some time ago. The dissatisfaction does not lie in any lack of quality in the films, but in failure to prevent conflicting programs with nearby competitors, and in the matter of repeaters.

The whole trouble appears to be due to the fact that some of the branches of the General Film Company do not buy more than three-fourths of the weekly output of regular releases, which naturally places them at a disadvantage when booking service for several theaters which are located in the same neighborhood. On the other hand, each branch office must be operated on business principles and show a weekly balance on the right side of the ledger. A solution of the problem, no doubt, will soon be made.

Chicago Film Brevities.

Kurt W. Linn writes from Paris, where he has made a stay of five weeks, that he will sail for New York the end of October. It is his purpose to make headquarters in New York, where his office will be located.

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V. R. Day, manager of the city office of the Essanay Company, had a painful accident recently. On Thursday, October 17th, while out at the Essanay plant, on Argyle Street, he slipped on a wet floor and fell heavily, sustaining a compound fracture of the right leg. He was immediately taken to the Park Avenue Hospital, where he remained until Thursday, October 24th, when he was removed to his home. The cast was removed from his leg Wednesday, October 30th. Mr. Day expects to be able to go around on crutches in about a week. He has the hearty congratulations of many friends on his rapid recovery

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George A. Blair, representing the Cines film department of the Eastman Kodak Company, spent a few days in the city last week. Mr. Blair took a trip to St. Louis on Thursday, October 24th, and returned to Chicago, Monday, October 28th.

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F. W. Williams, manager of the Illinois Feature Company of Peoria, Ill., and owner of the Liberty Theater in that city, was a visitor at the World office last week. He reported excellent business. The Liberty uses the program of the Film Supply Company.

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On Thursday evening, October 24th, before a joint meeting of the Will County Medical Society and the Joliet Anti-Tuberculosis Society, held in Joliet, Dr. O. W. McMichael, of the Illinois State Association for the prevention of tuberculosis, delivered a lecture which was illustrated by moving picture, anti-tuberculosis films.

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J. H. Redder, owner and manager of the Ideal Theater, 31st Street and Indiana Avenue, visited the World office last week. He was very pleased with his business and with the Universal programs furnished by the Laemmle exchange.

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Six months ago the Chicago Moving Picture Supply Company opened offices and repair rooms at 107 North Dearborn Street, Chicago, since which time business has increased to such proportions that it has been found necessary to arrange for more commodious quarters. The company will remain in the same building, but with three times the space and with a frontage on Dearborn Street. R. J. Lorentz, the owner, is directly responsible for the great success of the firm.

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Joseph Hopp, of the Standard exchange, and C. R. Plough, of the Anti-Trust Film Service, returned from New York on Monday, October 28th, after an absence of four days. Messrs. Hopp and Plough contracted, while in New York, for all Great Northern features, for the States of Illinois and Wisconsin. Before leaving New York they were taken in as charter members of the Screen Club.

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John R. Freuler, formerly general manager of the Mutual Film Corporation, has resigned that position and has been succeeded by Mr. Toomey of New York City.

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Mr. and Mrs. Otis Skinner and Manager Flynn, of their company, now playing "Kismet" at the Illinois Theater, this city, spent the whole of Monday, October 28th, seeing the sights at the Selig plant. Mr. Skinner was surprised and delighted with his experience. Producer Oscar Eagle was engaged in enacting a scene of a coming big detective, two-reel subject when Mr. Skinner was making the rounds, and the popular actor took great interest in the work. He expressed his astonishment at the perfect working details and at the rehearsal. He congratulated Producer Eagle, whom he has known for some time, on his skill in producing the scene.

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The first litho order given out by the Selig Polyscope Company for "Kings of the Forest" was 30,000 sheeets, including 6-sheets, 3-sheets, 1-sheet and ½-sheet.

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Wm. F. Wood, well known as a popular "Passion Play" lecturer, called at the World office last week. He had just returned from a trip over the Great Northern R. R. from Vancouver, B. C., lecturing in theaters in all the principal towns on the line, to Winnipeg. Mr. Wood states that picture business is prosperous all through the section of country traversed by him. He says that the time is ripe for a revival of the "Passion Play."

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The Lyric Theater, Lafayette, Indiana, after having closed its doors for a month, during which time the entire house was renovated and extensive alterations made, has been reopened by Roy Johnson. The Lyric is considered one of the coziest houses in that section. It has a seating capacity of 300 and uses the Universal program. Good music and singing accompany the pictures.

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Plans have been drawn for a new theater in Terre Haute, Indiana. The new house will be located on Calhoun Street and will be known as the Orpheum. The owners are Brentlinger & English. It seats 950 people and will boast of a large pipe organ, chimes and a four-piece orchestra.

BIOGRAPH PLAYER AT LIBERTY.

That motion picture work is sufficiently strong in attractiveness in affording relief from the continual travel besetting the theatrical profession is shown by the increased numbers of deserters from the ranks of the legitimate. Among the latter is Lilian Berry, who will be remembered by her clever characterization of the ingenue role in "Doctor de Luxe" and her work in support of William Gillette for two seasons and in stock houses in Boston and Seattle. Miss Berry, who is now prepared to join some motion picture stock company in the vicinage of New York, is no stranger to motion picture work, she having played leads and ingenue roles with the Western Biograph Company.

"At the Sign of the Flaming Arcs."

By G. F. Blaisdell.

IF licensed exhibitors do not give their people an opportunity of seeing Hobart Bosworth play Edmond Dantes in "Monte Cristo" they are guilty of neglect. We have here the elements of a play—the story, the settings, the man, the company, and the direction. As to the first, where is there a grander? The second—Where in the wide world could be found a spot the equal of California—ocean, cliff, desert, semi-tropical vegetation? As to the man, who is there on the screen who could better portray Dantes than Bosworth? The support and the direction were of the best.

The writer, a quarter century ago, saw James O'Neill, who gave years of study to his characterization of Dantes, portray the count. The screen production makes the recollection of the stage representation seem pale. In the former we have the real ship, the real sea, the real cliffs. We do not hear the participants speak, to be sure; we do not need to. If there has ever been on the screen a scene that for dramatic quality will overmatch the accumulating climax of "Monte Cristo" it certainly would be worth going a long distance to see.

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That the making of motion pictures is not all "cakes and ale" was realized by Alec Francis in the filming of "Silent Jim." The Eclair actor had been lured into a morass in the pursuit of the half-breed, and was up to his waist in water on a cool October day. Before the scene was finished it was discovered that there was no more film in the party. It was necessary to send four miles back to the city to get a fresh supply. In the meantime, Mr. Francis suffered not at all from the heat. When the missing supply reached the bog, Mr. Francis returned to his uncomfortable immersion and the scene was finished. At the Screen Club, Saturday night, the veteran actor looked hale and hearty. In spite of his uncomfortable experience Mr. Francis insists that he likes army dramas. This follows perhaps because he has had more than a taste of the real article—under the same flag, by the way, in which he was portrayed in "Silent Jim."

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Margarita Fischer in the garb of a Hopi Indian maiden, in "The Tribal Law," makes a charming picture.

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Kinemacolor's "Jack and the Beanstalk" will delight the hearts of the little ones—yes, and the big ones, too. There's a beautiful child in this drama of the nursery. The producer is to be congratulated for putting a boy where so many would have employed a girl—and would thereby have spoiled the illusion.

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Florence Barker in "A Dreamland Tragedy" does fine work. She had a particularly good opportunity to show what she can do in straight acting. That chance came where she was sitting in a chair in the kitchen and awoke from a dream in which she had seen her father kill her brother in mistake for her sweetheart. The simulation of the dumb terror, the surprise, and the joy as she looks about her and sees in the flesh these three husky specimens of manhood will touch those who see this cleverly constructed picture.

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There may be good reason why the film maker should number his reel in the middle of a scene instead of in one of the sub-titles. There can be no question, however, as to the awkwardness and unsightliness of the present scheme. To be sure, these perforations cross the vision for but a flash—a twentieth of a second, but they distract the attention; and anything which produces this result is inartistic and is to be condemned. The licensed manufacturers are the chief offenders. In some films these perforations appear three or four times.

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A few weeks ago a quiet sort of cameraman was called into the office of Paris Eclair and asked if he would undertake a trip to the Balkans. After a moment's thought he replied that he would. A few days ago the same quiet sort of chap returned to Paris. He looked weary, but behind the weariness there was a look of satisfaction. The office staff realized why when, after the hasty development of the film, it was put on projection. Then it was found that he had secured some real battle scenes. The picture is on the Provence well on its way to New York, and will be released as soon as possible. The Eclair folks think they have got a big scoop.

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Those who were so fortunate as to see Pathe's superb pictures of Glacier National Park in the "Seeing America First" series will be interested in knowing that the Blackfeet Indians so intimately portrayed therein adopted into their tribe with much pomp and ceremony Ralph Radnor Earle, the man who secured the pictures. Mr. Earle went to the park in August to take some "snaps" of the visit of the younger members of President Taft's family. These views were duly recorded in Pathe's Weekly. Mr. Earle remained in the park, and accompanied by fifty of the Blackfeet tribe obtained in the course of a trip some remarkably artistic pictures. His cruise up St. Mary's Lake in a launch, through water as smooth as the proverbial glass, reflecting the great snow-clad mountains in the distance; his camp beside Iceberg Lake; McDermott's Falls, a cascade of rare beauty; "the ragged edge of the mountain tops make a jagged line in the blue sky"—a panoramic view; Harrison Glacier, so clear it is possible to see objects frozen in to a depth of 200 feet; the dramatic scene where the Indians, under Chief Big Top, arrayed in their best blankets and feathers, are grouped on a great crag, their arms extended to the sky—all these are but part of a most interesting film and one that deserves preservation.

The idea of being portrayed in motion pictures strongly appealed to the Blackfeet. According to the medicine men, "it is the great thing that makes them live forever." It will—if the films are properly preserved. So enthusiastic were the Blackfeet that they invited Mr. Earle to Browning, Mont., their reservation town. In the lodge of Medicine Owl, medicine man, the picture man was formally adopted into the tribe. He was christened Mo-stow-kn-nex-poye. A liberal application of Indian colored powders transformed the "paleface" to a brave and then he was led into the circle of dancing braves, squaws and children.

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J. Parker Read, the "Garden of Allah" man, has just returned to New York from Denver, where he saw made some of the concluding scenes in a two-reel educational-dramatic picture featuring Judge Ben Lindsay, the famous head of the Juvenile Court of Denver. The film is designed to show the improved methods of handling delinquent children. The picture is being made by the Cheyenne Feature Film Company, in which Mr. Read is interested. During his trip Mr. Read sold seven states of his "Garden of Allah" feature, everything now being cleaned up with the exception of a few Western states. Mr. Read is to take the American agencies for the Aquilla brand of Italy and the B. & C. of England. Mr. Read also is in correspondence with the army and navy authorities in Washington in regard to putting out a multiple-reel educational and dramatic picture intended to popularize army and navy life.

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The Atlantic City (N. J.) Press, in an alleged dispatch from Philadelphia describing the visit of Lillian Russell and her last husband to Lubinville, tells how Miss Russell in laying out a sketch in which she was to appear privately, "started in to show the ordinary garden variety of moving picture actors how a real star would do it." The remark is cheap, of course. It is worthy of notice merely because there are thoughtless persons who are under the impression that anyone who has had stage experience can without preliminary training or direction step right in front of a moving film and do correct work. Bernhardt, in "Queen Elizabeth," upbraiding the Countess of Nottingham, deliberately turns her face away from the camera, showing the back of her head. It is safe to say that when any of the Famous Players appear before the camera under the direction of Edwin Porter the discovery will be made in short order that a knowledge of stage technique does not necessarily also imply a knowledge of screen technique.

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Mattie and Early, the two Powers "kids," are in California. They are now at work on a two-reel "kid" picture.

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Champion will soon release a two-reel picture, "A Protege of Uncle Sam," in which the recent gathering of warships at New York will play a part.

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A. G. Shear, of the Feature Film Company of New Orleans, is in town on a business trip.

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Sidney Cohan, of the Gaumont Company of Canada, has been in New York the last week.

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Frank Norcross, a well-known old-time theatrical man and producer, is now directing for Imp films.

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O. E. Goebel, president of the St. Louis Motion Picture Company, accompanied by Mrs. Goebel, is in town.

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Richard Roland, formerly of the Pittsburg Calcium Light Company; Hunt Miller, of the Pittsburg Photoplay Company, and Ad Davis, of the Independent Film Exchange of Pittsburg, were in New York last week.

Doings at Los Angeles

Biograph Company Back at Los Angeles—Selig Stock Company Gossip—Sea Elephants.

AFTER an absence of four and a half months the Biograph comedy company, chaperoned by Lew Dougherty, alias "Dockerty," scenario editor and major domo, returned to Los Angeles, October 11, to remain until next Spring. There were eighteen members in the party including G. D. Henderson, director, W. J. Butler, Edward Dillon, Grace Lewis, Miss Toncray and Gux Pixley, and they brought word that Director Griffith and the dramatic company will follow them in about a month.

The big studio at Girard and Georgia streets, which has been in the charge of a caretaker since June 1, was opened and aired the day they arrived and two days later work was in progress just as if it had never been deserted.

Some interesting gossip came along with the company. For instance, that Lionel Barrymore, the well known theatrical star, has joined Griffith's company and may go into motion pictures permanently if he decides, after a trial, that he likes the work. Charles Murray, of the comedy team Murray & Mack, whose names were household words a decade ago, has been working with the comedy company just before it left New York. Picture fans may have recognized his features in a couple of recent releases. He was the bully in "A Ten Karat Hero," and the unsuccessful suitor in "The Line At Hogans" on the same reel.

It seems that the Biograph company has a new fancy which is to employ well known actors and actresses out of the legitimate ranks to use in the motion pictures and it is predicted that a number of familiar faces may be seen in the releases from now on.

Gossip of Selig Company.

Hobart Bosworth, who has been directing one of the three Southern California companies of the Selig Polyscope Co., has retired from the position and in future will give all his time to acting in the pictures. He has been succeeded by Henry McRae who was brought on from the Chicago studio where he has been a director for some time. McRae took four members of the company this week and went to Sanger, near Fresno, California, where they outfitted for a two weeks' trip into the lumber country near the mouth of the King's river canyon. This is the section where the famous big flumes twenty miles in length bring the logs down from the mountains. The purpose of the trip was to get half a dozen thrilling scenes for a drama of the lumber country.

Lem Parker the other new director took fifteen people this week and visited the Guasti vineyard near Ontario. This vineyard, consisting of more than 4,000 acres in wine grapes, is one of the largest if not the largest in the United States. The wine making season is at its height now and Lanier Bartlett, the Selig scenario editor for the Western section, took advantage of it to write a little romantic story affording an excuse to show the many interesting scenes connected with the picking and pressing of the grapes.

Colin Campbell with his company is at the Eastlake studio of the Selig company this week where the animals are kept and where he is making another big animal picture.

It is gossip among the employees of the company, although there has been no official announcement, that another big three reel production like Christopher Columbus and Monte Cristo is at hand and that preparations for it are now in progress.

James Magee, former general manager of the Western company, is still around the plant although he has been relieved of duty so that he could be free to complete the arrangements for taking a company around the world. He will leave about January 1.

Kathlyn Williams has come on from the East to work in the western pictures and expects to remain here for the winter at least. A new member of the company is Harold Lockwood a juvenile man who joined last week.

Fred Huntley, until recently one of the directors, has returned to his original love and will work in front of the camera instead of behind it hereafter.

Frank Selig, brother of William Selig, who has been connected with the local plant for several months, has gone back to Chicago.

Mexican Sea Elephants.

One of the most remarkable reels of motion pictures ever taken has just been brought back to Los Angeles by F. E. Norton, camera man and correspondent of the Pathe Weekly, who has been exploring Lower California with a motion picture camera. The pictures show intimate views of the only known surviving herd of Mexican sea elephants in the world. They inhabit a nameless rock island 250 miles off the coast of Lower California and there are only thirty-six animals in the herd which is growing smaller year by year. Norton learned of them through an official connected with the Smithsonian Institution, which sent an expedition to the island several years ago to investigate a report that specimens of the rare animal, believed up to that time to be totally extinct, had been seen there. The expedition found them and captured several of them. Norton is probably the first person who has seen them since. In another five years they will probably be gone, but the world will have a perfect record of them for the motion pictures, upon being developed, proved to be almost perfect.

In order to obtain the pictures Norton was obliged to charter and outfit a small steamer. On arriving at the island he circled around it and found a little sandy cove on one side where the sea elephants were frolicking on the beach. It is difficult to make a landing anywhere except in the cove for the reason that the shores are high and precipitous. One of his views was taken from a point half a mile off shore and it shows a straight wall in the background with no skyline. At this point the cliff rises sheer 3,500 feet out of the sea.

Mexican Sea Elephants.

Norton spent several days on the island photographing the sea elephants under all conditions. They were taken entering the water, leaving the water, basking in the sun, playing, fighting, mothers nursing young, and frolicking in the water. Some of the close-up views were obtained within ten feet of the camera. There are individual portraits of every member of the herd including the babies.

Scientific authorities have told Mr. Norton that there are two varieties of sea elephants known to zoologists. There is one which is found in the arctic and antarctic regions and which is fairly common. The other, which bears the scientific name of Macrorhinus Angustirostris is now believed to be extinct except for these thirty-six surviving specimens.

Just what disposition he will make of the pictures has not been decided by the owner. If possible he wants the Smithsonian Institution to have a set and later he may make arrangements for their exhibition.

The accompanying still photograph of a pair of the animals does not do full justice to their trunks which are really longer than the fore-shortened perspective makes them appear. The bull in the foreground probably weighs nearly three tons and was one of the largest in the herd.

Brevities.

Richard V. Spencer has returned from the wars, and perhaps the directors of the Bison, the Broncho and the Keystone companies weren't glad to see their long lost scenario editor again. Spencer went to New York on a two weeks' vacation, but after he had looked at the bright lights awhile and had been given a square meal at the Photoplay Perpetrators' Function he forgot all about the poor directors back in Los Angeles who were compelled to supply their own scripts, and it took a month for him to remember his name and address. There was a delegation at the station to meet him when he came in and an automobile parade escorted him to the Edendale offices.

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Clune's new Grand theater reduced its prices this week making a flat admission of ten cents to all parts of the house. At the same time Selig's three reel production of Monte Cristo went on and now nobody can tell what was responsible for the crowded houses.

POWELL.

"The Invaders" (Kay-Bee).

Reviewed by Louis Reeves Harrison.

THIS production ranks at the top of its kind, from an artistic point of view, and is a fine illustration of how constant and consistent work may succeed in spite of all difficulties. Most of the Indian pictures are very poor affairs, painfully lacking in truth of detail and without other significance than that of the lowest and cheapest photodrama presented. "The Invaders" presents an absorbing picture of dramatic conflict between the conquering and decadent forces, white and red, who clashed almost uninterrupted during the early history of our country.

One can form no idea from the illustrations here presented, where vision takes note of very little except the immediate appearance of things, of the motion picture itself, for it is a veritable whirlwind of physical activity. Motion-photography seems to have reached such a high degree of excellence in the product of this company that it is beginning in its detail to compare to the best of pictorial photography as applied to still life, with far greater emotional effects. Every painting, every etching, every still photograph of decided artistic merit has a message—it either addresses the heart or the mind so as to powerfully kindle the emotions or the imagination—hence it is reasonable to expect that when moving pictures are presented with the same comprehension of artistic value their appeal will be deeper and more lasting.

Scenes from "The Invaders," a Kay-Bee Feature.

The beautiful photography shown in this production is not only due to the right management of lights and sense of composition, but very largely to a high quality of workmanship in the factory. It is because of that masterly workmanship that the images are not vaguely suggested, that they become pictures of substance and vitality. The modest and quiet man back in the factory is contributing his full share towards making such beautiful pictures one of the most eloquent of human languages.

The story of "The Invaders" hinges upon a treaty made with the Sioux Indians which states that "in consideration of the above lands being ceded to the United States, the said Government will forbid the settlement of the remaining tribal lands of the Sioux nation," and some exceptionally fine ensembles portray the enactment of this treaty. Whether or not it is a true one is of no very great consequence, for many such were drawn.

The diplomatic relations of the United States Government and the Sioux began about a hundred years ago and the treaties related to original grants made to the tribes by English, French and Spanish Governments. They were intended more or less to end the incessant feuds which were gradually exterminating the Indians in the Middle West. The Sioux Indians had been constantly fighting with the Chippewas and were gradually being driven south by the latter, but there was no keeping peace between such ancient enemies.

For story purposes a party of white surveyors are shown as violating the treaty and thus rousing the Indians to a council of war. The Sioux chief visits the nearest military post and enters an angry protest. Unable to obtain satisfaction from the officer in command, he persuades the Cheyennes to join him in an uprising. The incident might have been true enough in those days when misconstructions and disputes about boundaries in unsurveyed forests and unexplored rivers were all too common, and when white men roamed uncontrolled in a territory occupied by a band of wild and ignorant savages.

The young men of the surveying corps are so confident of their ability to take care of themselves that they go out into the forests without the protection of a military escort, and one of them incurs the animosity of a Sioux brave by making love to an Indian girl called Sky Star. The Sioux brave is a preferred suitor for the hand of Sky Star, and it is he who directs the first movement made against "The Invaders." Sky Star dashes off alone on a horse to save the white men, and her perilous ride is the most thrilling feature of the entire story. In order to make a short cut to the surveyors she plunges down a precipitous bank on her horse, falls off and rolls to the bottom of a ravine. The horse picks himself up, but she lies unconscious while the Indians kill the white invaders of their tribal land.

While this slaughter is going on Sky Star recovers her senses, succeeds in mounting her horse and rides to the military post with news of the uprising. A detachment of troopers is sent out to check the advance of the Sioux, but the latter have communicated with their allies and the soldiers are surrounded by an overwhelming force after being ambushed. Some fine battle scenes are shown in this action, with comprehensive views of near and far distance characteristic of these productions. During the hot fight a group of riderless horses return to the post with the silent message of danger to follow.

Among the small body of soldiers remaining in the depleted post are the Colonel, a magnificent characterization not unlike that of General Custer, his daughter and her fiance, Lieutenant White. When Sky Star comes to give them information of the uprising she falls violently from her horse at the entrance of the barricade and is helped into the Colonel's headquarters, where she is cared for by his daughter.

The hottest kind of a fight now ensues between the defenders of the post and the great body of Indians surrounding it. The overwhelming number of redskins decides the Colonel to telegraph for aid, but the Indians anticipate his action by setting fire to the telegraph pole and the operator is unable to send his message. As a last resort Lieutenant White volunteers to ride to the next fort for aid. A demonstration is made to distract the attention of the Indians and the young officer escapes on his horse. While awaiting help the Colonel delays the fight under a flag of truce and claims to the Indian chief that he holds the latter's daughter as hostage, stating that if the attack is renewed she will be killed. The wily chief demands that his daughter be produced, but this is impossible on account of her condition and the fight is renewed.

One ending of the photodrama is now foreseen. Reinforcements arrive from a neighboring post and the entire body of Indians is driven away, but there is another conclusion. After the struggle is over, when the Colonel and his daughter and the heroic Lieutenant repair to the room where the Indian girl lies in badly injured condition they find that her spirit has gone to the Happy Hunting Grounds and the last scene dissolves in shadow. Thus the play comes to a definite and dramatic conclusion without any weak compromise, and artistic termination to an intense photodrama that is artistically satisfying from the beginning and one of the finest of its kind so far as craftsmanship is concerned.

F. J. Maginnis, former business agent of Pittsburg Operators' Union No. 171, now on the staff of Fred Henius, of the Kinograph Company of America, left New York this week for a tour of the country to show Kinograph quality to the exhibitors.

The Picture in the Pulpit.

By the Rev. E. Boudinot Stockton, S. T. B.

AN unusual number of letters has been coming in to us lately speaking of the lack of films suitable for the use of clergymen and religious workers, the burden of the cry being that there are too few dramatic photoplays that tell a good, clean story with a strong underlying moral and that the tendency at present is towards polite melodrama. To some extent this criticism is just. There are not enough dramatic photoplays of the character mentioned and the present tendency does seem to be toward quite a melodramatic tinge of plot, but there are more stories than is generally known that are excellent for the purpose of religious and moral teaching and as, with the constantly increasing number of clergymen and others starting in on this kind of work, the exhibitor and exchange man may be beset by complaints of this kind, we give below a list of some of the best photoplays that have been released during July, August and September, classified, roughly, according to their moral aspects. The list does not pretend to be a complete one and is purposely restricted to those photoplays that we have seen ourselves or have reason to know have been used for the purposes indicated, but for this very reason it is all the more to be depended on.

Children's Stories.

"The Barefoot Boy" (Kalem)' suggested by Whittier's poem and a good story on the social relations of children to each other. "The Little Wanderer" (Kalem), duties of parents and stepparents to children. "The Magic Wand" (Essanay), filial devotion.

Biblical Stories.

"The Death of Saul" (C. G. P. C.). "A Prince of Israel" (C. G. P. C.), rebellion of Absalom. "The Church Across the Way" (Vitagraph), the mourners' beatitude.

Moral Theology: Ethics.

"The Voice of Conscience" (Essanay), the power of conscience and the duty of following its dictates. "Her Hour of Triumph" (Essanay), and "At the Eleventh Hour" (Vitagraph), pride and vanity and their consequences, suggested by Maupassant's "Necklace." "A Child's Remorse" (Biograph), sin of anger in children and the example set them by parents. "The House of His Master" (Selig), intemperance. "The Grandfather" (Edison), fifth commandment: duties of children to parents. "The Black Sheep" (Vitagraph), same. "Her Adopted Father" (Essanay), duty of husband and wife. "The House of His Master" (Selig), same. "Vultures and Doves" (Vitagraph), evils of speculation. "The House of His Master" (Selig), duties of masters and servants. "A Child's Devotion" (Lubin), filial love.

The Church and its Services.

"The Easter Celebration at Jerusalem (1912)" (Kalem), actual pictures of the keeping of Easter by the Christians.

Religious Associations and Institutions.

"Opening of the Y. M. C. A. Playground at Lynchburg, Va., 1912" (Edison).

Church History.

"The Martyrs" (C. G. P. C.), story of the early persecutions. "Anona's Baptism" (Pathe), based on a tale of the Jesuit missionaries in the northwest of Canada in the seventeenth century.

Scenes of Bible Lands.

"From Jerusalem to the Dead Sea" (Kalem). "The Ancient Port of Jaffa" (Kalem). "Palestine" (Kalem).

Scenes in Missionary Fields.

"Across the Broad Pacific" (Essanay), China, Japan and the Philippines. "Picturesque Darjeeling, India" (Edison). "Benares and Agra, India" (Edison). "Simla, One of the Hill Towns of India" (Edison).

All of the above are releases of the licensed manufacturers. The independent manufacturers are given below. Their list is much shorter than the other, but it contains at least one very notably good film, namely, Thanhouser's "But the greatest of these is Charity."

Biblical Stories.

"The Holy City" (Eclair), a two-real dramatization of Christ's ministry, based on one of the translations of the "Rhythm of S. Bernard, of Clairvaulx."

Moral Theology: Ethics.

"The Actress Pulls the Strings" (Eclair), courtesy. "The Voice of Conscience" (Thanhouser), the power of conscience and duty of minding it. "But the greatest of these is Charity" (Thanhouser), a story built around the dedication of St. Joséph's parochial school, New Rochelle, N. Y., by Cardinal Farley, and teaching in a very forcible manner the truth of St. Paul's statement which is taken for the title.

Church History.

"Androclus and the Lion" (Gaumont), a story of the early persecutions.

Scenes in Biblical Lands.

"Scenes of Luxor and Thebes in Egypt" (Eclair). "A Desert Trip" (Eclair). "Egyptian Ruins" (Eclair).

Scenes in Missionary Fields.

"Through China" (Eclair). "Benares, the Sacred City" (Ambrosio).

The foregoing list is by no means a poor showing, although we wish as do many others, that it was better. It is, however, only a question of time before the manufacturers will find it to their advantage to cater regularly to this class of film user and it was only to-day that we learned from Mrs. Dolese of the educational department of the General Film Company that the exchanges generally are beginning to keep track of educationals and educational photoplays as the demand for them is constantly increasing.

Meanwhile, as a practical suggestion to those who need photoplays of this religious and semi-religious character, we would advise that they read carefully each week the synopses, comments and manufacturers' advance notes that are published in THE MOVING PICTURE WORLD, that they keep in touch with the exhibitors in their town and see as many of these photoplays as they conveniently can, and lastly that they keep some sort of classified index of such films as seem to them to point out evangelistic and religious truth or have a strong moral. We are quite well aware that a clergyman's life is a very busy one and, as we have already such a list for our own use which we keep up to date, we shall be very glad to help out in any way we can any one who will write us what he wants and sends us a stamped and self-addressed envelope for the reply. If the requests come in in sufficient quantity to make the replies of general interest we shall be very glad to publish further lists of suitable films on various subjects in THE WORLD.

Missions and Moving Pictures.

By the Rev. E. Boudinot Stockton, S. T. B.

THRU the courtesy of the Edison company, the writer was enabled to give a most interesting and successful demonstration of the value and use of moving pictures in the work and study of missions to the third annual council of the second missionary department of the Protestant Episcopal Church, which met in Buffalo, New York, October 22 to 24, last. An accurate estimate of the results that will come of this demonstration cannot yet be made, but some idea of its success and importance as a landmark in the educational and religious use of the moving picture is indicated by the fact that at least one, probably two of the most influential and important parishes of the church in New York City are already making plans to instal a complete Edison equipment, that one of the largest parishes in Buffalo is doing the same, that one of the missionary bishops present is seriously considering the installing of machines in the parishes and missions of his jurisdiction because, as he says, "I need them to educate my people," and last, tho not least by the enthusiastic reception and thoughtful expressions of appreciation of the value of the pictures in religious work by every one at the council.

To show the importance of this demonstration to those who are not familiar with the organization of the Protestant Episcopal Church it may perhaps be well to state that the church has a constitution similar to that of the United States. It is composed of a certain number of dioceses and missionary jurisdictions, corresponding to the states of the union, each governing itself and doing its own work in its own way, but all of them subject to the control of a central legislative body known as the General Convention which is constituted like the federal congress and is made up of two houses, one comprising all the bishops of the dioceses and jurisdictions and corresponding to the United States Senate, the other formed of a certain number of clergymen and laymen chosen from each diocese and corresponding to the house of representatives. The dioceses are self supporting and the missionary jurisdictions are financed by the General Board of Missions, a corporate body, whose members are chosen by the General Convention. In order to facilitate the work of this board, the dioceses and jurisdictions are grouped into eight missionary departments, and the second of these departments, which has just held its council at Buffalo, comprises the eight dioceses in the states of New York and New Jersey and the missionary jurisdiction of Porto Rico.

The councils of these departments, which meet annually, are not legislative, but deliberative. Their business is to hear and consider reports from the General Board of Missions

as to the work in the mission field and also reports from the different dioceses and jurisdictions of the departments as to how their mission work is carried on, their successes, failures, difficulties, encouragements, etc, and finally to propose and recommend ways and means and methods for making the missionary work and education more effective. For example, the council of the second missionary department in Buffalo, not only considered such general questions as the opportunity afforded by the present conditions in the east and in Mexico and the relation of Christian citizenship to missions, but also took up two entire sessions discussing effective methods of stimulating missionary interest and the ways and means of making the study of missions interesting and definite in the Sunday-school and thru mission study classes. Consequently, it can easily be seen how important and far reaching in its consequences a successful demonstration of the use of moving pictures in Sunday-school and mission study work might be, not only as a means of instructing church members as to what is going on in the mission field and the need for mission work, but also as an instrument in doing the mission work itself. This was amply shown and realized in the present instance.

The opportunity for demonstrating this in a practical way occured to me when I received my invitation to the council, about a week before the date of opening, and altho the time for preparation was very short and the program of the sessions already printed and distributed, I determined to make the effort and see what could be done. After consulting several members of the council, I went to Mr. John Pelzer of the Edison company, and on my telling him what I wished to do he at once offered me the loan of his best demonstrator and a complete projecting outfit and placed them at my disposal for the entire time of the council. I then rented from the educational department of the General Film Company, at the regular rates, a number of films, namely, "Holy Fires and the Easter Celebration at Jerusalem" (Kalem), "Palestine" (Kalem), "From Jerusalem to the Dead Sea" (Kalem), "Cashmere, the Chief Health Resort of India" (Edison) and "Anona's Baptism" (Pathe), and went to Buffalo which I reached Tuesday morning.

Meanwhile, Mr. Walter W. Evans, Jr., the Edison company's demonstrator, who had arrived in Buffalo the day before had found out and complied with the fire and police regulations as to the exhibiting of the pictures, and had procured the requisite asbestos booth. Before continuing, it is only fair to say that much of the success of the demonstration was due to the unflagging zeal and efforts of Mr. Evans, not only in putting up and operating his machine, but also for his many valuable suggestions, his continued presence at all sessions of the council and his unfailing readiness to answer questions and make explanations to any and all during the whole time. Last, but not least should be reckoned the entertainment which he gave to the children of the parish where the council was held, which will be referred to again later.

The rector of the parish, where the council met, proved an enthusiastic collaborator. He immediately gave his permission for the setting up of the booth and the machine in the rear of the assembly hall of the parish house, and while Mr. Evans and I put them up and made the electrical connections, which took us until midnight, he arranged with the president and secretary of the council for an opportunity for the giving of the demonstration. The president, and the secretary of the council both of whom have known and appreciated the value of the pictures for some time, were equally enthusiastic, and at the close of the first morning session, the latter announced and introduced the first running of the pictures by a short, appreciative speech.

The exhibition was begun at once by the showing of Edison's "Cashmere" followed by the three Kalem pictures, and at the close of the afternoon session was continued with "Anona's Baptism" and Edison's "Calcutta," the latter loaned for the purpose by the General Film company's exchange in Buffalo, which most courteously placed at our disposal, free of charge, not only this but also Edison's "Simla," and the children's reels that Mr. Evans used in his entertainment of the young people of the parish, on the next evening, after the council had closed, besides offering for our use in addition, any reels that we might desire from their stock. As several members of the council who had been in Palestine requested it, the Kalem reels were run a second time.

The reels were run without comment, except from the spectators, who freely expressed their opinions, all of which were favorable, and without the accompaniment of any formal address. During the running of Edison's "Cashmere" the applause and appreciative remarks were very frequent and, as the various Kalem scenes in the Holy Land appeared, several clergymen who had been there kept up a running and audible commentary that amounted almost to an impromptu lecture. In estimating the value of this testimony to the worth of the pictures we must remember that the spectators were for the most part all acquainted with each other and that the atmosphere and environment were rather those of a family entertainment than of a formal amusement. Consequently there was more freedom of expression and many remarks and discussions were overheard not only extolling the pictures but as to the various ways and methods of using them in missionary work and education.

It was this atmosphere of informality that made us omit all set speeches in connection with the running of the pictures and instead spend the time between the exhibitions in conversational discussion and exposition with everyone who might be interested. The results more than justified our expectations, as Mr. Evans and I were both of us kept busy almost all of the time during and between the sessions of the council in talking to those who were interested and wanted to know more about the subject, and we were thus able to meet more effectively the particular difficulties and needs of individuals than would have been at all possible by means of general statements and a few chosen examples, such as must have been used in a formal address.

In only one instance did we hear an adverse opinion and that came from a man who declined to view the pictures because he said they "made his eyes water." On the other hand, the interest in and the appreciation and recognition of the value of the pictures as an instrument in teaching missions and in doing mission work was practically unanimous. The discussions were confined almost entirely to ways and means of utilizing them and to the practical questions of installing and using the machines and the special problems that would arise in doing this in individual cases. The only objection raised was that at present there were not enough pictures of missionary subjects available, and that the scenics and descriptives were rather too sketchy and fragmentary to be successfully used in any extended course of teaching. We answered this objection by pointing out that there was already a fairly good collection of subjects that could be used in illustrating the manners and customs of the peoples among whom the various missions were established, and that it was probable that as soon as a sufficient demand was created for releases dealing with the missionary activities of those countries they would be supplied in the same way that the different institutional works of this country were now being produced in response to the demand of the social service associations who used them.

The making of such a series is a question that it may be well worth the while of the manufacturers to consider. The missionaries themselves would be only too glad to render every aid they could in the taking of the pictures, the interest of those whose pennies and nickels and dimes go to support the missions would be immeasurably increased by seeing the actual work for which they are paying, while the subjects themselves should certainly be fully as interesting general releases as many of the educationals we are now getting. And last, though not least, it looks very much as if this demonstration in Buffalo marks the beginning of a demand that is going to become more and more insistent and extensive every day and that will not be satisfied until it is supplied.

A NEW LUBIN SCIENTIFIC FILM.

As is well known the Lubin Company has always been foremost in promoting the cause of science, especially in the field of medicine. Lovers of the science therefore, both lay as well as professional, will be very glad to learn that the company is now turning the camera on one of the most interesting and practical topics in the province of bacteriology, namely, the work of the laboratory in Philadelphia where the various serums for the prevention and cure of different diseases are being compounded. The film will show not only the actual processes of extracting and compounding the different serums used in the prevention of smallpox, scarlet fever, spinal meningitis, rabies, etc., but it will also portray the treatment to which calves, horses and other animals are subjected before the extraction of the serum from their blood. We have not yet heard whether the film is to be one of the company's general releases or not, but we hope that it will be so, as it is the kind of a picture to be not only instructive but highly interesting as well to every one.

SHOWS PICTURES EXCLUSIVELY.

The Alhambra Theater, of St. Paul, Minn., which at one time played to vaudeville and moving pictures, canceled all vaudeville engagements and is now playing to moving pictures only. A complete change of program will be made on Sundays, Tuesdays and Thursdays. A five-piece orchestra and a pipe-organ will furnish the musical accompaniment to the pictures.

"Siegfried"

A Magnificent Three Reel Special from the German Hero Story by Ambrosio.

Siegfried is to us what Achilles was to the Greeks and almost as Aeneas to the Romans. All that is most glorious in us, except what we have taken from Christianity, Siegfried is. Things that our hearts most cherish, that most quickly excite our imaginations Siegfried stands for. And although stories of him are now no longer sung by fire sides as once they were, nearly everyone knows something about him. Wagner's operas have been sung to so many and have been described even in newspapers to so many more that the announcement of this Ambrosio special offering will surely awake anticipation in a host of spectators. People will want to see this story pictured in the freedom of the open and

Scene from "Siegfried" (Ambrosio).

against such backgrounds as European camera men can find. For, like all epics, its action transpired in the open places for the most part.

The difficulties of illustrating the Siegfried story are immense. Costumes, of course, are easy to find; they are being used in the operas. And the backgrounds offer no especial obstacle. The trouble lies in preparing the scenario and particularly in finding perfect players to set forth these ideal types. Crimhielde, its lonely heroine, was as beautiful as Helen of Troy, more beautiful, to face it squarely, than

Scene from "Siegfried" (Ambrosio).

any woman except those only who, like Eve, live wholly in poetry. No living woman would satisfy everyone in this part. To fill the male parts is somewhat easier.

In approaching the scenario problem, there are at least two methods of attacq. One is to accent the stirring action; but this probably can only be done at the expense of its poetry. The alternative is to accent the story's atmosphere. This seems the wiser way and the Ambrosio producer has followed it. He has made a spectacle, stirring on account of its bigness rather than its sweep. The result is not a torrential story of passion so much as a poetic illustration; it isn't flung at one but is quietly spread out. Spectators will remember it best for its great scenes.

The opening of the picture is an interior, the Niblung castle, ancestral home of Siegfried. We see the old king, his father at a table with many of his roughly armed retainers around him, in furry skins with iron-studded belts and corselets of hide covered with iron plates. The hero enters, salutes his father and converses with a harper who sings of Crimhilde, with whom, sight unseen, Siegfried falls in love. The following scenes show his setting out for the court of the lady's brother, Gunther, the reception, the views of the lonely Crimhilde and the taking up of the adventures which Gunther lays out for him before he can win her. Beautiful, indeed, is the scene through which the heroic Norseman, in gold-winged helmet, rides toward his first adventure, the freeing of Mime from the nymphs, another poetic picture. Finely imaginative also is the forge scene where Mime makes Siegfried's sword, with which he soon frees Brunhilde from the spell of fire.

The second act opens with the bringing of Brunhilde to Gunther. Immense interiors are the chief sets for this act and, with the almost innumerable host of players that appear, make magnificent scenes. The action in this act moves slowly. It stands on its stateliness. The time consumed in merely moving the retainers is considerable; but their marching is beautiful, and the action, what there is of it, is of tense dramatic quality. The awakening of jealousy in Brunhilde and her conspiracy with Hagen, the story's villain, find in these scenes a fitting background.

The third act, except that Crimhilde's avenging army takes very long to pass, moves speedily; it sweeps us quickly into the tragedy and the Nemesis that follows. Siegfried is slain and the two conspirators take refuge in Burgundy where Crimhilde, with an immense horde, finds them. The Burgundians are overcome and their castle burned. These are very good scenes. The vengeance of Crimhilde closes the picture.

WHERE TO GET THE BEST PICTURES.

The largest and best pictures before the world to-day are from the largest and best books. This statement precludes all argument and is a strong guide for future productions. All big and good films are from big and good books written by big and good men.

On the other side it is equally true to say that everything little, unimportant and often insignificant, has come from sources equally small and limited. There is a sense in which both kinds are required—"It takes all kinds to make a world." Nevertheless, whichever predominates, it must necessarily follow that public taste and opinion will also follow.

Happily for the public good and the all-'round elevation of the public opinion, the better and best-class pictures are in the ascendant. The success of the most recent pictures shows that educational and high-class pictures are at once the most acceptable, most popular and in turn most profitable to the makers. When we remember the books used we find them a more than sufficient guarantee for good. As in literature, so in pictures, the Bible leads. More subjects are taken from the Bible than from any other one book. Upwards of fifty different biblical pictures are now standardized in cinematography. No other book presents more than two or three subjects. The list, however, contains Bunyan's "Pilgrim's Progress," Shakespeare, Scott, Dickens and Dante abroad; while Irving, Longfellow and Beecher Stowe lead among America's authors, these names being given solely to show the type of authors whose works are receiving additional immortality through the illustrating film.

For the purpose of inspiring and encouraging the ability of the literary lights of the day, good scenarios of any subject are acceptable to all manufacturers, but they must be "good." Public taste has been most tremendously cultivated during the last twelve or eighteen months. Two years ago almost any picture was acceptable; people went to see pictures. To-day, however, the program and advertisements are scanned, and only subjects according to the standard described above are acceptable. The great changes which have occurred are only indications of the continual developments which await the progress of cinematography. The future has often been ideally and theoretically portrayed on these pages; the practical fulfilment is now being rapidly experienced, all pointing to a larger field ahead.

It is well known to all film manufacturers where to get the best picture subjects; the source and the demand are alike agreed upon; it only waits for the supply to continue more thoroughly than ever to bring the two together.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

IN a panic that was started during the progress of a picture show on Grand Street, several women were injured, fortunately none of them seriously, by being trampled upon. The affair was started by two men fighting and a hysterical woman yelling "Fire" The management of the place has been very unjustly criticised by a reader of a newspaper report of the occurrence which, it is surprising to say, had the facts of the case pretty nearly correct. The management was criticised for allowing in the place people of a class that bring about such results, but the actual occurrences were such that there was absolutely no excuse for the authorities to take any action other than seek the arrest of the men who engaged in the fight. Such occurrences may be looked for at almost any place no matter how well regulated. Some men have their hats in the ring at all times and an accidental stepping on their corns will start them going like powder touched off by a spark. What follows cannot be controlled because it is impossible to keep out the hysterically-inclined people who have no control over themselves. There is but one remedy. Inaugurate a movement to induce such people to remain away from public gatherings, and this can only be done by their immediate families.

* * *

The case referred to brings to mind a recent occurrence in a crowded picture house downtown which may convey a valuable tip. A fan attached to a side wall in the gallery suddenly blazed up, on account of a short circuit. It was not observed by the people in the lower part of the house and the operator continued the show as if nothing had happened, although the fan was located only a short distance from his booth. Murmurs, portending what has been the rule on such occasions, swept through the gallery with the first flash from the burning fan, but a shout from the special officer, "Keep order there!" had a quieting effect. Two women who had been watching the blaze speechlessly suddenly sprang to their feet. It seemed that they were trying to cry out before making a dash, which undoubtedly would have followed the next instant had not a man who was seated between them jumped to his feet and spread out his arms in such a way as to force both women back to their seats, at the same time telling them in a severe undertone, "Sit there, or I'll knock your blocks off!" His language was by no means elegant, but it was very opportune. In a few moments the blaze at the fan burned out and the show was continued to the "Good night." The incident was a remarkable one considering the character of the place and its patrons. There was but one narrow stairway leading from the crowded gallery and a disaster would certainly have followed an audible alarm. It illustrated strikingly what a couple of cool-headed men may do on such occasions. Quite in contrast with another incident witnessed: A woman on the main floor of a house fainted, having been overcome by the heat. Her friends were taking her from the seat when the usher thoughtlessly, but with good intent, exclaimed in a voice that was heard in other parts of the house, "This way out; now don't get excited!" his remarks being addressed to both the friends of the woman and curious people in nearby seats. Those seated nearer the screen, however, scented danger and there was a rush, in which a panic was barely averted. The right words and action in the right place are needed on all occasions of this kind and ushers and special officers who can act accordingly become valuable.

* * *

It would be unfair to leave subjects of this character without commending, to some extent, the operators, piano players, singers and others who are active on the scene. They perform good service when they "Keep her going," especially the operator. His position, to my mind, is very much like the wireless man when he sticks to his post on the threatened vessel. The positions and chances are probably not identical in point of true heroism, but the aims and ends are none the less praiseworthy.

* * *

Speaking of operators recalls a comment made on a recent statement in this column that few operators make successful managers. It has been my privilege to have intimate dealings with a large number of operator-managers and the statement was based upon that experience. Some operators met with proved excellent managers, but almost invariably they were men who had experience in the show business before they took up operating projecting machines. Several of these men have since given up operating altogether and hold responsible positions with leading Broadway houses, traveling companies and prominent theaters in other large cities. They were but a handful of scores of men I met and dealt with. The less fortunate were intelligent and possessed business ability, but they lacked some of the essential qualities that brought success to the others. Take one of them as a sample. His case will bring out the point. He was one of the best operators I ever met: qualified to the letter in every branch and remarkably resourceful. He would give results when it seemed conditions made it absolutely impossible to attain them. He was known to jump into towns where only trolley juice was at his disposal and give good results, although obliged to run his wires through barrels of water and resorting to other emergencies on short notice, even to climbing a pole and repairing a transformer that had been put out of commission by a thunder storm. He was under a manager then and it was one of the best picture shows on the road. Deciding to have his own show, after several years' experience with the one just referred to, he started from New York with an assistant manager and first-class outfit and operator. His program consisted of the greatest collection of pictures known to that time. It was the cream of foreign and domestic make. Everything was planned for success and he went over the leading circuits with flying colors. Eventually differences arose that caused the assistant manager to retire and the manager assumed full charge of the show with most unsatisfactory results. He was an able man as an operator, but he did not carry his power of resource with him as a manager, and his lack of tact and foresight made him unpopular with the circuits.

* * *

Some of the exhibitors are complaining that the political campaign has put a dent in their box office receipts. Cheer up, old pals! It was always thus in political campaigns, especially presidential contests. The candidates will soon stop running and then the cash boxes will take on a healthy complexion again. Meantime take consolation in the knowledge that the big fish are not taking the business from you. The prices of the Century Theater that ranged from $50 to $2.50 have been cut down to $25 to $1.50, although the attraction at the house is declared by a famous critic to be "superior to anything of the kind I ever saw." Mr. Tyler, the lessee of the house, says "It looks very much as if the increased cost of living were exercising a very big influence in theatrical affairs. As the regular prices of the picture houses are in accordance with the spirit of the times and the programs meet the requirements and tastes of the amusement public the exhibitors should not lose heart over a temporary drop in receipts.

* * *

I had the pleasure of meeting Mr. Nicholas Power, of the Nicholas Power Company, the other day. His appearance indicates that his recent trip to Europe was a very enjoyable one. His twinkling eyes, rosy cheeks and the well-trimmed beard, that allows enough of his genial smile to be seen to make one feel all the cordiality extended, create a desire to have frequent meetings with him. He is one of the most unchangeable men in the business. The greeting to old friends is given as heartily as in the days—well, before he became a magnate. Mr. Power says he was surprised to find in distant Russia such an extended use of American films and machines. By the way, the N. Power Company will soon put a new machine on the market. It is claimed it will be perfect in every detail.

* * *

The fire marshal of New York State has recommended public school courses in fire prevention. The New York World says they might prove interesting to the boy pupils, but says there is a tendency to teach school children too many things. It thinks fire-drills sufficient. Motion pictures would fill the bill to a nicety. The course in film shape would be still more interesting, both to boys and girls, and the same end could be attained by weekly or semi-weekly exhibitions without imposing additional mental work upon the pupils. Couple with the fire marshal's suggestion those of Prof. Heger, of Brussels, for the establishment of cinematographic demonstrations before classes. He has proved the utility of the cinematograph in the teaching of the sciences, especially in displaying, on a large scale, things otherwise observable only under a microscope, that a central cinematograph institute is contemplated. We should be up with the times and no more practical and important subject than the prevention and handling of fires can be selected for a start.

Next month several educational films, accompanied by lectures of teachers, will be exhibited before the principals of the public schools of Berlin. Any American firms which intend to have their films shown before the principals' convention may communicate with Dr. Wolter, in care of the Erste Internationale Film-Zeitung.

Music for the Picture

BY CLARENCE E. SINN

FROM "T. B.," Walla Walla, Wash.—"The only objection I have to find with the music for the picture department is that more musicians do not contribute. Most of us have different opinions as to how pictures should be played and it does us good to know what others think. In my opinion, a person is obliged to be able to improvise in order to be a real success in our profession, and furthermore I think that by hard study improvising may be acquired. If a musician has a fair idea of harmony and musical form and is acquainted with the popular grand operas and composers he can imitate them to a certain extent, even if he has no originality. Playing for the pictures is certainly an art entirely by itself and those who can improvise naturally are fortunate. If you have room for this I will write more next time."

This department welcomes the different opinions of the many engaged in playing to the pictures. It is through comparing the experience of others with our own that we grow—by assimilating other ideas that we develop; one must be self-opinionated, indeed, who can not learn something of value from another's methods, even if he does not always agree with them. The editor of this department does not agree with the contributors who maintain that a picture player "must be born and cannot be made." It is conceded, of course, that one must have a certain amount of talent to succeed in anything; also that playing a musical instrument is largely mechanical. But a talent must be trained along certain accepted lines to produce the best results and this training is also mechanical. Webster defines art as "the disposition or modification of things by human skill to answer the purpose intended: a system of rules serving to facilitate the performance of certain actions—skill, dexterity, or the power of performing certain actions, acquired by experience, study or observation."

Playing for the pictures is an art—acquired by experience, study and observation, to be obtained only in actual work before the screen. They who cannot improvise must memorize, but most players can improvise to some extent, even if it is nothing more than a succession of chords connecting one number to the next. One does not need to be a great composer to improvise passably for the picture, and as our correspondent says, "a fair knowledge of harmony and musical form, together with an acquaintance with popular grand operas and composers," he can at least imitate them.

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Manager W. Giebig, Crystal Amusement Co., Houston, Texas, writes: "Our Mr. Arthur Lange, pianist (performing on the 'Choralcello'), submits the enclosed program, which he used for Thanhouser's 'Undine.' The program for 'Lucille,' as submitted by Mr. Charles Offenberg in MOVING PICTURE WORLD, September 30th, is identical with one used by Mr. Lange."

MUSICAL PROGRAM FOR "UNDINE."

(Arranged by Mr. Arthur Lange, Crystal Theater, Houston, Tex.)

PART I.

1. Water Nymph (Nevin); as Undine and maidens swim about rocks.
2. Salut de Amour (Elgar). Undine watches the lovers.
3. Falling Waters (Truax). Spirit of the Brook.
4. Neutral Waltz. As she meets her foster father at sunset.
5. Le Secret (Gautier). As knight wagers with Lady Berthalda.
6. Ghost Dance. As Huldbrand sets out.
7. Ah! So Pure (Martha). "For Many Days the Knight Lingers."
8. Liebestraum (Liszt). The consent is granted.
9. Laces and Graces (Bratton). As Huldbrand leads Undine to the castle.

PART II.

1. Bridal Chorus (Lohengrin). The happy pair proceed to their home.
2. The Fountain (Bohm). Spirit of the Brook rises to bless them.
3. Charme d'Amour (Kendall). Lady Berthalda lavishes her attentions on Huldbrand.
4. Agitato. Spirit of the Brook in a rage.
5. Waltz Lento. In a great boat Undine, Berthalda and Huldbrand set out.
6. Plaintive, until Undine returns to Old Neptune.
7. "My Heart at Thy Sweet Voice" (Saint Saens). Betrothal of Berthalda and Huldbrand.
8. Morning Mood (Grieg). Undine prepares for a journey.
9. Spring Song (Mendelssohn). In the rose garden.
10. Wedding March (Mendelssohn). Marriage procession; wedding of Huldbrand and Berthalda.
11. Largo (Handel). As Huldbrand falls dead.
12. Funeral dirge (Chopin). Procession carries Huldbrand to tomb.
13. Consolation (plaintive), till end of picture.

Mr. Lange has given us a fine program for this beautiful picture, and well worth careful examination. Am sorry I did not receive it sooner, but hope Mr. Lange will favor us again in the near future.

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A Program for "As You Like It."

From H. R. Seeman, leader of orchestra, Lafayette Theater, New Orleans, La., comes the following:

"I enclose a synopsis of my musical program for the Vitagraph release, 'As You Like It.' The management spared no expense in making this the biggest feature in the history of the photodrama here. Securing from nearby woods trees, palms, leaves and shrubbery, etc., we decorated the stage to represent the Forest of Arden, moving the orchestra upon the stage, the orchestra pit being deserted for palms and beautiful flowers of all descriptions, this move proving very effective. Chimes were used as a signal for curtain which rises, showing the two principal characters, Rosalind and Orlando, with an appropriate recitation from Shakespeare, accompanied by Mendelssohn's 'Spring-Song.' This was followed by picture without title.

"I opened with selection from "Maritana," using the first and second movements *maestoso* and andante for death scene, continuing selection until title for wrestling match: 'Contest Starts.' Then into vivace movement until Orlando throws wrestler, taking up selection again at allegretto movement until finish, then 'Idilio' (by Theo. Lack), until title: 'The Jester Agrees to Go as Escort'; then 'Sizilietta' (by F. V. Blon), until title for recitation of 'Seven Ages'; then 'Swan' (by Saint-Saens), until over. Then 'Sous la Feuillee' (Under the Leaves), by F. Thome, until title, 'Orlando Who Has Never Forgiven Rosalind'; then Mendelssohn's Spring Song, until title, 'By Two O'clock I Will Be with Thee Again'; then 'A la Bien Aimee' (by Edouard Shutt), stopping at title, 'Orlando Saves the Life of His Brother'; then Agitato No. 13, from dramatic music series, by Theo. Bendix; then 'A la Bien Aimee,' again until title, 'Phoebe's Letter Is Delivered'; then 'Serenade Les Millions d'Arlequin' (R. Drigo), until title, 'Rosalind Teaches Orlando How to Make Love'; 'Humoresque,' by Dvorak until title, 'Rosalind Obtains Permission to Give Her Hand'; then 'Pan,' pastorale (by Godard), until 'Prepared to Make the Duke'; then 'Joy of Living' (Nicolo Celega), until Duke joins hands of Rosalind and Orlando; then 'Wedding March' (Lohengrin), short, into 'Joy of Living'; again until title, 'Duke Frederick Recalls His Brother, etc.'; then grand march from 'Aida,' till finish of picture. The screen arising immediately upon a beautiful set tableau with five characters.

"Of the Vitagraph Company's musical suggestions I find that few are in keeping with the action of the picture and several numbers they mention are altogether too modern—such as 'My Hero' (from Chocolate Soldier) and a few other numbers recently made popular. The overture 'William Tell' cannot be used in any part of the picture. Names of several members like 'Wanderers' Song' (Schubert), 'Long Weary Day,' etc., are appropriate, but the scenes are too short to do justice to them, as the rhythm is not in keeping with the changes. I believe where one has a chance to use good numbers it is an injustice to the music as well as the picture to stop and play a strain of a song for a scene that lasts about 60 seconds. Any one familiar with 'Idilio,' 'Humoresque,' 'Drigo's Serenade,' 'A la Bien Aimee,' 'Swan,' 'Pan Pastorale,' and Blon's 'Sizilietta' can readily imagine them being suited to Arden and Arcadia scenes, and is sure to hold the attention of his listeners."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

The Monte Cristo Sheets.

THE Selig Company sends out material for Monte Cristo with the usual Selig-Twist thoroughness, and the material cannot but be helpful to the manager, but we would like to suggest to Mr. Twist that the next time he prepares the campaign for the big stuff that the Diamond-S is famous for, that he mortise the advertising layout cuts so that the name of the theater may be set inside the border and not below it. We like the thoroughness with which the campaign is prepared for the manager and we think it materially helps the exchange as well as the manager since no live manager will let Monte Cristo or any other Selig get by him when he has the ready made advertising to his hand. We think that other manufacturers on both sides of the license fence could profit by a study of these special envelopes that come from the House of Selig in advance of the big release. Most companies contribute some material, but no other house makes its preparations with the same thoroughness nor gauges the exhibitors' wants so exactly.

From a popular point of view Monte Cristo is a more important release than the Coming of Columbus, though the papers will not use the material as freely, and so there is no full page mat such as was prepared for the discovery film. Otherwise the set is as complete and supplies all the material that the exhibitor can need.

Have you told the local librarians that the subject is coming? It may interest them, since all live libraries are eager to push the distribution of good literature, and most of them will permit the manager to post a neat card calling attention to the subject.

Wish It Was Here.

B. Nichols, of the M. P. Sales Co., London, sends us some copies of the London Evening News, in which some two or three columns in each are devoted to the pictures. There is an elaborate story for Miss Gene Gauntier on "From the Manger to the Cross," and items for Kalem and other Nichols brands as well as material from the other companies.

Did you ever try to interest your local editor in running a column on Saturday or Sunday? Perhaps there are others in town who will also benefit. Get them to help agitate the question and if they won't, figure it out that even if they do get some of the benefit you'll get enough for yourself to make it worth your while. Be something more than the man who opens and shuts the door of a picture theater. If there is something doing in your town, declare in. If there is nothing—start something. If every picture theater manager did his share of the work we would have the photoplay level with the dramatic theater inside of a year. No matter how much you may help the other fellow think only of the good you will be doing your own house. Keep after the papers, the ministers, the teachers, and the welfare of the people. There is not a week that something is not issued that will interest one of these four classes. Is it brought to their attention? If it isn't make it YOUR duty and they'll come to regard you as the motion picture authority of your town, while the other chap oversleeps. The picture business in your town is what you make it. Make it good.

Got Out Their Own Sheet.

What is truly advertising for exhibitors comes from Dallas, Texas, where the Consolidated Film and Supply Company got out a special sheet each day of the recent convention in that city of the Texas Exhibitors' League. It's a bit noisy in tone, but it is lively and readable, and there is more exhibitor than exchange in the columns, which is not always the case in these issues. The Consolidated realized that the best thing to do was to play to the exhibitor and contented itself with a minimum of advertising and a maximum of effect. It takes a little nerve to keep yourself out of your own paper—but it pays.

Still at Stories.

The Princess Theater, Provo, Utah, seems to find that it pays to run a story in the daily paper and goes to some pains to supply the local sheet with material from the Motion Picture Story Magazine. In the last issue they got a front page cut and almost a page of reading matter to back up a quarter page advertisement. Where the paper runs a daily or weekly story there is no reason why you cannot get the sheet to run the story of some film you are going to have. It will be good advertising for you and at the same time it helps the paper along. Take the proposition to your editor, if you live in a small town, and see what he thinks of it. We think that if you send a couple of stamps to the Provo Herald, asking for a back number with one of the stories in, you'll have something to show your editor that will be convincing.

Wants a Program.

Walter H. Brooks, of the Pastime Theater, Canton, Pa., writes that he is going to open a new house and asks for suggestions as to a suitable program. He regularly runs two reels of licensed stuff, but wants to spread a little for the new theater, which has a capacity of 350 against 200 in the old, and thinks that he can swell the program a little. He adds that Indian subjects are not popular and that the audience is able to appreciate the best. Mr. Brooks doesn't say very clearly whether he means a regular program for the new house or that for the opening night, so we'll answer both questions.

For a formal opening we think we would get one of the three reel specials even if it took off the profits for a week. The main thing in a new house is to get the old people coming to the new location and to coax others in. This can best be done with some special feature liberally boomed. Monte Cristo is a good new offering and there is a lot of press matter to be had that will help, but almost any of the specials listed by the General Film Company will make good. If the bank account can stand the strain we think we would whoop things up to the limit and have a whole week of special features. We certainly would have a special for the opening night, and we would make a lot of noise the week beforehand. We would have a small celebration at the old house the last night with Auld Lang Syne for a playout number, and then a bigger celebration for the opening of the new place with a three or four-piece band and all the trimmings with the editor of the local papers, the town dignitaries, and others in conspicuous seats, and the special film.

For a regular program we would have two subjects as up-to-date as we could afford, and a commercial. Note down the big things you do not get at the time of issue, and ask the exchange for them, paying slightly more than the commercial price to get them early. If you plan your campaign properly your commercials will sometimes be more of a feature than the new runs, for you can make a better selection.

A Pocket Card.

Mr. Brooks also sends a three-day program on a 3 by 5¼ card with rounded edges and writes that he finds that these are more likely to be preserved than a more bulky publication since it can go into the vest pocket. The back of the card is taken by a confectioner and this cuts the cost. The card covers only three days and is issued twice a week.

From the card we note that Mr. Brooks gets films about four months old, so it would seem that he uses all commercial. We think at least one reel should be not older than thirty days.

He also wants to know if the Pathe Weekly issued abroad is the same as that is distributed here. It is not. The Pathe Weekly is like a newspaper. Each country covers its territory and sends negatives to the other branches. The editor makes up his length as a newspaper editor makes up his columns with the most interesting of the foreign stuff, but with a majority of local happenings. Much of the material seen in the American Pathe Weekly is used abroad, but no two countries use precisely the same layout. In Europe only the biggest of the American scenes are used, as in America only the more important foreign events are "covered."

That Fool Censorship Again.

Here is a letter that sooner or later every exhibitor in a medium sized town is tempted to write. It comes from the local manager of an important circuit in a western town, the name of which, for obvious reasons, is withheld. The manager writes:

> The usual is happening here in this community ———— CENSORSHIP.
>
> Could you rush me a little of your "dope" that you have suggested from time to time?
>
> I am not kicking about any pictures that might happen to go close to the line, for every once in awhile I have enough sense to keep a picture that is apt to shock, locked up in a drawer. As for immoral pictures there aren't any, as you and I know, but that is not the point.
>
> They are trying to "put over" the "Murder, suicide, robbery, hold-up, stabbing, assaulting, clubbing, or beating of any human being" clause.
>
> If you would wish to send me any suggestions they will be most greatefully accepted.
>
> As far as this theater is concerned, we have this town by the ears, as it were. Ministers, school teachers, and professional men would rather come here than to any vaudeville or musical comedy trash that appears at the other theaters. I have sent you from time to time clippings showing how I have handled the newspapers; the Board of Education has received invitations from me for free performances for special children's pictures; I have run educational contests for Cinderella and Columbus; some time ago I prepared a pamphlet showing that I had run 181 educational subjects in ten months; just two weeks ago I received a letter from the very society that is furthering this movement commenting upon the excellency of our pictures—in short, this city has been hammered into submission, lifted from the "slough of despond" into which pictures had fallen before our advent into the field here, but, these self-appointed and constituted censorship committees are a nuisance, as you know. These "robbery," etc., clauses can become mighty detrimental.

The Waiting Game.

There is not very much that can be done for a time. This craze on the part of self-elected moralists to reform something is like a disease. It is infectious, and it must run its course. The more virulent the fever the quicker the cure, but there is bound to be a lot of trouble made and much money lost.

Very probably some house ran a picture that won the condemnation of some member of the reform society. Straightaway he decides that all pictures must be censored, and his fellow fanatics are with him from the jump. Drastic ordinances are enacted, and for a time enforced, but in the

long run public opinion wins out, and the best thing to do is to appeal to the public's sense of fairness. When the exhibitors are fully organized and prepared to meet unitedly such invasions the campaigns will be shorter and more effective, but even without concerted work much can be done. Work through the papers and on the screen. Make personal appeals to men and women of influence. Conduct a campaign of education and take it into the church and schools. Do not lose your temper and become vituperative. Leave that to the others and maintain a dignity and calm that will be in contrast with the frenzied statements of the self-elected moralists. Where it can be done effectively ridicule is a powerful weapon. Twenty-five years ago when the first cigarette pictures of actresses came out the good people of the District of Columbia secured the passage of a law prohibiting the display of any of these pictures in which the actresses were not fully clad. One tobacconist on Pennsylvania Avenue draped all of his photographs in neat tissue paper skirts and raised a laugh that caused the law to be forgotten.

If They Only Knew.

If these people really knew about motion pictures they would not demand a sweeping censorship, but the trouble is that most generally they know little or nothing about pictures, and so they include the entire industry in a sweeping denunciation because some one subject offends.

Educate the general public. If a picture comes under the ban for what seems to be a foolish reason (and we know one picture that was thrown out not because of the murder it showed, but because a little child was struck once by the villain) take the matter to the papers. The reformers do not advertise. You do. Do not advocate the abolition of the censorship, but advocate intelligent censorship and then get the papers to take up the idiotic rulings that are certain to be made. Publish a description of the story and tell what was cut, and why. Here is where humor may be employed with effect. You will win the sympathy of the public from the start and in no time at all you will have the censorship laughed down.

If you have a picture withdrawn advertise the fact on the screen in a neatly worded slide. Tell just why, and leave the rest to the public. Use your best endeavor to get the pictures taken up by the schools. Offer your machine and operator and a suitable reel to some open-minded minister for Sunday services. Make your fight at every point and you'll have the censorship killed so dead that the corpse will never come to life again. Then watch your programs for the stuff that now and then will get past the national board. Most manufacturers are now more careful than the censorship, but now and then a picture like "The Battleground" will get out that hurts the entire business.

Getting Them Excited.

J. Howard Newell, of the Idle Hour, Bloomfield, Iowa, sends in a four-page folder in blue ink that he is giving to his patrons. The front is merely an H crossed by an I made from two-point rule (a pretty piece of lock-up, by the way). The back page merely announces "Photoplays." The second page is blank and the third page carries this:

Too Bad We Can't Let You In On the Secret Yet.

But It's So Good That You Will Relish It All the More When We Spread the Glad Tidings.

Within the next two weeks we are going to make an announcement that will set you wild with enthusiasm and will convince you that the IDLE HOUR theater means progressiveness in the Photo Play accessories.

The answer is that they are going to put in new chairs and new seats, but before this is made public there will be sufficient speculation as to the reason for the announcement to get the town by the ears. If you've something to make good with it is a good plan to get your people interested in a mystery now and then. Anything that makes the right sort of talk makes good.

Hints from Winstock.

Melvin G. Winstock, of the People's Amusement Company, Portland, Ore., has been busy with other things of late, but he has found time to slip over some hints. These are they:

We have offered our suburban theaters for the use of the public, civic, and municipal bodies to use them from ten to twelve for neighborhood purposes, and arrangements are being made on the part of the local societies to make good use of the offer.

We are also attempting to help the Baby Home here in the following manner: Saturday, October 10th, is RED PENCIL DAY, when they sell pencils at 10 cents each to help the baby home. We are running slides in our different theaters advertising this, and are permitting distinguished people to come into our theaters and give a two or three minute talk on the support of this great local charity. On the list are the governor, senators, legislators, and other citizens of prominence. Of course this does not directly put any money in our pockets, but it helps to establish the fact that we are a local institution and in the creation of a public sentiment in our favor, it cannot help doing some good.

We have also formed the habit of occasionally inviting either the Rotary, Ad, Press, Commercial, or Royal Rosarian clubs to a private exhibition of big special features as they come along. To-day, Monday the 7th, we have the Press Club to witness a private exhibition of "Custer's Last Fight." After the last performance about 10:30, at the Star Theater, we will run off "Custer's Last Fight," then serve refreshments consisting of sandwiches, cigars, etc. We find that this does us no harm, we get some publicity in the newspapers without paying for it, and if the picture is good, it sends out from 150 to 200 people talking about it, which is worth something.

Get them talking.

If you have followed the various Winstock hints you will note the one feature of them all. He does not spend his time with prize contests or stuff like that. He gets up ideas that will bring a lot of people to the theater and send them away talking about the house. That's the essence of good press work. A prize contest will interest, but few can win the prizes. Invite a club to the theater for some special event or help out a local enterprise and they will all talk. That's the way to get business.

On His Back.

We are afraid that Frank Montgomery is sleeping on his back, for he sends us a page from the Jacksonville Metropolis, in which it is stated that he has formed alliances with New York, Chicago, Boston, Paris, Rome and London, and will offer photoplays in his houses before they are seen elsewhere. We never heard of Boston as a producing center, and when we get down to Jacksonville in a couple of weeks we are going to make him prove it. It's the first time we ever had the chance to throw a brick at Mr. Montgomery, and we enjoy the novelty, but we think it's straining the probabilities a bit to announce Jacksonville as the starting point for films—and Boston.

Another Silas Wegg.

A. Powell, of the May Theater, Chicago, drops into poetry in his slide work and sends in a couple of his recent effusions. One was designed to quiet some boys who whistled, and Mr. Powell writes that after the slide the boys were quiet. It's our private opinion they were trying to make "no-moe" rhyme with "dodo," and were too busy thinking to whistle. It runs like this:

There once was a whistling hobo,
His "Hobo Frats" nicknamed him Do-Do;
This made him sad,
Then he got mad
And swore he'd whistle no-moe.

Rather better is one advertising Alkali Ike. It scans and rhymes rather better:

Look! See! Notice!
Sunday, Oct. 13th.
ALKALI IKE plays the DEVIL.
A Feature Comedy. The Best Ever.
He'll cause
The blind to hear, the lame to talk,
The deaf to see and the dumb to walk;
He'll cure for you all ails and ills,
Without Doc. Quackem's bitter pills;
The MAY will ring and roar with laughter,
That will be heard for days thereafter.

No one will ever journey to Chicago to hang laurel wreaths on Mr. Powell, but he gets the business in because, bad as it is, he gets the people talking about his poetry. Anything that gets them talking brings them in.

More of the Same.

And here is more Alfredaustin from Tally's Theater, Los Angeles; one of those Tallygrams that cannot help but make business. Give attentive ear and listen

Poetry? ? ?
By the Editor.
Breathes there a man in this big town,
Who never yet has hied him down
To Tally's?

Whose heart has ne'er within him yearned,
As down Broadway his footsteps turned,
For Tally's?

If such there be, please let us know,
We'll send him a ticket to the show,
For few and scarce they are,
By Gollies,
Who haven't seen the show
At Tally's.

—Sey.

No, we don't like the last two lines either, but we had to have a word to rhyme with Tally's. If any bright party has a better word, send it in. A pair of loge seats for the best answer.

From China.

The Arcade Theater, Tien Tsin, said by a recent Consular report to be about the only permanent picture theater in North China, recently had the Oxford-Cambridge boat race and the Olympic games. For the latter they issued a twelve-page booklet giving the full story of the events and records, a sort of diary of the contests covering the full two weeks with an account of the origin of the Marathon on the back page. This was locally printed and probably most of the copies have been kept for future record. Only the front page advertises the date of showing, the rest being purely descriptive matter.

For the boat race an eight-page folder gives the London Telegraph's report of the race, the names and weights of the two crews, and an insert with five cuts in half tone, the cover carrying a line cut showing a map of the course and the upsets. This line cut was repeated in a large sheet with just a couple of the most exciting paragraphs, which break off with a reference to the booklet and the film. It is good, clean cut advertising of a sort that would not discredit a house with greater facilities at its command.

Another subject, this time a Milano drama, is advertised on what seems to be their usual form, a four page folder in red and black on a cream paper with a cut insert. This insert idea might be used with profit by some of our American exhibitors, since it permits the use of a coated paper for the half-tones and a rougher paper for the type forms. The insert is fastened in with a single wire stitch or staple.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Market Notes.

ALTHOUGH it was lately decreed that all scripts for Universal should be sent to 1 Union Square, we note the following request from Richard Willis, who is photoplay editor for the Los Angeles sections of the Universal:

> Mr. James Dayton and the writer would appreciate it if you would make it very clear in your department that we DO require good Western photoplays; Western comedies and dramas, cowboy and Indian subjects. The comedies should be split and full reels, the others in one and two reels.
>
> These should be sent to the Scenario Department, Pacific Coast Studios, Universal Manufacturing Co., Hollywood, Cal. We will pay good prices for acceptable stuff and will give our decisions promptly.

And from Richard V. Spencer, who has just gotten back home from his Eastern trip, we note:

> Since returning, I have learned that our market conditions have undergone a few changes. I have had a long talk with Mr. Ince, who is now General Western Manager of the New York Motion Picture Company, and he informs me that the Bison 101 pictures will be two and three-reel pictures exclusively in the future. We are not now producing any of the single reel type of Western stories.
>
> I suppose you noticed our ad in last week's WORLD, in which the firm quoted a *minimum* price of $50 for two-reel stories. This is no press agent yarn, but is backed by the authority of Mr. Ince and the other members of the firm. I am sure that this will be good news to the free lance and contract writers, and if they can deliver the goods, they will find a splendid market with us, as we now have two companies and four directors working on two-reel stories.

Since the letter was written the Bison-101 title has been abandoned as one of the clauses of the settlement between the Universal and the New York Motion Picture Company, but otherwise the information is still good. For Bison read Kaybee and you are up to date.

Pathe Freres ask writers to put their names and addresses on a separate sheet of paper and not on the synopsis sheet or plot of action. This sheet may be placed before the script or as an added page, but the note states that compliance with this request will reduce the time required for passing on a script.

Pop Hoadley is doing scripts for Powers and Champion, and the pretty typist is the photoplay editress for Universal as this is written, but with Hoadley and Bennie Schulberg in the same room we think she will make a better record than Hal Reid did, and she is not addicted to the pleasant habit of marking up scripts.

For San Diego Playwrights.

Photoplaywriters in San Diego who want to get together to talk over photoplays will please send in their names to this writer. They will be supplied with the address of an author who desires to start a photoplay circle in that city.

If You've Been Stung.

If you are among those who sent money to a Middle West concern that for a time liberally advertised its many industries, and they took your money and gave nothing in return, do not bother the courteous postmaster, who has been kept busy replying to complaints. Write to the Chief Inspector, Post Office Department, Washington, D. C., stating your case clearly and if possible sending a copy of the publication containing the advertisement that led you to part with your cash. If your money was sent by mail it lies within the province of the post office inspectors, but if the investment was induced by some advertisement in a publication circulated through the mails it gives the office a double club, since then the company used the mails for fraudulent purposes. It looks as though the concern would be put out of business on a criminal charge.

We Seek Instruction.

A New York school states that there are more than thirty film manufacturers who want more plots than they are able to secure. We will listen with attentive interest if they will tell of the thirty, providing that the thirty are so badly in need of scripts that they are willing to pay for them. It's got us guessing.

Going to Enlarge.

The November or December issue of the Photoplay Author will be doubled in size and the subscription price will be raised to one dollar. C. B. Hoadley will probably contribute a series if negotiations to that end now pending go through.

Once More.

Most of our readers have read it before, but several correspondents want to know how to use poems and other standard works. In the first place there is not much use in adapting poems for studio use since the studio has the same rights to the idea as the free lance and the studio man knows what the studio wants—which is more than the outsider does. But if you want to use a poem first find out if it is copyrighted. If it has been copyrighted find out if the copyright is still alive. If it is (and it may be that it is still copyrighted though the date on your copy suggests that the copyright has expired) get in touch with the owner of the copyright and make your deal if you can. Mostly you will have your trouble for your pains.

As we have said before the studio can supply the technique. From you it asks only new ideas and only the best of your new ideas.

No Wonder.

The other week we advertised a script that had gone by mistake to another player. Very promptly comes a letter from the owner. He signs his name, but the letter is written on the paper of a railroad company and the name of the town and the state has not been filled in, nor does the envelope give any clue since the postmark indicates that it was mailed on the train. If the author wrote the holder of the script we would suggest that he write again and give an address. Never let a letter, postal card or manuscript go out that does not contain your name and address in full and so plainly written that there can be no mistake. An author whose address is merely along the line of the Lake Shore and Michigan Southern doesn't stand much chance of getting scripts or checks, but it is not probable that with such slovenly methods of working he ever gets checks. You can get a rubber stamp for thirty or forty cents that will save you all sorts of trouble.

The Vitagraph Editress.

Most photoplay writers have sent in scripts to the Vitagraph. Most of them have sent a lot more than one. Here is a picture of the giver of life and death out in the Greenville section. Now aren't you sorry you said things when that best script you ever wrote came back after staying in the office less than twenty-four hours? You were positive that no one could have read the story in so short a time where other offices take from four to ten weeks and you knew perfectly well that if anyone with intelligence had seen it it would have stuck, so you blistered the atmosphere and

Mrs. Beta Breuil.

possibly you are still sore. Your script was read and read with care, but Mrs. Beta Breuil agrees with George Horace Lorimer that it is just as easy to keep abreast of your work as to stay four weeks behind and so the scripts that stand no chance of acceptance are returned with a promptness that is gratifying to those who know and the businesslike author takes first chance on Vitagraph because he knows that it will delay him so little in case the script does not find favor. Long practice and close study enable Mrs. Breuil to tell quickly if a script has a chance of acceptance, and if it has not she does not hold it a few weeks because she never worked out a system. It is not that the script has not been read, but that it has been read at once that no injustice may be done the author through delay. Now look at the picture again and utter your apology if you owe one.

Working Methods.

Here is another contribution on methods of work. It comes from Sydney S. Booth (not the photoplayer of that name) who writes that he has changed his mind abut destroying scripts that do not sell the first time out as he wrote he did a few weeks ago. Mr. Booth, it seems to us, is headed on the right track in that he matures the idea before he commits it to the mails, but his method of work is rather unusual. He says:

> In to-day's issue you ask a question, "How do you think?" It must be interesting to know all the different ways one has of working out a plot. Perhaps my way is the most usual one, or again it may be most unusual. This is what I do. I always go to the picture show in the evening and while there I study the plays from every angle. This was hard at first because my subjective mind was not trained to follow the different points as quickly as the pictures were reeled off. I get mighty tired sometimes of seeing the films but I invariably get recreation out of them for I know that I cannot write comic plays so I just sit and enjoy those without any regard, particularly, to the technique. After I leave the theater I always *walk* home, quietly, thinking about what I have seen. Invariably some glimmering of an idea will come to me spontaneously, usually in the form of some absurd title and this I proceed to masticate. Perhaps by the time I have arrived home something may have come of it. Then I sit down to my machine and hammer out a rough synopsis. Then I go to bed at once and lie there for a couple of hours in the dark and think. When I consider I have gotten the play into something like shape as to arrangement of scenes, etc., I get up and sit down to my machine again and work out the headings of the continuity and titles. Then I go to bed and to sleep, and I have not lost any sleep because I went to bed early. I have now in my possession matter that is fairly well co-ordinated and I let it simmer, sub-consciously, until I can get around to it again. I have lost nothing because I have it in black and white and have at the same time a greater grasp of my subject. Then I write it and send it in. Of course they come back, but I go on plugging and am slowly getting the thin edge of the wedge into the game. I have had one accepted, my seventh script, and have some under consideration, which look as though they may be accepted. I have only been writing since July and have only written eighteen in that time but I am getting there by degrees and am learning all the time. I think I have been very lucky to get in so early when most seem to take a year or two to put even one over.

More Terminology.

Here are a couple of small points we should like to see taken up as a part of the general plan for putting the pictures on their proper plane.

Use "part" instead of reel in multiple reel stories, as a "two-part" or "three-part."

"Picture" in place of film.

Not very important perhaps, but still helpful in eliminating the old atmosphere of cheapness and bringing the photoplay into its own.

Testimony.

"I would not have accepted any of them had I been the photoplay editor," writes a Louisville newspaper man. "That's what I admitted to myself (and told a few friends), after my first three photoplays had been returned by several leading film manufacturers. Of course I did not think that about them when they were mailed. If I had they would not have been sent out. I have not sold a single photoplay, but have been encouraged by the fact that I discovered in all I have written but one (the last), defects that even I (the author) can now realize would have prevented their sale. I say I was encouraged because I believe that this sort of experience will enable me to avoid perpetrating similar defects in others.

"As a newspaper man I have edited what many other men have written and I have had to use the blue pencil frequently on my own stuff. Each kind of editing helped me, so I want to state that (after learning the technique of the photoplay), I think one of the most helpful things for the beginner is for him to edit mercilessly his own photoplays—as much as possible before submission, and after rejection just as much more, unless he arrives at that stage where he can see that they simply will not do at all.

"The past summer a friend of mine sold four photoplays, one of which was a four-reel feature. He is not a newspaper man, an actor, a dramatic critic, a playwright of wide experience, a short story writer, a novelist nor a man with a pull with anybody connected with any of the film makers. He is an insurance man. He is observant, a thinker who makes his mind work for him, and is possessed of an acute sense of the dramatic. He told me the story of the feature. I know why it sold. It was the kind of story that tells itself."

Meeting the market.

Here is a bit of sage advice from David Morrison, who is a welcome visitor to these columns because he writes sanely. He says:

> I always find it a good rule not to malign the editors for the scripts they do not buy, but thank them for the scripts they do buy. What little success I have achieved, if twelve accepted out of thirty written be so called, is mine through the habit of studying the market and sticking at it. My one ambition now is to write a real scenario, one of those $100 brand. It may take long and it may take longer, but I'm going to try, not the proverbial three times, but three hundred and three, if that many be necessary.

Please note that he sells scripts because he studies the market and tries to give the editor what the editor wants. If more would study the wants of the editors instead of regarding any old thing they write (and all too often they *are* old things) there would be fewer complaints.

Libel.

In the October Photoplay Author, William Lord Wright states that "Successful photoplaywrights such as Sargent, Reid, Warren, Vinton, Hoadley, Plimpton and other top-notchers are emotional. Most of them are former thespians."

So far as we are concerned this is a libel, though we shall not sue Mr. Letendre, nor yet Mr. Wright. We believe that Mr. Plimpton's interest in theatricals was that of an amateur, the stage manager of a fashionable dramatic club. Mr. Hoadley, like this writer, is a newspaper man. Mr. Reid is a dramatist rather than a photoplay writer and this leaves Mr. Vinton and Giles R. Warren to carry out the statement. The only time we ever offended was going on at a dime museum one amateur night (when there were amateurs on amateur night), and this was done for the sake of the newspaper story there was in it. We do not recall that anyone praised us as a great emotional actor, though there was a wealth of criticism showered upon us about that time.

Not many actors can write good photoplays because they look purely on the theatrical side of their art, and are artificial rather than real. And the emotional or inspirational writer is rarely a lasting success. Photoplay writing is a business like everything else and must be followed as such. The best emotional players are not themselves emotional. They are cold and calculating, weighing each inflection, each shade of expression. The actor with emotions of his own is led astray by his moods. It is the same way with photoplay. Be sincere, but not emotional; business-like rather than inspirational.

Put your whole soul into your work, but do not lose your sanity.

Inquiries.

NOTE.—No question can be replied to by mail...Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

ORIENT.—The younger brothers in that Biograph were given in the order of their senority. We have not the cast for "Ten Carat Hero" yet. Miss Kate Tanqueray was the wife in "A Limited Divorce."

H. W.—Cines is in two syllables according to the American pronunciation, and is pronounced as though spelled Sin-ees. In Italian it sounds more or less like Kines.

H. W.—We think that sample scenario published in the M. P. Story Magazine is the studio working script, and not the full script, though this is not stated. It should have had both synopsis and cast. Each studio has its own form of getting out a script, but for the author, follow the style given in "Technique of the Photoplay." What that school teacher you mention does not know about photoplays is shocking, even if she was an editor once. Even now she cannot write a decent script herself. Give cast and synopsis and definite action divided into scenes, and you can't go very far wrong.

A. W.—We have replied to part of your question in the Photoplaywright. Only two companies will accept synopses without the plot of action attached, and they do not always waive the plot. It depends on the company whether a delay in returning a script is a favorable sign or merely an indication of negligence.

R. R. P.—American does not supply casts. Miss Vedah Bertram was the girl in "Broncho Billy and the Indian Maid." The other Essanay player is not identified by the company.

E. R. C.—A feature film is one generally in two or more parts, and in any event a production more pretentious than the general run of films, one that is strong enough to be "featured" by a house manager. We share your puzzlement over the statement you quote. Anywhere from 16 to 300 prints are made of a subject, according to local demand and the foreign market. We cannot tell about Miss Joyce at present. No theater is "most likely" to have a certain make of pictures, the Herald Square is closest to it.

M. M.—The two clerks in "For the Sake of His Son" were Miss Dorothy Bernard and Alfred Paget. Miss Florence Barker had the title in "Jane Shore." She is now with Powers. William Bailey was George in "Back to the Farm."

H. D.—You cannot get with a picture company without experience and a pull.

M. W.—Ask something more easy.

M. A.—We do not place the player under that name.

L. W.—What do you mean by a picture being outlawed? Most of them are run as long as any gelatine stays on the celluloid, judging from some we've seen in the five-cent houses. Haven't that A. B. and we can't keep track of Vitagraph field companies. Ed Coxen was the bashful lover in "Hypnotic Nell," and William Humphrey the real emperor in "Bogus Napoleon."

J. M. M.—No one has any idea when the first Helen Gardner release will be made. It was reported as due in September, but it has not been announced yet.

H. H. S.—Miss White is with Crystal. We do not place Miss Carlton.

G. W.—If you yourself can see that the photoplay is poorly done, why not fix it up before you send it out again? That's what we would do.

M. E. D.—Too large an order to state all of the operas and Shakesperean plays filmed. Most of the operas have been done, except the Wagerian ring and Parsifal, and about half of the plays.

PLAYWRIGHT.—We cannot advise you without knowing something of your work. It is not a question of your present occupation, but your mental capacity and imagination. Keep on writing, but send out only the very best.

L. E. S.—Miss Dorothy Bernard was the girl in "The Girl and Her Trust." She is no longer with the company.

L. B.—No addresses in this department—see notice above.

J. M. J.—Edgar Jones was the pseudo minister and Miss Clara Williams the girl in "The Minister and the Outlaw."

W. I. G.—It probably was a Vitagraph, even if you did see it in an Independent house. Last week we saw the Cines "Daughter of the Spy" in both a Universal and a Film Supply house. There is no record of the release of the title by F. & E. which is the Feature and Educational Company. The story of Graziella was in the August 17th issue, page 692. It was not reviewed.

K. N. W.—You've a Biograph name we never heard of. The girl in "A Western Legacy" is not known to the Chicago office.

E. V. C.—We do not know the reason Mr. Anderson has not been in recent pictures.

D. L. B.—We cannot grade companies according to the merit of their production. We have troubles enough as it is. Champion is not reading scripts direct. Send an envelope for an address slip.

E. S. B.—We have not the casts for those two plays, and we cannot answer such vague questions as "who is it that generally plays, etc." Please be more definite and state some character.

C. H. H.—The only way to locate a subject in New York is to call up the branches of the General Film Company and ask. There is no set order of release.

E. F. F.—The first pictures you ask for are Kalems, not Lubins. Miss Ruth Roland had the parts in "The Schoolmistress of Stone Gulch," and "The Trail of Gold." Miss Mabel Normand was the wife in "The Furs." The last play is not correctly named.

B. G. U.—Your first questions have lately been answered. We do not know Miss Clayton's stage career. No Keystone casts yet. Generally we need questions nine days in advance.

Comments on the Films

Licensed

"THE GIRL IN THE CABOOSE" (Kalem), Oct. 24.—The Kalem people are so accustomed to having a railroad to play with, stories of railroads and railroaders are usually more than welcome. We do not think that the railroad chase, though sure of popularity, is so sure of getting over as is the more dramatic situation where a regular train is made to seem in danger from a washout or a gang of hold-up men, or malicious wreckers, and is saved by hero or heroine. The situation is rich in possible changes, while the chase is too likely to seem monotonous. The fact that the chase makes the climax of this picture is not a severe criticism; because the love story is [illegible] good humor. Marian Cooper makes a very good heroine. Her adventures in the caboose are brought about by a very attentive commercial drummer, who annoyed her, and on whom she and her railroad friends played a trick. His revenge brings an exciting episode and his punishment will please every one.

"THE BIWA CANAL AND SHOOTING THE RAPIDS AT KATSURAGAWA JAPAN" Selig) Oct. 21.—The first item is a traveling of unusual interest; the second item, shooting a rapid torrent in rowboats, is also [illegible] picture. The audiences applauded warmly. The two pictures on this reel make an excellent offering.

"GETTING ATMOSPHERE" (Selig) Oct. 25.—Film stories of film making have always been popular. They are the easiest kind of pictures to make truthful; for the producers are steeped in the atmosphere and it only needs to look to class traditions what is natural and choose what they copy well. Producer Robert Brunton has told us in "Getting Atmosphere," a [illegible] story of studio experiences, and told it with delightful humor and [illegible]. He needed a tramp and his character man [illegible] and found that would not pass. How the chosen hobo looked on the [illegible] make a very amusing picture. A number of the Selig [illegible] in the West appear in this studio farce as natives of the neighborhood. Phyllis Garden, Betty Harte, E. H. Philbrook, C. E. Green, etc.

"THE AWAKENING" Selig) Oct. 22.—The skillful planning and fine [illegible] which is [illegible] distinguishes most of the Selig dramas, has been at its best in working out the [illegible] of this picture. A friend [illegible] to get some money [illegible] and the husband's [illegible] to the test. [illegible] by other [illegible] the [illegible] wife, the [illegible] wife's [illegible] wife [illegible] wife's [illegible] wife [illegible] wife's [illegible] wife

"IN THE OSSAN VALLEY, PYRENEES, FRANCE" (Eclipse), Oct. 23.—Excellently photographed views of a beautiful mountain valley with a good sized stream. Glimpses of a village are included.

"MAKING BRIAR PIPES" (Eclipse), Oct. 23.—Of great interest to smokers. It was taken in Corsica and clearly shows the whole story of pipe making.

"A PERSISTENT FLY SWATTER" (Eclipse), Oct. 23.—The last item on the reel, a farce that made the house roar with laughter. It is a lively crockery breaking comedy with eccentric camera work that is often very amusing.

"IN THE SERVICE OF THE STATE" (Lubin), Oct. 22.—This story's hero, bereft of father and mother and sister in the same railroad wreck, becomes despondent. A man is needed to arrest a bad character who has just killed the sheriff. The hero, not having anything to live for, offers to go, and he falls in love with the badman's daughter. The death of the badman is conveniently accidental. It is well put together and is a fair offering.

"THE SIMPLE LIFE" (Pathe), Oct. 23.—A comedy giving the amusing predicament of a young and vivacious girl and her friends, including their chaperon. They buy out a band of gypsies, bag and baggage, and start out for a taste of the simple life in gypsy costume. They have a good time until they are arrested as suspicious characters. There is plenty of good fun in it, and it kept a large house in a ripple of laughter. It makes an excellent light offering.

"LITTLE RAVEN'S SWEETHEART" (Pathe), Oct. 24.—An Indian picture that decidedly pleased a little boy in the audience near us. Its hero and heroine are the two kiddies who have been seen in many other Pathe pictures. The first is an Indian lad, Little Raven; the other, a white girl, a lieutenant's child. The lad is greatly pleased with the little girl whom he sees at the fort and, when the tribe is about to attack the stage in which she is, he tries in vain to get help in time. After the capture of the girl, he and she escape together. It is a picture chiefly for children; but it will please them surely.

"THE OLD CHESS PLAYERS" (Lubin), Oct. 24.—A picture with much deep and true human interest. It is more a picture of friendship than a love story. The chess players are old friends, a pawnbroker and a cobbler, and they fall out over a game. Their children are lovers and, by this misunderstanding, are separated; but the trouble has an ending. The early scenes move too slowly; but as a whole, it makes a good offering.

"SCENES OF IRISH LIFE" (Vitagraph), Oct. 23.—The photographs are perfect and, surely, an Irishman took the picture. It will please everybody.

"AN EXPENSIVE SHINE" (Vitagraph), Oct. 23.—On the same reel, a dandy comedy in which Flora Finch and Kate Price play sisters. The former does a foolish thing and loses a diamond necklace which upsets the hotel. Paul Kelly, the hall boy, plays detective and gets "the goods" on E. R. Phillips. Flora Finch and Paul Kelly play true to types and make a very laughable picture. A good offering.

"THE NOODLE INDUSTRY" (Lubin), October 25.—An interesting educational and industrial picture, in which is shown some marvelous machinery.

"DOWN WITH THE MEN" (Lubin), October 25.—A comedy designed to show that when some women are put to the test they will go back to first principles—i. e., to the men.

"TOM THUMB" (C. G. P. C.), October 25.—A picture that will interest the little ones. When Tom first appears on the screen he is in his cradle—a walnut shell. At the age of ten he emerges from his mother's shoe and crawls into the batter. When put into the oven there is such a commotion his mother thinks the dish is bewitched, and pan and all are thrown to the street. A beggar opens the dish, Tom escapes, falls into the river, is swallowed by a fish, the fish is caught and sent to the king's table, where Tom makes a lot of fun for royalty. His end is in the mustard pot.

"THE HERMIT CRAB" (C. G. P. C.), October 25.—On the same reel as the foregoing is this close view of an underwater dweller, showing his mode of life and defense from attack.

"YOUNG MRS. EATON" (Edison), October 26.—Louise Beaudet as the unscrupulous woman of society plays her part to perfection in this drama. She portrays the type of woman so dangerous to the young and plastic matron. In this case the scheming bridge player brings to the verge of bankruptcy the husband of one of her victims. The situation is saved by the realization of the wife that a change must come, and she promptly takes steps to institute the reformation.

"DEATH VALLEY SCOTTY'S MINE" (Kalem), October 26.—This is a film featuring Walter Scott, the plunger one time known as a transcontinental record maker. The picture bears evidence of having been hastily thrown together so far as the scenario is concerned rather than take sufficient time to evolve a real story. There were all of the elements of the latter—the man, the support and the settings. The tale on the screen is crude melodrama.

"IN THE FURNACE FIRE" (Vitagraph), Oct. 26.—Mrs. Breuil, most of whose dramas and comedies have been deservedly popular, will add to her reputation as a writer of fresh plots by this love story of a working girl and a clerk in an express office. Edith Story plays the girl who loves, at first vainly, the clerk, played by Robert Gaillord. Zena Keefe plays the girl's younger sister, at first prefered by the clerk. Harry T. Morey plays a second clerk in the same office, a heavy villain's part, who gets Lena away from the other by getting him suspected of a theft. This gives Edith a chance to show true love and Lena a chance to show scorn. The man leaves America as a stoker and throws Lena's picture into the furnace. Director Frederick Thompson has directed with smoothness and convincing naturalness. It makes an excellent commercial release.

"NONE BUT THE BRAVE DESERVE THE FAIR" (Vitagraph), Oct. 28.—A very slight love story comedy in which a farmer's daughter falls in love with an elephant trainer connected with a circus visiting the village. Love comes through admiration of his courage in handling the big elephants; but they get loose and come to the farm where the girl finds out that they are gentle as kittens. The film makes good entertainment because of the elephants; it is rather novel to see them running fast down a dusty country road. Wm. Humphrey, the director, has made the incidents very natural by wisely choosing his views. Dorothy Kelly plays the girl; James R. Waite, her father, the farmer; Harry T. Morey, the elephant trainer, and Leo Delaney, the country lover. Miss M. Bertsch wrote it.

"THE FOREST RANGER" (Lubin), Oct. 26.—To say of any picture that it tells a good story in a fresh atmosphere and is, at the same time, unobtrusively instructive, is surely to commend it. Mr. Romaine Fielding, who produced this picture and who in it plays the most interesting character, the bad man, has made his picture's background fresh by making it convincing. It deals with a forest ranger's love story and has a climax in the midst of a realistic forest fire. It is very instructive; it shows, as natural parts of its story, how the wild mountain wood is guarded, how reports are sent in to the central office from fixed points and how, when a fire is started, the telephone brings help quickly. We also see the relief starting out and the men at work extinguishing the blaze. Mr. Fielding has his own style in making pictures, his peculiar use of near views and far views, that is pleasing. He handles his characters, too, in a fresh way that is often imaginative and that we like. This is not a great picture, but a very good and interesting one.

"AT THE BASKET PICNIC" (Biograph), Oct. 28.—The delightful human quality in this film's situation hands over to us a good, hearty laugh, while the sprightliness and naturalness of nearly all the action in the picture keeps a ripple of amusement going. A large audience very plainly enjoyed the film. It has the quality that will please everywhere.

"A REAL ESTATE DEAL" (Biograph), Oct. 28.—Two or three wholly unexpected farcical twists make this, on the same reel, very laughable. It lacks the humanity of the first part; but its amusing ridiculousness makes it very acceptable. An excellent offering to make a crowd merry.

"PATHE'S WEEKLY, No. 44."—A tremendously spectacular fire at oil docks of the Standard Oil Company makes this week's topical a trump card, even more than usual. A half-dozen fiery explosions have been caught. It would be well to instruct the drummer to watch for 'em and bang away when they blow up.

"AN IRISH GIRL'S LOVE" (Lubin), Oct. 28.—Mrs. Geo. B. Walters gives an Irish dance at a party in this picture and wins a head of cabbage. It is the best entertainment in it. But the story, though slight, has an interesting climax and was liked. The Irishness of it, in playing and costumes, is artificial.

"FRENZIED FINANCE" (Pathe), Special Release.—A hand-colored film in three reels, telling a story of fashionable Parisian life. Beautiful scenes rather than human interest have been accentuated. The action moves slowly, although the story is dramatic and holds the interest closely, especially in the last reel. Yet the most entertaining thing in it is not an integral part of the story; it is a beautiful dance, by professional artistes, given by the story's hero as entertainment for his friends at a dinner party. It is called "The Dance of the Golden Calf" and delighted the audience, who applauded it as though it had been produced on the stage before them. This strange, Oriental dance raises the value of the release as an offering to the public to high rank; for, in it, something distinctly fresh is provided. In coloring, acting, direction, etc., it is a graceful film.

"THE POWER OF A HYMN" (Kalem), Oct. 28.—Perhaps for as long as audiences listen or see there will be a majority who will find emotion and edification in a religious situation that follows along well-known lines and teaches, even crudely, what is firmly accepted as orthodox. Whenever this is done with art, the popularity of the offering will be assured. This picture will, we believe, enjoy a good measure of success. It shows, in different backgrounds and with new characters, a hymn as recalling so strongly his innocent boyhood to a criminal about to add to his wrong doing, that he relents and breaks down. This time, he is about to shoot his own, unrecognized, brother, the judge who had once sent him to prison, when the brother plays the old hymn. The two boys of the early scenes are William Bodie and Judson Milford. In the later scenes, they have grown up and are now Knute Rahmn and Carlyle Blackwell. Wm. H. West, Mrs. Dunlap and Jane Wolff also have parts in it.

"BUNNY AT THE DERBY" (Vitagraph), Oct. 29.—A delightful Bunnygraph in English atmosphere. Besides the comedy, which Bunny carries almost wholly, there are good views of the Derby, the greatest horse racing event in England. Mr. Larry Trimble produced it.

"JUST LUCK" (Vitagraph), Oct. 29.—Harry T. Morey plays this one part picture, as Hard Luck Harry who tries to realize on his dollar accident policy. By a clever reversal of the camera some very laughable situations are created. The two on this split reel will prove acceptable.

"WHIFFLES, CUBIC ARTIST" (C. G. P. C.), Oct. 29.—This farcical situation must have been conceived by an artist and it is startlingly fresh. The exhibition of the cubism artist's work is about as funny as anything could well be. Perhaps cubism is going to be the post-post impressionism, and we may come to it yet. The offering is extremely farcical, entirely fresh and, with the truly marevelously colored picture of Alpine scenery on the same reel, makes a very desirable release.

"IN THE TYROL, THE ARLBERG VALLEY" (C. G. P. C.), Oct. 29.—Perfectly photographed and beautifully colored, it gives the impression of paintings.

"MISS SIMKINS' SUMMER BOARDER" (Essanay), Oct. 20.—A comedy of a basket picnic and anybody who has ever been to one will know the possibilities of such. The picture is true enough perhaps even to be painful to one or two simple souls who have been caught in the same way as was John Steppling. He was in love with Mildred Weston, as was also Whitney Raymond, a native of the village. Steppling's boarding housekeeper, Miss Simkins (Eleanor Blanchard), was in love with him. Evebelle Prout mixed those baskets up and Steppling outbid Raymond and got left. The fun comes from the convincing character sketching. Lily Branscombe, Dolores Cassinelli, Beverly Bayne, Mary McNackin, also Howard Missimer, Wm. Mason and Bryant Washburn all have parts. It is a good offering and made hearty laughter.

"BURMAH, RANGOON" (Edison), Oct. 29.—Excellent photographs of deeply interesting scenes.

"BRINGING HOME THE PUP" (Edison), Oct. 29.—It was a wise choice, this wholesome, very human comedy, on the same reel with the

educational travelog of Burmah. No one who was half-human could see this picture, "Bringing Home the Pup," without laughing heartily and going away on better terms with himself. There isn't a foot of it that isn't funny and all the funny things are as fresh, as wholly unexpected and as quick as wit. It is just the picture for a church or the Bowery or anywhere.

"JIM'S VINDICATION" (Selig), Oct. 29.—A Western story with no women in the cast of characters. William Duncan is author and producer, and as usual with his work it has good action, good riding and good scenery. The situation was fabricated to give these three still popular qualities and reaches its objection very well. William Duncan himself plays the pony express man, who is falsely accused of theft, is helped out of prison and vindicates himself by capturing the thief. Lester Cunio plays the thief; Rex de Rosselli, the sheriff. Frank McClintock, Marshall Stedman and Charles Reeves have important roles and there is a big posse composed of "Colorado's Best," according to the bulletin.

"THE FISHERBOY'S FAITH" (Selig), Oct. 28.—The producer of this picture, Colin Campbell, with the good help of his leading lady, has told its story very prettily and in a poetic atmosphere. It was taken on the Pacific Coast and is a simple love story of a fisherman's daughter (Bessie Eyton) who goes away to college and is educated above her girlhood's sweetheart, the fisherlad (Thomas Santschi). He rescues her new lover from drowning. The picture is excellent entertainment more on account of its style than of its story. Many of the views are lovely and the story, though not very new, is told with that economy of attention that keeps it from dragging Lanier Bartlett is the author. Hobart Bosworth, Herbert Rawlinson, Frank Richardson, Anna Dodge, Betty Harte also have good parts.

Independent

"THE TRIBAL LAWS" (Bison, Universal), Nov. 16.—This two-reel picture with the great Southwest as its locale, will make the most blasé picture goer sit up with interest. If anything, the start is a shade too strong, wih its terrific Indian warfare and other startling scenes. But the plot, when it gets to going, is unusual. The main incident recalls the scene where Uncas displayed the Turtle on his bosom, in "The Last of the Mohicans," thus establishing himself as a mighty chief of the Lenape. The Hopi Indian scenes, the Pueblo on the desert, and all of the realistic features are notable.

"GONTRAN'S LOVE STRATEGEM" (Eclair), Oct. 27.—The plot hinges upon the use of a hair restorer invented by an aged chemist, who has promised to give his daughter in marriage to the man who grows the most hair with it. Much competition ensues, the hero pretending to be bald and then finally exhibiting a fine crop of hair. A good climax helps out the rather obvious plot.

"BRUSIA" (Eclair), Oct. 27.—Scenic effects obtained in Asiatic Turkey, rendered additionally interesting by the warfare of that country with the Balkan states. Shows Green Mosque, built in 1420, and Turkish cafe, where Pierre Loti did much of his writing. Good lighting effects.

"THE FOREIGN SPY" (Imp), Oct. 28.—Absorbing international intrigue, well handled by the principals and minor characters also. The hero, endeavoring to carry certain papers to San Francisco, is beset by Secret Service agents, who use the wiles of a beautiful woman against him. This rather familiar situation is relieved by the introduction of Ben, a boy of the streets, whom the hero has befriended, and Ben's sister. They are drawn into the machinations of the plot and appeal at once to the observer. The hero is saved from a drug potion by Ben, and after a lively denouement the affair ends happily for everyone but the lady villain and her conspiring friends.

"CAREFUL NURSING" (Rex), Oct. 31.—Although highly improbable in character, this film will appeal to many people as first class comedy, and will certainly bore no one. A woman leaves her husband and becomes nurse to a rich man. Four young men in the house become enamored of her charms, and all pretend sickness. They follow her about the house, attired in pajamas, demanding her care and attention. Her husband, learning her whereabouts, disguises himself as a woman and hires out as assistant nurse. Much grotesque comedy follows.

"MAKING A MAN OF HER" (Nestor), Nov. 1.—A girl out of work essays the difficult role of a young man, and procures employment as cook on a ranch. She carries the part better than usual, but, of course, is discovered to be a woman, after being forced into a prize fight, etc. The young ladies on the ranch make the discovery when her cap comes off and her long hair falls about her shoulders. They continue to accept her as a young man, and their attentions cause much jealousy among the cowboys. An amusing offering.

"THE OLD DOLLMAKER" (Gem), Nov. 29.—The dollmaker's shop, in New York, makes an attractive setting for the commencement of this film. Then follows the elopment of the old man's daughter with her lover. Six years later poverty overtakes them, and the daughter longs for reconciliation with her father, who has never seen his grandchild. Interesting street scenes on the East Side give tone to the picture. The picture ends happily and has the human interest touch.

"THROUGH A HIGHER POWER" (Rex), Oct. 27.—The fierce passion of a Mexican love affair is here presented in graphic style, with Marion Leonard in the feminine lead. She demonstrates the truthfulness of Kipling's observation that "the female of the species is more deadly than the male." The atmosphere and costuming are excellent, but the title and subtitles are somewhat melodramtic.

"FATTY'S BIG MIX-UP" (Nestor), Oct. 30.—In this conventional, but entertaining Western reel, the ranch cook situation is reversed. This time it is a man who masquerades as a woman and begins a series of stirring incidents at the Luck Branch. When the real lady cook arrives, she finds him under the bed looking for his trousers and other masculine garb.

"THE TRANSGRESSION OF DEACON JONES" (Eclair), Oct. 31.—An original conception, containing a moving picture within a moving picture, and a good love story. The young moving picture man catches the Deacon, his prospective, but unwilling father-in-law, playing the shell game at a county fair. He makes moving pictures of the Deacon and thus breaks down the opposition to the match. Some good county fair scenes and a lively plot.

"CALL OF THE DESERT" (Nestor), Oct. 28.—Because the characters playing the lead in this picture do their work naturally and sympathetically, they make a strong appeal to spectators. The man and wife give up the hard life in the desert mining camp and try social life in the city. The man tires of this and goes back to the desert. But the wife lingers, and when she finally yields to the "call" it brings joy to the heart of the husband awaiting her. A big theme, well worked out.

"SUE" (Champion), Oct. 28.—The fore part of this picture is a first-class idyl of the Kentucky mountains. It tells a good story and retains the interest throughout, but the latter part is marred by its sudden descent into melodrama of the most startling order. The change comes so sharply and is so far overdrawn as to almost destroy the illusion of reality. The character work is good.

"GAUMONT WEEKLY," No. 23, October 23.—Pictures of the battleships in New York harbor, the Kaiser's review of autumn maneuvers, after scenes of the Roosevelt shooting, and other good features insure the success of this number.

"MAIDEN AND MEN" (American), Nov. 4.—A pathetic offering by the premier company, in which the girl heroine, inspired by reading a romantic novel, leaves her father's cabin and goes to find her lover at a neighboring ranch. Her unfortunate experiences lead her to return, and the picture closes with her tearing up the novel. Pauline Bush, as the heroine, is compelling as usual, but she kept her back square to the camera through much of the first part of the picture.

"DOOLY'S TRIUMPH" (Comet), Oct. 28.—Good story of love and humor, treated in a brisk, modern way. The young Irishman's efforts to get on "the force" in spite of physical handicaps, so his girl will marry him, is amusing and well presented throughout. Even the sub-titles assist in the humor of the affair. A desirable offering.

"HOW SHORTY KEPT HIS WORD" (Broncho), Oct. 30.—If there is any special difficulty with this picture, it is an excess of plot. The arrangement of scenes is somewhat broken, but there is a good story in it, and some appealing character work. Photographically it is a little uneven.

"AT CONEY ISLAND" (Keystone), Oct. 28.—On the same reel. Mack Sennett and Mabel Normand are featured in a diverting love escapade at Coney Island. The steeplechase and other attractions at the amusement resort are always entertaining. The two offerings on a split reel make an excellent offering.

"A GROCERY CLERK'S ROMANCE" (Keystone), October 28.—A rapid-fire bit of nonsense, beginning with a grocery clerk who stops to do a washing for a tired woman, and ending with an interrupted wedding. Her husband awakens to what is going on and hastens to claim her before it is too late.

"A WOMAN ALONE" (Majestic), Oct. 29.—In this story there are practically two narratives, the first showing how the young wife is left alone by her husband's suicide, and the second, how she wins another husband after a dramatic office scene. The flirtation across the court of the high building is clever, and the rescue of the young widow stenographer by her new admirer is effective.

"OH! MY PIPE" (Lux), Nov. 1.—How Adventurous Willy carries a clay pipe safely through a series of French knockabout scenes, and then breaks it on his own table at home. The best of its kind.

"HENPECKED'S BID FOR FREEDOM" (Lux), Nov. 1.—On the same reel with above. A lively story of how Henpecked decides to commit suicide and then, instead, leaves a note under his hat by the river, and goes off to dine with some friends. His wife and family are soon on the trail, and locate him by the aid of a dog. The pursuit is good and the picture well worth while.

"THE EMPEROR'S MESSAGE" (Gaumont), Nov. 7.—This is an extraordinarily good film considered both as a scenic and as a drama. The beautiful Pyrenees Mountains between France and Spain constitute the setting. Napoleon Bonaparte and one of his drummer boys are the principal male characters; a young matron at whose house the Little Corporal stops and with whom he falls in love, is the principal female character. All the roles are splendidly handled. The woman asks Napoleon, when he leaves her home, to send her a message in the hour of battle. He grants her request and sends the drummer boy to execute it. The camp scenes of the Napoleonic army and the battle are stirring. The messenger's adventures are breathlessly interesting. Altogether the production is exceptional and cannot fail to make a hit. Too much good cannot be said for it.

"CUPID'S LOTTERY" (Gaumont), Nov. 5.—This is a very refreshing comedy. The story, highly original, tells of a department store clerk who wins £4,000 in a lottery and proceeds to enjoy high life, stipulating with his employer, however, that he may return to his job at the end of ten days. This he does. But meanwhile he has loved and won the love of a wealthy manufacturer's daughter and she refuses to give him up even after she finds out his true position. The production is very commendable, splendidly acted and carefully staged. It will be viewed with pleasure by the discriminating.

"JOHN STERLING, ALDERMAN" (Imp), October 31.—This is a strong picture, a fine one. King Baggot and Jane Fearnley have the leads and they are most competently supported by a good cast. The characters, especially those of the politicians, are convincing and portray life. One especially strong situation is that where Mr. Baggot, as the alderman, is called to the office of the railroad president, there to meet that official and his attorney, and is confronted with an acquaintance of other and less pleasant days. The work of all is of the best; it is thrilling. There will be doubt in the minds of some, perhaps, as to how the district attorney and the police officers were able to secrete themselves in the office of the railroad president, but this seems to be the only weak point. The story will hold closely all the way through the two reels. Miss Fearnley, in the home scenes, was especially good.

"THE COWBOY GUARDIANS" (Bison), October 29.—There is in this picture a strange interweaving of tragedy, buffoonery, pathos and comedy.

"A DREAMLAND TRAGEDY" (Powers), November 6.—There are strong situations in this drama. The story is novel from several points of view, but it is logical throughout. The best scene is where the father, portrayed by Frank Russell, has brought to his home the paymaster, in love with his daughter, under the influence of liquor. The father knows the paymaster is carrying the payroll, and the money has aroused his cupidity. The daughter, splendidly assumed by Florence Barker, finds the paymaster and gets him out of the house and on his way to his home. Her brother comes home, tired out, and throws himself on the bed and falls asleep. The father returns and strangles the son in his efforts to get the payroll. The daughter returns, hears the commotion, and enters the room, the streaming light showing to the father that he has killed his own son. It is all a dream, to be sure, and the terror of the daughter as she awakes in the kitchen of her home, where she had dropped asleep in her chair, is very real. The sight of her father and brother and sweetheart, in sound health, drives her to tears for relief. The producer and all who have to do with this picture are deserving of high praise.

"THE COLLABORATOR" (Powers), October 30.—A burlesque, but it will amuse.

"VISIT TO OUR PRESIDENT'S SUMMER HOME" (Powers), October 30.—On the same reel as the foregoing are scenes about the grounds of the President's home at Beverly, including an intimate view of President and Mrs. Taft.

"A RED MAN'S LOVE" (Bison), November 5.—Good Western drama, in which Virginia Chester, Mona Darkfeather, Charles Bartlett and Ortego have parts.

"THE TRAGIC WEDDING" (Milano), November 2.—An emotional drama with a sensational climax—wherein an automobile is driven over a cliff. The machine is pretty badly smashed. There are some fine interiors and exteriors, scenes of a fashionable wedding and much withal to interest especially the feminine portion of an audience.

"A TRAMP'S STRATEGY" (Champion), November 4.—Charles Graham as the tramp takes the honors in this comedy in which there is a father who wants his daughter to marry the man of his choice—and she is unable to see the situation as father does.

"THE TRIBAL LAW" (Bison), November 16.—This tale of the Hopi Indians will interest throughout the two reels. It is more a story of the Indians as Indians. Margarita Fischer, Charles Inslee and Wallace Reed have leads. Otis Turner is the producer, and he has done well. The drama is reviewed at length elsewhere in this issue.

"MAKING AN AMERICAN CITIZEN" (Solax), Oct. 30.—The story is strongly told. The title amply explains the picture—how a foreigner, accustomed to treating his wife as a beast of burden and of beating her as he would a beast, has the American spirit whipped into him. He began on his wife at the Battery, and was shown his mistake. In the tenement a neighbor gave the busband further lessons when the wife was abused; in the country, where the couple take up their home, a farmer uses a horse-whip. That being insufficient, six months on the stone-pile are given the newcomer. As the embryo citizen emerges from the correctional institution the reformation is about complete. He is shown under improved circumstances—and now he is considerate of his wife. Lee Beggs plays the immigrant and Blanche Cornwall the wife. The two make a strong team. Their work is impressive and forceful.

"THE BALKAN CRISIS" (Gaumont), Oct. 26.—Views of preparations for hostilities in the war zone.

"AT THE 'PHONE" (Solax), Nov. 6.—This picture is made unnecessarily barrowing by reason of the display of a knife in the hands of burglar, the sinister aspect of the weapon accentuated by his drawing it across his throat a couple of times. The burglar finally came to the conclusion that must have struck an observer at first, i. e., that the two children in the adjoining bedroom could in no way act as a bar to his plans. The husband who had just taken his wife to a hospital for an operation and then, when he overheard the dialogue between the two crooks in his house by reason of the unhooked receiver, collapsed when he should have been active, displayed poor stuff. The picture as a thriller is a success.

"GOD'S UNFORTUNATE" (American), Nov. 7.—Pauline Bush dominates this picture. She does strong work in a strong story; it is even more—it is a good story. The film is enhanced pictorialy by the selection of great big backgrounds.

GAUMONT WEEKLY No 34.—An unusually well-filled number, containing many short views of interesting news events.

"PETTICOAT CAMP" (Thanhouser), Nov. 3.—A party of husbands and wives go to an island for a summer outing. The women get tired of doing all the drudgery of the camp and decide to move to an adjoining island. The men arrange a mock raiding party and set out armed with clubs. They are received with pistols. They show up the next day armed with a flag of truce. The picture will amuse. There is one scene, however, that is particularly striking, where the wives have a bathing party all by themselves. The reviewer was in doubt whether the swimmers were the same girls who appeared in the remainder of the film. Certainly they are finished water nymphs.

"THE STARBUCKS" (American), Nov. 9.—It is a pleasure to say that here is a rare domestic drama. Opie Read is the living, breathing Jasper Starbuck. There are many screen artists of reputation who will profit from a study of Mr. Read in his characterization of the illicit distiller. The American company is to be congratulated for its work in this picture. Also, it is to be thanked. The World has reviewed this film at length. To the praise of Mr. McQuade we can only add that all he said is true—if possible, we would have made it stronger.

Kinemacolor

"PICTURESQUE NORTH WALES" (Kinemacolor).—Picturesque scenes of coaching and automobile trips and views of native carts; also pictures of mountains and falls and old castles.

"NATIONAL CAPITAL HORSE SHOW" (Kinemacolor).—Views of society on a holiday. There are scenes in the paddock, of the passing before the judges, of the hurdle jumping—in fact, a complete review of a notable function.

"JACK AND THE BEANSTALK" (Kinemacolor).—This is a charming picture out of an old book—one that will with children visualize one of their best stories; and grown folks will follow it with the deepest interest. The child is played by Thomas Carnahan, and the selection reflected great credit on the producer. The little fellow will make many friends, with his sweet face and yellow locks, and, best of all, his real ability in front of the camera. Pictorially the picture is a gem; dramatically it is all that can be desired.

NOTES FROM THE ESSANAY WESTERN COMPANY AT NILES.

THAT the Essanay company will have a branch studio and factory in California within the next few months is now a surety. Plans and specifications have already been completed for a $25,000 structure at Niles, where Mr. G. M. Anderson and company have been located for the past eight months.

For two years Mr. Anderson has been seeking a permanent location with the intention of building a branch studio and factory, but none proved satisfactory until the scenic grandeur of Niles attracted attention. Bungalows were immediately erected to house the photo players. Steps were then taken to secure a portion of land near by for a factory site. This was done through the efforts of Mr. Anderson of the western company. Following a recent visit to Niles by Mr. George K. Spoor of Chicago, president of the concern, the deal was closed.

Miss Evelyn Selbie.

Construction will start immediately and upon completion, stables, blacksmith and machine shop, garages and several cottages will be built.

More actors and actresses will be employed and then two companies will represent the western division.

* * *

Miss Evelyn Selbie, formerly of the Melies company, is now a member of the Essanay western company, playing leads and heavies. She is an expert horsewoman and showed her extreme coolness in danger recently by assisting Texas George Briggs in a shooting act near Niles. Miss Selbie held a number of small pieces of card board in her fingers while Briggs, who is also a member of the company, shot each one in turn into bits.

* * *

Raymond Robinson, property man of the company here, became a benedict the other day and his home coming was celebrated in true western style, and finally resulted in train passengers being scared out of their cushioned seats and off the train. Raymond and his wife were met at the station by fifteen "cowboys" with big "forty-fives" on their hips. Thirty rounds were fired by each "cowboy" as the train pulled in. Passengers piled out of the coaches thinking they were the victims of a band of hold-up men. The newlyweds were then compelled to ride through the streets of Niles sitting in a canopied wagon bedecked with signs suggestive of the state of matrimony and the fact that it had not been many days since Raymond was single. The bride is the daughter of a prominent local resident, while the groom has been with Mr. Anderson for over three years.

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David Kirkland, who performed for the Essanay company when it was in San Rafael and at one time with Kolb and Dill, is now a member of Mr. An erson's company at Niles.

Projection Department

Edited by F. H. RICHARDSON

Questions Answered.

Sometime since I promised to ask certain questions of Branch No. 2, Local Union 35, New York City. The questions were: (a) Has the operator the right to operate a spot light when same is placed outside of his operating room? (b) If Branch No. 1 and Branch No. 2, of Local Union No. 35, have equal rights as claimed and each is entitled to govern its own affairs, how is it that Branch No. 2 cannot elect its own officers? I have propounded these questions to the Executive Board of Local Union 35, with the following result: Question A: Technically the operator has no such right, since spot lights are entirely within the jurisdiction of Branch No. 1. Branch No. 1, however, without relinquishing its technical right, in practice concedes to Branch No. 2 men the right to operate a spot light located outside the operating room, provided the same be used in conjunction with their show. Question B: This is a matter which can only be done by President Shay, upon recommendation of Branch No. 1, but President Shay has already intimated in open meeting that if the orderly meetings, and the present exceedingly satisfactory state of affairs continues to exist, he hopes that Branch No. 1 will soon recommend to him that Branch No. 2 be given the right to elect their own officers. The Executive Board informed me, positively that about the first of the year they would make this recommendation. It may therefore be expected that in the early part of 1913 Branch No. 2 will elect its own officers, with the possible exception of the president. I myself suggested to the Executive Board that it would be inadvisable to turn the presidency over to Branch No. 2, until such time as the orderliness of the meetings have become firmly established. Whether the Executive Board will adopt my suggestion in this respect, I cannot say, but I hope they will. The meetings of Branch No. 2 so far, are a credit to that organization, and if those meetings continue, I have great hopes that in the comparatively near future, New York will have a strong and thoroughly effective operators' union, containing within its ranks every competent operator in the city.

Excellent Book.

From the press of Ganes, Limited, England, comes an excellent little work entitled "The Motor Generator." There are about sixty pages of text matter, and quite a few illustrations. The author, Mr. James W. Barber, A. M. I. E. E., uses English terms, of course, but as a text book on the care of the motor and the electric generator, the work is fairly comprehensive and is readily understood by the average reader. The theory of electric generation is also very well explained.

Setting Power's "Six" Intermittent.

Fall River, Mass., orders a new Handbook and says:

> I have a new Power's "Six" and would like instructions as to setting the intermittent movement. The intermittent sprocket has too much play and the picture jumps; especially the titles. I found turning the bushing had no effect, so I knocked it in a trifle and that fixed it. Is it a tapered or an eccentric bushing? Eliminated Mr. Ghost by moving the front condensing lens back toward the rear one. I can just get a piece of paper between them now, and the ghost is gone. My picture is 14 feet and a 71-foot throw.

In the first place, Fall River, Power's No. 6 intermittent sprocket shaft bushings are eccentric, not tapered. You will find complete instructions in the new Handbook for setting the intermittent. Driving the bushing in should have no effect at all, one way or the other, but turning them so that the side next the lamphouse moves upward, tightens the geneva cross against the lock ring, or cam, which eliminates lost motion in the intermittent sprocket. But if your tension is right, a little lost motion in the intermittent sprocket will make no dinerence in the picture. In fact, the genevas are seldom so closely adjusted at the factory that all lost motion of the intermittent sprocket is eliminated. You say that the titles jump more than the picture. I think not. The fact is you can see the jump in the titles more plainly, but if the titles do jump more than the film itself, then the fault is at least partly in the film itself. The new Handbook will, I think, fix you up completely in this respect. It contains very complete photographic instructions on Power's "Six," the Edison, Simplex, Motiograph and Standard machines.

Flicker.

Columbus, Ohio, sends in the following complaint:

> I have tried the salt brine stunt, treating the carbons as did others who have had good results, but friend Linstruth, page 147, October 12th issue, has expressed my experience, which was not at all satisfactory. I just put a new casting on the left side of my Exhibition Model Edison machine and am now troubled with considerable flicker. When I run fast or slow it is worse. I am using 6½ and 7½ condensers; project a 9-foot 4-inch picture at 80 feet. When the lamphouse is eighteen inches from the stereo lens the light is clear and bright (12-foot stereo picture), but the M. P. lens gives a very poor light. The M. P. illumination is better when the lamphouse is twelve inches from the aperture plate. Would you blame this on the condensers?

It is a strange thing that the same procedure, as applied to salt brine, seems to bring different results in different cases. You will have to explain more definitely what you mean by "flicker." The term "flicker" means flashes of darkness on the screen, making, in effect, a fluttering of the light. I do not see how you could possibly get this particular effect when running fast. The slower the speed, the worse the flicker; not sometimes but all the time. Possibly you have a travel ghost, but I am inclined to think, from what you say, the difficulty lies in the fact that you are using a three-wing shutter, and 60 cycle A. C. This does not seem probable since you are using an Exhibition Model B machine, for which, so far as I know, no three-wing shutter is furnished, but it nevertheless fits in with what you say. Please come forward with more definite information, Columbus. You are using very long focal length lenses and should by all means have two 7½-inch condensers—in fact, I think an 8½-inch condenser in front and a 7½ behind would be better, but inasmuch as the 8½-inch condersers are more expensive, first try two 7½ lenses.

A Queer Proposition.

Akron, Ohio, writes:

> Run two Motiograph 1912 Model machines fifteen hours a day. Current comes through Fort Wayne compensarcs, and I have considerable trouble with the wires on my lamps. The lower one breaks at least three or four times a month, but the upper wires have not been out of order for four months. Use 60 amperes of A. C., the line voltage being 250. I find the upper wire is cool outside of the lamphouse, while the lower wire is so hot that I cannot put my hand on it. Have changed the wires often, but it is still the same. When I pull the switch, I notice the lower carbon is red down two inches from the top, while the upper carbon is only red half an inch of its length. I get a good light and no ghost, and would like to know why or how often the wires should burn out. The lower carbon burns the faster. Use 5/6 Bio. Machines are running O. K.

I was going to suggest a ground on the lower wire, but what you say about the carbons makes me scratch my nose. I take it that these conditions prevail on both machines alike. Clean your lower carbon contacts thoroughly, since poor contact would have something to do with the heating of the lower carbon. Interchange the two wires at the lamp—that is, put the upper one below and the lower above, and see if the lower one, which was the upper one, gets hot, and the upper one, which was the lower one, is cool. If any brother can suggest the cause of this peculiar condition, I will be glad to hear from him. The wires inside your lamphouse should, if you are using 60 amperes, be cut off at the point where they enter the lamphouse, after from forty to fifty hours' run.

Wrong Dope.

Seattle, Wash., writes:

> Have your Handbook, which I bought from a man from whom I learned to operate, and who is running an operators' school in this city. After having learned to operate a machine I find it very difficult to secure a position in Seattle. Have been told that I must first get a job in the country and get experience thus, and must have at least three months' experience to enable me to join the union. I have a position now, although it does not pay much, but am afraid to strike out and go from town to town looking for a job, since what little money I have would soon be exhausted if I were not immediately successful. Would you kindly advise me as to what should be done?

You don't say whether it is the union which insists on your getting experience in the country, or not. However, whoever gave you this advice is wrong from any and every point of view. The presumption is that they intend you to get a job of operating in the country and inflict the result of your experience on country audiences, rather than city audiences. With this I cannot agree. The country audience pays the same price the city man does, and is entitled to see just as good a show. I heartily agree, nevertheless, that you should be obliged to serve an apprenticeship, and that apprenticeship should not be a three months one, but from six months to two years. The only thing I can suggest to you is that you get a position in some theatre in Seattle as operator's apprentice, or assistant. Failing in this, get a position as usher, with the agreement that you later be taken on as operator's assistant. You say you have "learned" to operate a moving picture machine. There is nobody who can learn to operate a moving picture machine through taking a course in a school. Schools can teach the theory of things and a few of the practical things, but operating is, like any other profession, only learned through extended practical experience, and this experience *must be had in the operating room of a theatre.* It cannot possibly be had in the right way anywhere else.

Chicago Law.

Chicago, Ill., sends in the following communication:

> Will you please inform me how I can obtain license as operator? Two years ago I went into the moving picture business by purchasing a machine and giving exhibitions over the country. I

understand the machine thoroughly and can operate it just as well as the man who made it; also can maintain a good light all the time and understand electricity very well indeed, yet the Moving Picture Department of Chicago has twice refused to examine me on the grounds that I have not served anybody for one year. I made a complaint to Mayor Harrison, who directed me before the city electrician. I presented myself to that official, who at once called the officer of the Moving Picture Department whom I was charging of unjust treatment. The city electrician also told me that the word "serve" means to work for somebody else, and not for myself. Now shall I go to the City Council, or must I leave Chicago, which has been my home for eleven years?

Section 2 of the Chicago Ordinances passed by the City Council July 13th, 1908, and amended during 1910, reads in part:

It shall be the duty of said Board of Examiners of moving picture operators to examine all applicants for a license as moving picture operators in regard to their several qualifications to operate moving picture machines or devices, and, if found competent, to issue a certificate to said applicant, certifying that he is competent to operate moving picture machines and devices, and such applicant shall then present said certificate to the City Clerk and pay a license fee of ten dollars ($10) to the City Collector, and thereupon the City Clerk shall issue a license to said applicant, etc.

That is all I find in the copy I have of the law. I don't see that the ordinance says anything about "serving," though possibly it has been amended to include that. What I presume has taken place is this: the city has, by ordinance, required that each applicant serve an apprenticeship of one year, and with this proposition, provided it be intelligently and sensibly applied, I most thoroughly and heartily agree. We have had altogether too much of the two-weeks'-experience operator. We can get along without him first rate for the future. However, I believe such rule should be modified to the extent that if a man can show and prove that he has had actual experience in every way equal to the required term of apprenticeship, he should be examined and licensed. Moreover, there is no question in my mind but what the courts would compel the city to license such a man, provided always he could prove his competency and experience. There is only one course open to you, though, and that is to take the matter into the courts, and I very much doubt if you would be the gainer, because Chicago authorities would then doubtless give you an examination that would make the hair on the sphinx curl, although it is made of stone. This is about all the information or assistance I can offer in this matter. I will say, however, that it is a very open question whether your experience, being confined to one machine, and not including any regular theater experience, would really qualify you. Why not go ahead and serve your apprenticeship in Chicago? I believe it will pay you to do it.

From Ohio.

Ohio writes thusly:

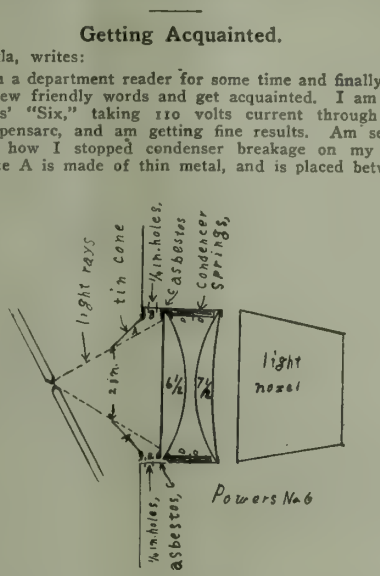
As you have requested operators and managers to contribute to the department, I will try to help out a little, though it may be very little indeed. Am operating a motiograph. Was troubled with losing the lower loop, but discovered the difficulty was due to my not paying proper attention to the adjustment of the idler. With the idler set right, there was no further trouble. My take-up belt pulleys became coated with dirt and oil, which caused the belt to stick and produced unnecessary tension. After cleaning the pulleys thoroughly, everything was lovely. I find that just a little bit of vaseline on the tension shoes keeps the machine from running so hard. Doubtless these very things have appeared in the department before, but thought possibly to set them forth again may help some brother after all. Anyway, my intentions are of the best. If you don't think them worth while, there is a waste basket in your office, no doubt. The salt brine stunt didn't work so well with me as with some of the others. I soaked them for three weeks and dried them in the oven for a week. I then tried some and found I had to bring the carbons together quite hard in order to start the arc, which shows that there is more resistance in them than in the untreated carbons. Very likely the salt brine proposition is all right, but for some reason or other, it didn't work out with me. However, I will try it again. I noticed in last week's department that you do not seem to be in favor of correspondence courses; nevertheless, I am taking a course in electricity from the Scranton school, hoping to get a better understanding of that very important part of our work.

I like the sound of this letter. Here is a man who frankly admits that he doesn't know it all, and he is not only willing, but anxious to learn. Moreover, he is willing to spend money in the endeavor to acquire knowledge. Other things being equal, our friend in Ohio will not only keep up with the procession, but several jumps in advance of it. The fact that the arc didn't strike readily does not prove that the carbons, as a whole, have higher resistance after being treated, but that a crust forms on the point which, in itself, has high resistance. I think if you will scrape your treated carbons, where they make contact with the carbon arms, and will also clean the points thoroughly, you will find the arc will strike all right, though it is advised that the carbons be warmed when they are put in, since if warm the arc seems to strike better. Most operators who use the salt soaked carbons keep some lying on top of the lamp house or condenser casing. As to correspondence courses, while I have no doubt that considerable can be gained through them, I doubt their value to the operator. The course in the Scranton school will not, I am afraid, give you much special instruction in the peculiar problems encountered by the operator, though it may give you an intelligent knowledge of electricity as a whole. I am sure but few correspondence school scholars finish their courses. I know of some who have paid for their course in full and yet never completed more than half of it. As to the operators' course presented by a Chicago school I cannot say. I would have to have that entire course sent to me for review before I could either affirm or dispute its value. I think probably you will do well to slack up on the tension springs of your machine by taking a little of the bow out of them.

Getting Acquainted.

Okmulgee, Okla, writes:

Have been a department reader for some time and finally decided to write a few friendly words and get acquainted. I am running with Powers' "Six," taking 110 volts current through a Fort Wayne compensarc, and am getting fine results. Am sending a diagram of how I stopped condenser breakage on my Power's "Six." Cone A is made of thin metal, and is placed between the



arc and condenser. This is to keep the cold air from striking the condenser so freely when the lamphouse door is open. There is a two-inch hole to allow the light rays from the arc to enter. There are four half-inch holes at B, top and bottom, to allow cold air to pass through the cone between the arc and condenser, to keep the condenser from getting so hot. The condensing lens itself is then padded with asbestos until it cannot touch metal anywhere. You will note the shape of my condenser, the same being concave on one side and convex on the other. I bought this lens of Eberhard Schneider, New York City, for $2.50, and believe me it is a wonder. It has driven all the ghost away and now I am getting a clean, white light.

Glad to make your long-distance acquaintance, Okmulgee. The condenser stunt looks promising, except for a couple of things, one of which is: how much, if any light, does that cone cut off? You have not said how far it sets back from the arc, therefore I am unable to estimate the amount of light cut off, though I don't believe it will amount to much. As I see it, the opening in cone A should not interfere with a line drawn from the crater to the edge of the condenser at any point. Having remedied this condition, I don't believe much, if any light, will be lost. The other thing I question is the muniscus lens in front. The use of one muniscus lens is very common in Europe, but it is, so far as I know, always placed next the arc. Don't know what the effect would be of placing it the other way.

In the Soup.

St. Marys, Kan., who signs himself "A Disgusted Operator," contributes the following woefully woeful tale of woe:

This is my first letter to the department, therefore excuse mistakes. I am in the soup, and would appreciate your help on the following: Am using 50 amperes a. c. through a Bell & Howell inductor-compensator and cannot get a bright spot. Have tried moving the lamphouse backward and forward and have had my ⅝ cored carbons in every position without results. The noise is something fierce. Would a water resistance device help any? I have an 80-foot throw, use two 7½ condensers, and 5½ e. f. lens. Always have either a blue ghost in the center of the curtain or brown edges. Why is it that most of our films, in passing through the machine, will jump to one side and stay a minute or so, and then a patch comes along and slams it over to the other side, letting the sprocket holes show?

It is difficult to say just what is wrong with your transformer, but the conditions you describe seem to indicate that it is being used on a current of different cycle from that which it was wound for; also the line voltage may be lower than it was designed for. Ascertain from your light company the exact cycle of the current; also make them test the line voltage in the operating room when the machine is in operation, making the test on the primary side of the wires leading to the transformer (the Bell & Howell I mean); then make an exact copy of the wording and figures on the Bell & Howell name plate, and send it, *together with the exact voltage and current cycle*, to the Bell & Howell Co., 217 W. Illinois Street, Chicago, telling them you are doing this at my suggestion. I think that in this way they will probably be able to tell you just what is wrong and to suggest a proper remedy. Your carbon size is all right, and I believe the ghost is due to the fact that you are not getting current enough. No, you don't want any water resistance device. A rheostat would be very much better than that; but the thing to do is get that transformer working right. I cannot say positively, but believe the trouble with your film jumping from side to side is due to either one of two things (a) Your tension springs spaced too far apart. Set them so that they both bear squarely on the aperture plate track, with the inside edge of the spring even with the inside edge of the track. (b) The tension springs loose so that they wobble from side to side when a patch hits them.

Los Angeles.

Los Angeles has finally waked up, and waked up good and plenty. Within the past week I have had half a dozen letters from members of Local Union No. 150, dealing with the situation in that city. Every one of the writers concedes the truth of the charges as to the farcical examination given applicants for operator's license, but nearly every one of them defends Mr. Manahan, City Electrician, who seems to be, personally, quite popular. We cannot give space to all these letters. We have published a statement

from one of the leading officials of Local 150, which I believe covers the case fully. I trust that conditions in the examiners' office will soon be made better. In closing this topic, for the present at least, let me say that the writers deny Mr. Davis's charge that only three union men are getting the scale. According to the letters the union men are all getting the scale, and I trust that this is the actual condition. I have set forth the Los Angeles situation not with the idea of roasting anyone, but simply to call attention publicly to the deplorable state of affairs, to the end that they be remedied, and publicity usually causes the remedying of such conditions, at least to some extent.

From Far Off Australia.

By P. Fulton Preston,

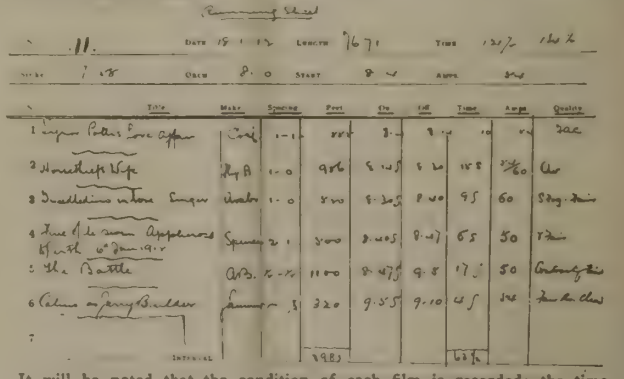
(Continued from last week.)

I am taking it for granted that you will extend my screed a welcome. I badly want to say one thing more at least, and that is concerning threading up Power's machine. I must say something nasty about the method given in January 6th, 1912, issue. At the same time I don't want to be dogmatic, or hurt anyone's feelings, so give my own idea of it as follows: Thread top sprocket in usual way, then making a loop of film with fingers of right hand pull it up a little higher than top of top film guard and engage perforations with bottom or take up sprocket with left hand, then carrying the right hand holding the top of film loop back towards lamphouse pull down your bottom loop between the bottom and intermittent sprocket with left hand finger, closing the intermittent idler with the index finger, then bottom roller bracket with little finger thus close the gate. You will notice the right hand does not leave the top loop, and this is the point, to my mind. Anyway it is quicker and much neater (to watch at any rate). I wonder if our own record of changing reels (myself and assistant), on a Pathe has been beaten by much; it is nine seconds time on Edison, one man change, for myself, is 13½ with magazine. I tried soaking the carbons in salt brine, but cannot say I am much in love with it, as it seems to increase the "mist" and gives a ragged spot in some cases. Have tried "Siemens," "Plania" and "Conradty" makes. It also seems that when current approaches near to carbons' capacity, getting them rather hotter than usual, the soaked carbons have a decided tendency to flare. Two years ago I obtained some promising results by impregnating the core of Conradty eighteen m/m carbons (¾ inch.—Ed.), with nitrates of thorium and cerium, derived from a few gross of old gas mantles, but it was a slow process to get them impregnated sufficiently; also very costly. I had to clamp carbons in rubber gasket on end of a cylinder, in which the nitrates in solution were kept under 80 pounds pressure (air). The carbon was heated until it was too hot to bear the hand and the nitrates allowed to percolate through as much as the separation would allow. I have by me a great mass of data concerning arc lamps, photometric measurements of results of variation of carbon sizes, currents, angle of lamp, angle of carbon tip, arc voltage, etc., which I shall be pleased to send along either in original form or tabulated, should you care to have them, or if of interest to any reader. They are the results of about six months intermittent experimenting, and refer to line voltage of 440, 220, 200, 110, 80, 72, and 64 volts, and all currents from 20 to 80 amperes. If time permits, I shall enclose photos of operating room, in which you will notice Pathe dismantled for repairs. In closing I wish you success together with best wishes for the continuation of the high standard of the Moving Picture World.

The Australian brother is heartily welcome, to the department. Let the apology, if any be needed, for the amount of space taken be that Australia does not claim space very often. We have had other letters from there, but it was some time ago. Yes, we can supply back numbers. The price is 15 cents per copy, postpaid, to foreign countries.

I presume the reason you secure the added light brilliancy with Power's Six is that you are using a two-wing shutter, which cuts less light than does the Pathe three-winger. If you use the three-wing shutter there should be but very little difference. If you are showing a 23-foot picture with 30 to 35 amperes, you are using less than 1-10 of an ampere per square foot, and if your screen is of the ordinary type the picture certainly cannot be very brilliant. You ought, in my opinion, with an ordinary screen, to have less than 45 amperes D. C. We are obliged to you for the commutator cleaning compound receipt. Suppose some of the brothers try it out and report. I am rather skeptical as to the use of a file for truing up a commutator, even though the latter be run at high speed and the file be a fine one. Would suggest, if that scheme be tried at all that it be with extreme caution. What friend Preston means, as regards the running of the generator as a motor, is that he cuts a 20 ampere rheostat into the arc circuit and attaches leads from the generator terminals to the carbon arm contacts, which really has the effect of substituting the generator for the arc. Unquestionably such a scheme will work and it is of great value to those having motor-generator sets, since by using it they will be enabled to run their motor with the dynamo end while sandpapering or otherwise dressing up its commutator, but I would imagine the motor would be run at such high speed as to render turning up the commutator impractical. Also it seems to me that 20 amperes is excessive for the purpose. The motor drive is unique. Your scheme for controlling the motor is interesting, but I don't like lamp resistances in operating room. They can be covered up to kill the light, of course, but I think resistance wire is better. We over here, have no trouble stopping the machine quickly enough. There are, of course, various ways of threading Power's Six. Possibly there may be a better method than that described in the article named. Anyhow no one's feelings are in the least hurt. Any one who can show me a better way of doing anything than my way, has my sincere thanks. If I haven't the best way I want to learn it. Your record for threading is excellent, but, frankly, friend Preston, I'm not very much interested in such records. I believe if a man stops his show and is ready to run again (using a single machine) in one minute, he has done all any reasonable manager can ask, and to do even that he ought to have a helper to attend to the lamp; making any needed adjustments. I shall be indeed glad to have the data you mention. Anything which seems to be of value in it will certainly be used.

Friend Preston sends along a "running sheet" showing the record kept of each performance. It appears below. I wonder if it could be duplicated in all the United States.



It will be noted that the condition of each film is recorded; the time it consumed in projection; its length; number of amperes used, and the time it started and stopped. What is meant by "Strike" and "Spacing" I cannot make out. The performance recorded was: Picture 24 feet; throw 120 feet; open air; moonlight; hot summer evening; operating room temperture about 120 Fahrenheit. Come again Australia. The latch-string's always hanging out for you.

Announcement Slides.

Akron, Colo., writes:

Regarding the failure of Mr. Linstruth in using salt brine: I have given the brine proposition a thorough trial, soaking the carbons from three to twenty days, and have always had success. Have used both Electras and Bios, with same result. I believe if Mr. Linstruth will follow these directions carefully he will get results. Make a brine with table salt and *cold* water, strong enough to float a fresh egg. Soak the carbons four days. Remove from brine and dry thoroughly with a rag. Place a few at a time on top of the lamphouse for two nights. Remove the spot of salt from the tip with a file. It is not necessary to have the carbons warm before using. I sometimes make my announcement slides by writing on gelatine with typewriter and dusting over with bronze powder. Find that it is almost impossible to get good results on account of the bronze adhering to surrounding surface, and if it is wiped off with a cloth it will blur the writing. Do you know the answer? Should presume that the result at arc of 70 volts through rheostats, as per diagram in issue of the 5th instant, would be twenty amperes at a varying voltage, according to distance between carbons.

As to the announcement slides, the answer is very simple: Do not use any bronze, but, instead, use a black typewriter ribbon, and either clear gelatine or gelatine with very light colors. With a good ribbon and a clean typewriter type you will find the writing will be perfectly clear and plain on the screen, without resorting to bronze powder or anything else. If you have to use any powder the best thing is to shove the gelatine into a small box of lamp black while the writing is yet moist. Knock surplus off into box and let dry.

To The Trade

THE Motion Picture Exhibitors League of Greater New York, takes pleasure in extending, by these presents, a cordial invitation to all branches of the motion picture industry, to be its guests at the Second Annual Reception, Entertainment and Ball to be given by the League. The festivities will begin at eight o'clock, Thursday evening, November the fourteenth, nineteen hundred and twelve, at the Palm Garden, Fifty-eighth Street and Lexington Avenue, New York City.

Many pleasant features have been provided by the Entertainment Committee. There will be an exhibition of pre-release photoplays, followed alternately by famous screen stars who will entertain in person. Music for the occasion will be furnished by the orchestra from the New York Hippodrome. The Grand March will be led by Mr. Maurice Costello and Miss Florence Lawrence, and Mr. King Baggot and Miss Alice Joyce. The entire Palm Garden has been engaged and both dance floors will be used. For size and general eclat this gathering will eclipse anything of its kind that has ever been held.

While the function is given by the exhibitors of Greater New York, it is their desire that it be considered a national affair, having as its object the financing of the forthcoming National Convention of the Motion Picture Exhibitors League of America, to be held in New York City during July, 1913. Tickets are on sale at all New York League photoplay theatres; or the League rooms, 136 3rd Ave., New York. Tickets $1. Extra lady 50c.

Faithfully yours,

The Committee.

Manufacturers Advance Notes

"THE COUNTRY SCHOOL TEACHER" (Lubin).

This is one of the typical Arthur Johnson photoplays. It has given him a role in which he has full sway for the dominating character in which he excels. Mollie Manson is a high strung and magnificent creature, but has never known restraint, and her brother admires and encourages her rebellious spirit. Neil Freeman, a man of determination, takes charge of the village school where previously discipline has not been observed. Freeman, who is a man of large frame and will power, quickly regulates the boys and shows that he is master. Mollie, however, is very troublesome and

Scene from "The Country School Teacher" (Lubin).

he cannot use the physical methods to subdue her which he practices on the boys; he must handle her with gentle firmness, which the girl does not respect. One afternoon a stormy scene occurs and Mollie's brother objects to the forceful dictation of the teacher and in a fit of anger strikes Freeman senseless. The sight immediately brings forth the better nature of the girl and she realizes that she is in love with the man she has opposed and thought she hated. Neil had long before loved the girl and as she ministers to him he sees that he has conquered, and made her a creature to be loved and his helpmate for life. The story is mounted with realistic scenery and effects and played by the pick of the Lubin players.

NOVEL WILD WEST FEATURE COMPANY.

In this era of feature films, it takes the genius to think of something different, of something new. This quality of newness, of originality, is one ably possessed by Walter C. Du Brock, the veteran horse-raiser of Illinois. The very line of the stock-breeder's business activities would naturally cause him to lead in the manufacture of Wild West and cowboy features when once entering the film manufacturing game. Not only has Mr. Du Brock equipped himself with a prairie studio at Riverside, Ill., along the banks of the North Branch of the Chicago River on his enormous holdings in this section of the State, but he has also added an invaluable spice of innovation by presenting broncho busting, lariat throwing, target shooting and other Wild West perfections, performed by tiny little children of from four to fourteen years as accurate and as at home on the balking broncho as the surest adult. It is the most marvelous part of his photo production, to see these tottling minors taking part in a Western story true to ranch life in all particulars.

For the leading juvenile-adult role, Mr. Du Brock has selected his own four year old son "Bud," who can throw a steer, rope a horse, ride a broncho, or hit the bull'e eye like an old timer. Then, too, the feminine leads are taken by the proprietor's eleven year old daughter, Melba, acknowledged one of the cleverest young riders in the United States. The other members of his company have been brought from the vast ranch interests that the new manufacturer possesses in Montana and Idaho. The cattle and horses used all belong to Mr. Du Brock and have posed before the motion picture camera many times indeed, serving for the American, Selig and Essanay companies. Furthermore, this stock toured the United States with the Chicago Grand Opera Company in 1911, and Belasco's "The Girl of the Golden West" in 1910. Three of the boys who went through these seasons of experience have been retained for the three reel feature, which will be given the title of "Boys of the Lost River Basin," Walter Barger, Harry Cooper and "Cheyenne" Gray. The leading adult cowboy is none other than DeWitt Gollings, who comes direct from Idaho for this Du Brock film. The "Boys of Lost River Basin" will be sold exclusively on the State right basis.

The new firm will be known as the Du Brock Feature Film Company, with headquarters on Foster Avenue, Chicago. Mr. M. G. Watkins has been appointed manager of this new feature film enterprise.

"KINGS OF THE FOREST."

The call of the wild has its most vivid pictorial exhibition in Selig's latest production, "Kings of the Forest," a play with real heart interest, that has been environed in the wilds of Africa, with the king of beasts as important factors, appearing in the pictures in their natural habit. Not the usual tame and conventional call invested in the exhibits of the so-called trained lions. A wild lion on the game trail is one of

Some of the Selig Lions in "Kings of the Forest."

the big features that promises to be very thrilling and eminently truthful in holding the very mirror up to nature. There is no flavor of the stuffy museum nor any impress of the cabined animal cage in this big work where the stage has been stocked by nature itself, the cunning of man dividing a play that acts with the big interests whose suspense is accentuated with the unwitting connivance of the man-eaters. This latest and greatest Selig animal masterpiece is in two reels and will be released on November 11th.

"Souls in Torture" (Itala)

THE first picture to be shown to the American public by the Itala Company of America is a two-reel special, "Souls in Torture," and is now ready for shipment. It will be worthy of a hearty welcome—from all points of view. Good people portray this emotional drama, there are good settings, both interior and exterior, and the whole is embellished by excellent photography. Much taste has been displayed in the variation of light and shade. Some of the more notable examples are in the opening scene, in which the two lovers are shown in shadowgraphs, their figures silhouetted against the sky, the two leaning toward each other and separated by a few feet; in the scene where Laura, deserted by her lover in order that she may become the bride of a man able to give her the luxuries and remove her to a clime necessary to restore her health, is taken to the home of the Earl of Aloisi; and in the closing scenes, where Alfred, falsely informed by the Earl that Laura is dead, takes his violin and goes down on the rocks by the pounding surf, the strains from his instrument reaching the ears of Laura and drawing the unhappy wife to the side of her old lover. The last scene is particularly effective. It is artistic. Laura leaves her palatial home, passes out under a great bridge, the roadway adorned with masses of semi-tropical plants, and climbs over the rocks to the spot where Alfred is playing. The rays of the moon are reflected on the surface of the tumbling water.

Alfred and Laura, who have recently fallen in love, attend with some of their young friends a picnic in the woods. By accident Laura meets the Earl of Aloisi, who is smitten and takes great pains to reveal the fact. As the Earl rides away, Alfred, who has seen just enough of the short dialogue to understand the situation, rebukes Laura, but the misunderstanding is shortlived. A couple of months later the Earl meets Laura and invites her to take a ride with him in his machine. Again Aloisi presses his suit, but Laura will give him no encouragement.

As autumn approaches Laura consults a physician. She is in declining health. The doctor informs her that she must have sun and a mild climate for the winter if she is to survive. Laura has not the means. Neither has Alfred. As the doctor imparts this information to Alfred he is heartbroken. The Earl sends to Laura a bouquet, to which is attached a note. Aloisi informs her that if she will go with him to Naples he will see that she gets the attention she needs. Alfred intercepts the note and reads it. He writes the Earl, and tells him that if he will swear to protect Laura he will yield her up. The Earl agrees, and Alfred tells the Earl to be present that evening at the coffee house and he will repudiate Laura.

At the coffee house Alfred is drinking with gay companions. Laura looks on from a distance in horror. As Alfred starts away with his unusual associates Laura speaks to him. He throws her away from him. The Earl, close at hand, takes her to his home. The two are married and go to Naples. There Laura is unhappy. She has the sun and the care she so much requires, but she pines for Alfred. The Earl, disappointed at the deferred convalescence, seeks companionships elsewhere. He joins a gay party bound for a carriage ride. As the men and women leave the vehicle to enter a restaurant Alfred meets the Earl and inquires for Laura. He is informed that Laura is dead. Alfred goes back to the seashore near the home of Aloisi.

Laura is shown in her beautiful home. She is still ill. Looking through some papers, she finds the note of Alfred telling the Earl that if he will promise to care for Laura he will yield her. As she reads the note she hears the strains of the violin down by the sea. She recognizes the instrument and the player. She leaves the house, just able to walk, and makes her way to the side of the player. She reaches out her arms to her old lover, to her only lover; he takes her in his arms. Laura falls to the rocks. Her heart has failed. The shock is too great for the man who has given up his life's love that she might live. He falls by her side.

MR. HUTCHINSON ON ABUSINESS TRIP.

Mr. S. S. Hutchinson, president of the American Film Mfg. Co., is on a business trip to the coast. He will stop at Seattle, Portland, San Francisco and Santa Barbara. At Santa Barbara, where are located the Western Studios of the company, he will arrange for a new series of pictures and lay out a campaign. "Flying A" productions are meeting with such remarkable approbation both here and abroad that the new campaign is necessary to keep pace with the popularity they now enjoy.

MEMBERS OF BATTERY A.

The picture below is a snap shot taken in the reception quarters of the Battery "A" Armory at St. Louis, Missouri, the occasion being the projecting for the first time of the latest Warner's feature entitled "The Raiders of the Mexican Border," in which the entire battery "A" and officers participated. There was in this aggregation at the time the picture was taken, ninety men, one hundred horses, six field pieces and six caissons. Battery "A" is one of the most famous and at the same time, one of the oldest organizations of its kind in existence, it having been formed in 1812. Commanding officers at present are Captain E. O. Sanguient and Lieut. Warner. Other guests present were: Mr. August Froebel of the St. Louis Motion Picture Company, Mr. L. D. Kent, Producer, Mr. H. Warner of the Warner's Features, Mr. A. L. Beck and Mr. Ward of the Universal Film Exchange, besides all of the chief principals in the production.

Members of Battery "A," St. Louis, Mo., Who Took Part in Warner's Feature, "The Raiders of the Mexican Border."

"AN INDIAN'S FRIENDSHIP" (Essanay).

A corking good Western drama is "An Indian's Friendship," released November 9th, with G. M. Anderson in his world-famous role of "Broncho Billy."

Broncho is instrumental in saving Yellow Wolf, an Indian, from the wrath of Dan Runnion, a surly cowpuncher, and Runnion swears revenge. His chance comes when he sees a notice from the county sheriff advising that cattle rustlers are at work and for ranchmen to watch their stock. Finding one of Broncho's shirts out on the clothesline, Runnion places an incriminating note in the pocket and steals away. Getting the ranchman he returns to Broncho's shack and accuses him of being one of the rustlers. The ranchman finds the note in the pocket of Broncho's shirt advising Broncho to come and get his share of the proceeds from the stolen cattle. In a rage he summons his cowboys and Broncho is led away to be hanged. Meanwhile, Yellow Wolf, who has witnessed Runnion writing the incriminating note and heard his threat to get even with Broncho, rides madly to town, summons the sheriff, and they arrive in time to prevent the hanging of Broncho. Yellow Wolf tells his story and the guilty Runnion tries to escape, but is captured and meets his just deserts, while the boys gladly congratulate Broncho on his narrow escape.

Scene from "The Indian's Friendship" (Essanay).

G. M. Anderson is dominant, vigorous and powerful in his world popular role of Broncho, Frederick Church gives a fine portrayal of Yellow Wolf and Brinsley Shaw does the villainish work in the role of Runnion.

GREAT NORTHERN BALKAN WAR PICTURES.

It is announced by the Great Northern Film Company that it will presently issue in a weekly series pictures taken at the scenes of the war between the Balkan states and Turkey now in progress. Elaborate arrangements have been made for this undertaking and a number of cameramen have been engaged. Owing to the undoubtedly large demand for this series of pictures the Great Northern Company announces that orders should be placed before November 5th to insure prompt delivery. Bookings will be made by the Great Northern Film Company at No. 7 East 14th Street, New York City.

THANHOUSER ACTIVITIES.

A fine Thanhouser comedy situation is revealed in the accompanying cut of a scene from "A Noise Like a Fortune," released Sunday, Nov. 10. A young farmer finds it hard to obtain credit wherewith to buy farming implements—until his farmhand spreads a report that his boss has fallen into a large fortune. Immediately the magnate, pictured in auto togs, pushes money and credit galore at the young farmer—and then his daughter's hand along with the gold.

In "The County's Prize Baby," from which a scene is here produced, a senator and his wife separate because she does not dress becomingly enough to meet his circle of friends—she prefers to give her attention to their baby. A year later, the baby and her mother visit a county fair and baby gets "lost." The tot wanders to the pavilion wherein the prize-baby contest is being held, and is seated among the contestants. Her senator father, who is judge of the contest, comes in, fails to recognize his baby daughter, whom he awards the prize—and the mother, searching for the tot, finds her the prize-baby, and finds her husband's love again, too. The release date is Tuesday, Nov. 12.

Scene from "The County's Prize Baby" (Thanhouser).

The scene in "Through the Flames" shows a startling rescue. It is the big moment in a big "fire picture" released Friday, Nov. 8, for which an entire city fire department was turned out.

BOOSTS "CUSTER'S LAST FIGHT" PICTURE.

Mrs. E. B. Colwell, president of the local Board of Censors, who was present at the preliminary exhibition of the three-reel production of "Custer's Last Fight," a historical feature which was produced at the Star Theater, Portland, Oregon, last week, stated openly after reviewing the picture that the Board of Education of that city ought to provide ways and means whereby every scholar in the public schools should see this splendid lesson in history.

UTAH MOVING PICTURE COMPANY.

The Utah Moving Picture Company has been organized with a capital of $100,000 for the purpose of producing a feature subject entitled "One Hundred Years of Mormonism" and other features. The company recently purchased the interests of the Ellaye Moving Picture Company, which had previously undertaken the production of the above-mentioned subject. It is estimated that this picture will cost about $50,000, and it is hoped that it will be ready for distribution within the coming month.

"THEIR CHILDREN'S APPROVAL" (Eclair).

What makes a photoplay is one question, and what saves it is another. Of course what follows by way of comment is only opinion after all, pure theory and nothing more.

Here is an unusual little comedy drama because it takes a very conventional sort of plot and plants it in unusual surroundings and those environs save it from the commonplace. The director has played more than half his story aboard one of the Hudson Day Line steamers to Albany. This very trip up the Hudson, with the views it affords of New York City and Jersey shores, and then up the river to a splendid picturing of West Point make for at least half the interest and pleasure the picture certainly awakens. There are some remarkable bits of photography aboard the boat, such as looking down on the deck and in the dining saloon, with a cleverly contrived depiction of the passing shore line.

Scene from "Their Children's Approval" (Eclair).

Eclair's strong quartette, Alec Francis, Julia Stuart, Lamar Johnstone and Barbara Tennant, enact the story, so it never lags for want of mastery.

The story deals with a Miss Stuart as a widow and her daughter Barbara and opposed, as goes the plot of the tale, is Mr. Francis, with his son Lamar. Francis proposes to Miss Stuart; Mrs. Stuart we should say to be consistent with the narrative; well she accepts, with the exception that they first obtain the consent of their children. The children are apprised of their needed presence at home and both take the boat for Albany, where, by the way, the old folks live. Well, as all stories go, they meet on the boat and fall in love in a sort of to-be-forgotten-when-we-part fashion. Well, the children object at first to a remarriage of their parents, but are soon won over. Now neither nor any of them connect the meeting on the boat with their present situation. There is a happy ending with wedding bells as an accompaniment.

The many friends of Miss Barbara Tennant will be glad to learn that she has recovered from her recent indisposition and is back at work.

RELIANCE-MAJESTIC NOTES.

Mr. George Balsdon, manager of the Photoplay Advertising and Specialty Company of Pittsburg, paid a visit Monday to the Reliance studio to shake hands and lunch with C. Lang Cobb. Before leaving, Mr. Balsdon and Mr. Ritchey had quite a chat along new and progressive advertising lines.

Charles Ranson is now to be seen among the Majestic players—Charlie's face has been a familiar one in Broadway star productions for many years.

Martha McGraw, who played Michael in "Peter Pan," is strengthening Majestic comedies.

The new system of titling instituted by the Reliance Company presents something novel in the construction of motion pictures.

Mrs. Connie Mack, wife of the famous baseball man, is now posing in Majestic comedies under the direction of Charles Weston.

Hopp Hadley, the Majestic scribe, has been appointed a member of the house and entertainment committees of the newly formed Screen Club.

General Manager J. V. Ritchey, of the Majestic and Reliance companies, gave a dinner Tuesday night to his directors, scenario and publicity staff.

Irving Cummings, leading man at the Carlton studios, deserves credit for his work in "Men Who Dare," the Reliance release of October 30th.

ESSANAY WESTERN PICTURES POPULAR.

For the month of November the Essanay Company is releasing twenty-two subjects, seven of which are Western dramas, seven dramas from the Chicago studio and eight delicious comedies from the Eastern players. The Essanay Company is receiving letters galore from exhibitors throughout the country congratulating the inauguration of releasing two Westerns each week. To supply this great demand, Mr. G. M. Anderson and his Western company worked strenuously for the space of several months in producing a number of splendid films to add in the new booking dates. Two new producers have been added to the Western forces by Mr. Anderson, and he is now devoting his entire time to the arranging of his world-famous "Broncho Billy" features.

"THE MIRACLE" IN DEMAND.

A. J. Danziger, president of the New York Film Company, of 12 Union Square, New York City, reports a lively demand for and interest in the big four reel production "The Miracle." New York State has been sold to the Theater Film Company and the True Feature Company have purchased the New Jersey rights. It is stipulated in all contracts, that this production, by reason of its superior class and merits is not to be exhibited in theaters charging a minimum of less than twenty-five cents. This restriction is to be in force in all the States for a period of six months. The musical score for the reels is now completed in every detail.

NEW ATLANTA FEATURE FILM MAN.

Mr. Al Bartlett, a theatrical agent of Atlanta, Ga., has become the representative of the International Feature Film Traders of New York for Atlanta and the South. Mr. Bartlett has turned over his theatrical business to his brother, Lloyd Bartlett.

CORRESPONDENCE

NEW ENGLAND.

A NEW corporation in Boston, Mass., is the United Amusement Company. This is a $100,000 concern, with the promotors named as E. Howard George, Henry W. Keene, and Margaret E. Quinlen. Nothing is stated as to the amount of cash paid into the treasury, but a general theatrical business is the cause for the new company.

The Alaska-Siberia pictures are being exhibited in Jordan Hall, and a good patronage is being enjoyed. When the writer viewed the reels, the sensational polar bear hunt created intense interest and excitement.

Boston schools are to benefit by the new superintendent, Dr. Franklin B. Dyer, as this gentleman is planning that moving pictures shall play a prominent part in the more extensive use of school buildings. Moving pictures will be shown in the four new evening centers established by the School Board, with the fund set aside for the purpose in connection with lectures it is intended to give for men and women. East Boston, South Boston, Charlestown and Roxbury are included in this departure.

The new theater in Melrose, Mass., has had a most satisfactory opening, and this large up-to-date theater is well on its way to prosperity. The programs consist of vaudeville and photoplays.

October 5 saw the opening of the new Princess Theater, Wakefield, Mass. Special invitations were mailed to managers to be present at that time. All the "trade" who journeyed to Wakefield, were rewarded by seeing a fine theater, modern in every way, and seating about 1,000. The Princess has had a prosperous career; in fact, it has been necessary to increase the seating capacity several times. Pictures, songs, and high-class singing acts are to be given. Manager Hodgdon may well be proud of the result of his efforts.

Frank L. Browne is no longer to be seen managing the Shawmont Theater, Roxbury, Mass. Mr. H. O. Chenowith, the well known moving picture manager, is now guiding the Shawmont. It is rumored that Manager Browne has "hooked up" with Gordon's Chelsea, Mass., Theater.

The Odell Opera House, of Franklin, N. H., has a new owner and manager in the person of Abe Marcus, that well-known and liberal manager of Manchester, N. H. Since October the Opera House has been exhibiting the Film Supply programs, which are booked through the Boston office of the Mutual Film Corporation. The vaudeville is supplied by the Variety Amusement Company of Boston.

Mrs. Acker, one of the heads of a chain of Canadian theaters, bearing her name, visited Boston recently, and looked over the picture and vaudeville situation. Manager Greenberg, of the New Gem Theater, East Boston, gave a special performance in Mrs. Acker's honor.

Manager P. L. McMahon, of the Keeney Theater, New Britain, Conn., is having quite a rumpus with the White Rat Actors' Union. The latter claim that Mr. McMahon deals unfairly with his vaudeville talent and complain that the theater "trims" the acts out of a portion of their regular salaries by different ways. The affair is being looked into by the Union.

The Famous Players' Film Company of New England, with offices at 597 Washington Street, Boston, is very busy working in the interests of the new Sarah Bernhardt reels of "Queen Elizabeth."

The Marcus Loew people state that the Boston vaudeville booking offices of their concern are to be re-established.

The Empire Theater, Pittsfield, Mass., has finally decided to give stock company attractions this winter, with vaudeville and pictures to follow, provided the pulling powers of the former entertainment are not up to expectations.

The employees of Poli's Theater, Springfield, Mass., presented Manager Stephen J. Breen with a gold watch, as an appreciation of his square dealing. Mr. Breen has been transferred to the Poli Theater, of Bridgeport, Conn. Mr. Gordon Wrighter succeeds Manager Breen.

The American Amusement Company has incorporated at Waterbury, Conn., with a capital of $8,000. Mr. Rosen, formerly associated with Mr. S. Z. Poli, is the prime mover. The concern will operate moving picture theaters.

Messrs. Gerken and Schabel are to build a structure on State Street, New Haven, Conn., and a portion of the property will be used as a theater, playing to picture programs.

Mr. John Forting is in Portland, Me., and is now having a theater erected at Central and Main Streets, Portland, Me.

The Howard Theater, Boston, exhibited moving pictures of the boxing contest between Ad Wolgast and Joe Rivers for the lightweight championship. The reel was shown the entire week of October 7, and created interest among the sporting fraternity.

To satisfy a popular demand the "Durbar in Kinemacolor" was put on for two weeks more at Tremont Temple, Boston, starting October 7. These reels had been on exhibition at Tremont Temple for several months, and were removed to allow the Coronation pictures to play a return engagement. On October 21, the Kinemacolor presented Laurence Grant in a series of moving pictures, entitled "Through Yellowstone National Park." Tremont Temple is virtually the Kinemacolor house of Boston, as these pictures are being exhibited there continually. Business is always good, and at prices that range upwards to one dollars.

The Kinemacolor folks also exhibited pictures of the "Red Sox"-"Giants" baseball games, taken in natural colors. These pictures were exhibited the latter part of the week of October 6, in addition to the Durbar pictures.

A number of New England cities have had more or less trouble with the local Musicians' Union, and now the exhibitors of Springfield, Mass., are in receipt of a letter from their union, demanding that the orchestras in these theaters be increased, according to their seating capacities. The Union is also issuing a wage scale that calls for $20 weekly for men working not over 36 hours weekly. The leader must get $25 weekly. The scale for pianists is as follows: 55 cents an hour for 36 or more hours a week, and for less than 36 hours, a rate of 75 cents an hour is called for. Double pay is demanded for overtime. The Union also feels that it is their right to say how many musicians a house of given capacity should employ, and have issued this schedule: Houses seating 400 to 700, two men; houses seating 700 to 1,000, 4 men; theaters holding 1,000 to 1,500, 5 men, and theaters exceeding 1,500 must employ 6 men.

A reasonable time has been granted the Springfield houses to arrange their plans according to these rules, with the statement that steps will be taken to enforce this schedule if the houses refuse to comply. A similar statement was issued some time ago in Brockton, Mass., and houses were known to have cast out their entire musical programs, rather than give in to the Musicians' Union demands.

Mrs. E. C. Farrington, of Littleton, N. H., has opened her new Princess Theater, at Brattleboro, Vt. The house, which is cozy and up-to-date, is playing to vaudeville and pictures. Business is reported as satisfactory.

Keith's Theater, Pawtucket, R. I., which has been giving vaudeville and picture programs on a 3 a day schedule, has decided to cut the number of shows down to two. The supper show, given between 5 and 7 P. M., never paid for itself.

Mr. William Fox is actively pushing his way into the New England territory, and has now gained a strong foothold there. A beautiful theater, modern and up-to-date in every way is soon to be ready for Mr. Fox in Waterbury, Conn. This house will seat 2,400. A new house in Holyoke, Mass., is another Fox house soon to be ready. The Nelson Theater of Springfield, Mass., is being thoroughly overhauled and improved, and will soon be presenting the Fox brand of vaudeville and pictures.

On the night of October 8, Wallace O. Gould and his wife, were injured in an automobile ride, on a return trip to Lewiston, Me., from Lisbon Falls. The automobile made the trouble at Westbrook, Me., having turned turtle, throwing Mr. Gould beneath the auto. Mrs. Gould escaped serious injury, but Mr. Gould, who is manager of the Pastime Theater, Brunswick, Me., was seriously cut and bruised.

The Massachusetts Society for the Prevention of Cruelty to Animals is preparing to extend the field of humane education and moving pictures have rightly been chosen as the medium. By object lessons, the officials of this society believe that many people who could not be reached otherwise can be instructed, and their sympathies toward animals aroused. Moving pictures are to be made at once showing the work at the stock-yards, ambulance service, the "feed-bag" evil and other things. President F. H. Rowley has determined on a wide and far-reaching campaign, and it is his postive intention to get the reels in every moving picture theater in Massachusetts. Mr. Rowley feels that the campaign is novel, but that it will do the greatest amount of good on this very account. It seems entirely probable that a series of moving pictures will make people understand the value to themselves of humane treatment to their own animals.

Mr. S. L. Poli announces that he will build a new theater in Springfield, Mass. The location chosen is the property on the north side of Worthington Street, near Main Street. Mr. Poli intends to start a week early next year, and expects to spend the best part of $450,000 before he gets through. Plans have been made and passed by Mr. Poli. The plans were made by Brown and Van Buren, and call for an absolutely fireproof building. It will be a reinforced concrete, iron and steel building. The lobby will be 36 feet by 96 feet in depth, while the auditorium will be 140 feet by 105. This will easily permit of a seating capacity of 3,500. Everything going to make up a first-class theater will be incorporated in the new house, such as complete ventilating, cooling, heating, and vacuum cleaning systems. Mr. Poli says that this announcement is but a sample of what he intends doing in the near future. In Waterbury, Conn., and Hartford, Conn., a similar procedure is promised.

The Bijou Theater, Naugatuck, Conn., was scheduled for its opening on September 20, and reports good business since then. Manager S. Rosen is an old hand at this business, having been connected with S. Z. Poli for some years.

St. John, Canada, seems to be a good city for B. F. Keith Theaters, and there soon will be two houses showing Keith attractions there. The Nickle, the old Keith house, is doing very nicely with pictures as the main attraction. A large modern and thoroughly fireproof theater is now well under way for Mr. Keith in St. John, and Mr. J. H. Clancey, chief engineer of the Keith houses in Massachusetts, is on the spot, looking out for the construction. The house was originaly intended to be open this month, but delays in building will not allow the new house to be completely furnished until next March. The theater has been named the Imperial and is expected to be one of the finest in Canada. Under the foundations of the Imperial a great amount of water has been discovered, and this accounts for the delay.

The Crown Theater, a moving picture house of Bridgeport, Conn., is to be thoroughly overhauled and renovated, in order to keep pace with competition.

The old Jolliette Theater, Boston, which was closed for some months, due to poor business, has reopened under the name of the Empire. Licensed pictures and songs are given, with admission at 5 cents, except on Saturday and Sundays, when 10 cents is asked. The house is not doing very much and cannot be expected to prosper, as nearby houses are too strong competition for the Empire, which is an old house, of a type that has outlived its usefulness.

The Academy Theater, a moving picture house of Magerstown, Me., is to be enlarged, as Manager C. W. Boyer needs additional room to seat his patrons.

The Princess Theater now under construction in Hartford, Conn., will add one more moving picture theater in that city. It will be a cozy house, and should get a share of the trade.

Mr. A. A. Kellmann is becoming quite a factor in the New England section, and has now taken the lease on the Park Theater, of Taunton, Mass. This is the best theater in the city, and should make a winner for Mr. Kellmann.

An orchestrarian has been installed in the Central Square Theater, Lynn, Mass., by Manager James Donovan. This is probably the first theater in New England to introduce a mechanical orchestra. The house is doing very well, indeed, with programs of pictures and songs.

The Opera House, Exeter, N. H., is now the possession of the Goldstein Brothers' Amusement Company of Springfield. The concern which operates a number of New England theaters found trade so good at the Exeter Opera House that they decided to buy it, rather than continue to run the house on a lease.

The Famous Players Film Company of New England, with headquarters in Boston, lost no time in booking the Sarah Bernhardt pictures of "Queen Elizabeth" at the Jefferson Theater, Portland, Me. The reels were shown to enthusiastic and large audiences, during the week of October 7.

John T. Moriarty, of Springfield, Mass., states that he has just purchased the Potoin estate, in Holyoke, Mass. ,and that a moving picture theater will be operated there, as soon as some needed alterations are made. This location is a good one, and should prove a money-maker for Mr. Moriarty, who expects to manage the house himself.

Mr. M. Douglas Flattery, who is the secretary and counsel for the Marcus Loew Theaters in Boston, is in charge of the Carnegie Museum Alaska-Siberia pictures in that city. The reels are doing so well at Jordan Hall, that a six-week engagement is planned. The pictures may be shown in all the Loew houses in New England.

New Haven, Conn., exhibitors are showing themselves to be alive to the benefits of organization, and accordingly, have formed what is known as the Motion Picture Exhibitors' League of New Haven. The New Haven exhibitors are intending to enlarge their scope of work, so as to include the entire State of Connecticut. The immediate cause of this organization is to attempt various political candidates for office to declare absolutely what their ideas are regarding a Sunday opening for theaters. The new organization will throw its strength to the men favoring Sunday opening, and will aid their cause via the screen. This would seem to be the most effective possible way for Connecticut exhibitors to get what they are looking for, and every moving picture man in that state is strongly urged to get in line at once. Just get in touch with the officers of the new organization, who are Mr. John Gentile, president; Mr. J. Fahy, treasurer, and Mr. J. J. Cannon, who is vice-president.

Mr. and Mrs. J. A. Lemieux, formerly proprietors of the Orpheum Theater, Springfield, Mass., who were forced into bankruptcy last spring, have sold their theater to S. B. Brown, a Providence, R. I., man, who will run the house as a straight photoplay house. Recently the Orpheum had been operated by Mr. Daniel J. McGrath. The Orpheum will be renovated before Mr. Brown takes hold.

HENRY.

One of the oldest churches in Pittsfield, Mass., is soon to be converted into a moving picture theater. For years the Unity church has stood on North Street. Business blocks sprung up around the edifice as the city grew, and the church has been sold to William T. Butter, who announces that he plans to remodel it and to put in a brick addition, converting it into a modern business block and moving picture theater. The location is an excellent one, and the new theater should do well.

The writer dropped into the new Huntington Avenue Theater, Boston, recently, and found that this cosy house is becoming popular. This was attested by the large audience. It was an afternoon performance, and many women and children were present. The projection was even, and the musical selections very pleasing. Manager Jones is giving away free a box of chocolates to everyone attending the matinee performances, until further notice, in order to increase the interest in the afternoon shows. Manager Jones has an unusually good orchestra, called the Huntington Theater Ladies' Orchestra, and their musical selections were well received.

The Auditorium Theater, which was recently opened by Mr. Raymond McBride in Bridgeport, Conn., is doing very well. The Auditorium is a neat, cosy house, and exhibits a good grade of pictures from the Mutual folks.

The new Park Theater of Manchester, N. H., is giving stock-company attractions this year.

Mutual service seems to completely suit the Lyceum Theater of New London, Conn. Manager W. T. Murphy is greatly pleased with the way his new pictures are being received.

The work on the building of the new theater on Tremont Row, Boston, mysteriously ceased last week, and many rumors are in circulation to account for it. Some say that arrangements have been concluded whereby it will not be necessary to build the temporary theater, while waiting for existing leases to expire. Owing to the inability of the promoters to buy the lease of one of the tenants, it was impossible to build the big theater, and a smaller one was under way to bridge the time until the lease of this tenant expired. Another rumor is to the effect that the Fire Commissioner had ordered the work stopped, until certain things were fixed to his liking. Many believe this story, as the building is one of the oldest in the city. The writer does not vouch for either rumor, which cannot be confirmed.

Mr. Jack Dolan, manager of the Lyric Theater, Dover, N. H., has finally recovered from an illness that kept him away from business for more than a month. His many friends will be glad to learn that Jack is on the job once more.

Mr. William Haddock visited Boston this week in the interests of Eclair films. Mr. Haddock made a most favorable impression on all he happened to meet.

Mr. Robert Evans certainly knows how to lecture the pictures and he never showed to better advantage than at Jordan Hall, Boston, where he is explaining the Alaska-Siberia pictures. These pictures are doing nicely under the management of Mr. M. Douglas Flattery, a Marcus Loew representative.

Mr. Frank Howard, one of the owners of Gordon's Olympia Theater, Boston, is most enthusiastic over the showing of that house.

Mr. A. A. Kellmann opened the Park Theater, Taunton, Mass., which he has just leased, with a rush. The opening attraction was the Nat Goodwin reels of "Oliver Twist." Business was good and Mr. Kellmann will no doubt make a winner out of his new house, which formerly was the "legitimate" house of the city.

Mr. W. T. Howley, manager of the Premier Theater, Lowell, Mass., reports that he has found business satisfactory since his opening, October 11. A program of independent pictures is used.

Mr. Jeffrey L. Whalen is making a big hit with Lynn, Mass., audiences, where he is lecturing the pictures at the Olympia Theater, which is managed by Arthur E. Lord.

Howe's moving pictures are booked to play the Court Square Theater, Springfield, Mass. This is a "legitimate" house as a rule, but Manager D. O. Gilmore finds it expedient to run in a feature film production now and then.

The Goldstein Brothers Amusement Company have secured the services of Mr. A. H. Furrows as manager of their Plaza Theater, Northampton, Mass.

The Star Theater, Nantasket, Mass., opened with a rush on Friday evening, October 18. This house is open on Tuesday and Friday nights, and did very well last year on the same policy. Manager Thomas L. Donahue has selected to use the service of the Mutual Film Corporation and vaudeville from the Variety Amusement Company of Boston.

William Braley of St. John, Canada, announces that he will have a new theater, to be devoted to vaudeville and pictures, at Yarmouth, N. S. Mr. Braley has put about $15,000 into the renovation and improvement of Odd Fellows' Hall and now has a modern theater. With a seating capacity of over 1,000, and a good ocation, Braley's Theater should find no trouble in doing a good volume of business in Yarmouth.

The Opera House, Hudson, Mass., opened on Monday, October 14, with a first-class service from the New England Universal Film Exchange of Boston, and with vaudeville from the Variety Amusement Company. Manager Ascher reports good business.

A new theater, to be devoted to moving pictures and vaudeville, is slated for Hartford, Conn., as Messrs. Lewis and Harvey intend to build one.

There's liable to be a fight between the vaudeville and picture theaters of Lynn, Mass., and the local Musicians' Union. The latter now demands that musicians be paid $3 a week more than their present wages. The leader must get a $4 boost. The local houses do not seem disposed to "come across" to this extent, and there may be some trouble. The Musicians' Union is very aggressive in the interests of its members.

The new Poli Theater, on Elm Street, Worcester, Mass., started off with a tremendous rush. Joseph C. Criddle, the manager, states that his "million-dollar theater" is cleaning up the city with its big bills of vaudeville and pictures.

The Colonial Theater, Lawrence, Mass., found no difficulty in crowding its house during the week of October 14, with the Sarah Bernhardt reels of "Queen Elizabeth" as the attraction. Prices were 10, 20 and 30 cents.

The Lowell Opera House exhibited Sarah Bernhardt in "Queen Elizabeth" during the week of October 21, and prices ranged from 10 to 50 cents.

HENRY.

IN THE MISSISSIPPI VALLEY.

ASTRONOMERS of Decatur, Ill., have formed a society and have made arrangements with the Bijou Theater to show slides in that house once a week and to furnish a lecturer.

Wilbur and Robert Inman have leased the Midget Theater at Belvidere, Ill., for Saturday picture shows.

Kewanee, Ill., now has six moving picture shows. Ed. Feldon and Frank Greenway have opened the Bijou on Main Street, and the American, on Chestnut Street, has been opened.

The city council of Streator, Ill., has passed a stringent ordinance regulating the operation of moving picture machines. The measure creates the Bureau of Examiners of Moving Picture Operators, consisting of the city electrician, chief of fire department and chief of police. A license fee of $3 a year is charged. Proprietors are allowed to operate twenty-four hours in emergencies without a licensed operator.

Edward Vanden of Marion, Ill., and H. H. Mehlin, of Winchester, Ohio, have purchased the Star and Majestic theaters at Mt. Vernon, Ill., from Frank Gillespie, Ray Carroll and Homer Hicks.

The Selig film "The Coming of Columbus," was shown October 14 and 15 at Dreamland Theater, at Kewanee, by Santa Maria Council Knights of Columbus.

Licensed pictures are being used in the Grand Opera House at Charleston, Ill.

J. C. May, who recently opened a moving picture show in the opera house at Franklin, Ill., has removed to the Hocking Building. A dynamo has been installed in a nearby building to furnish power. Miss G. Reinbach is ticket seller and Edna McDougall is usher.

Plans to open a moving picture show in the Lewis Opera house at Bluffs, Ill., did not materialize because of prohibitive insurance rates.

Heloy Woods is now singer, and Mrs. Walter Van Winkle pianist, at the Lyric, at Avon, Ill.

W. W. Watts, owner of the Vaudette at Springfield, Ill., is not connected with the new house at Jerseyville, Ill.

All houses in Springfield, Ill., reported a good business during State Fair week, although the attendance at the big exposition was not up to former years, owing to threatening and rainy weather. The raise in prices from five to ten cents, was justified by an increase to three reels. The Universal Portland Cement Company of Chicago, used industrial pictures to show concrete road construction, and although they had only a small booth, had 3,000 visitors a day. The Rudolph Wurlitzer Company had a special exhibit of orchestral pianos for moving picture theaters at 407 East Jefferson Street.

Earl Smith of Lewistown, Ill., has purchased the Dreamland Theater at Farmington, Ill., from H. W. Cross. He will be assisted in the management by Donald Elliott, also of Lewistown.

The remodeled Bijou Theater at Rochester, Ill., was reopened October 12 by Faust & Demblon. A new No. 6 A Power's camerograph has been installed.

Arthur and Horace Heaton of White Hall, Ill., have stored their tent for the winter and will play opera houses with their moving picture show.

Peterson & Kempk of Chicago, have leased Lundenburg & Shanno's hall at Kirkland, Ill., and will devote three nights to moving pictures and vaudeville and three nights to roller skating.

Thomas Keyes of Chicago, has leased The Barrymore Theater at Moline, Ill., and will open a picture show there.

The Steamer Francis A, with barge, has left Davenport, Ia., for a winter cruise of the South, going through the Hennepin canal and down the Illinois river. Moving pictures will supplement vaudeville. The performance is being given in a tent.

George Vampaketes is said to be contemplating opening a moving picture show in Upper Alton, Ill.

The Dearborn Theater Company of Chicago, has been incorporated with a capital stock of $10,000, to do a general theatrical and amusement business. The incorporators are: Charles Goodman, Mary Lee Colbert and Lee J. Frank.

Claude Kay is now soloist at the Crystal Theater in Waterloo, Iowa.

Moving pictures showed L. B. Jones, former Mayor of Marshalltown, Iowa, how the city has grown during the long years that he lay helpless in bed. Jones was chief of police at the time Clyde W. Morse, who promoted the Marshalltown films, was a reporter on a morning paper. In order to give his old friend a chance to see the sights of the city, Morse stretched a canvas upon a residence adjoining the Jones home and the former Mayor witnessed the pictures from an easy chair at the window. Joseph Moore furnished the machine, and the Colonial contributed some of the views and the operator. The Lyric sent a pianist and some films, while the Princess and Isis also loaned films. A crowd of three hundred persons saw the novel exhibition.

Arthur Sweetman has been secured as manager for the Irwin Theater Company, at St. Charles, Ill.

The new Grand Opera House, seating 850 people, has been opened at Plano, Ill.

A contract has been let to John Kurtz to construct the Orpheum Theater at Marshalltown, Ia., to cost $12,700.

Photoscenes of the picturesque Mississippi river between Elsah and Grafton, Ill., will be made, the Chicago, Peoria & St. Louis Railway loaned a coach, engine and crew for the purpose.

E. G. Wolcott, general secretary of the Y. M. C. A. at Sioux City, Ia., advocates the installation of a moving picture machine.

E. S. Westaver succeeds John S. Popham as manager of the Grand Opera House at Charleston, Ill. He will run pictures when other shows do not conflict.

The Alton, Ill., Y. M. C. A. showed only a few feet of a western film and then shut it off because it began with a bar-room scene. The exchange had been ordered to send pictures suitable for the organization.

Mrs. L. M. Smith of St. Louis, Mo., has purchased the Star Theater at Murphysboro, Ill. Her daughter, Mrs. William Burell, singer and trap drummer, and Mr. Burell, pianist, and Mrs. Smith's son Wallace, violinist, will have charge of the music branch of the show.

Alfred Loy has taken charge of the Hippodrome, at Murphysboro, Ill. He will continue to operate the Gem Theater, giving four reels at each theater each night.

George W. Jacobs, formerly of Grayville, Ill., has almost completed his theatorium at Morganfield, Ky.

Ed. Fellis, manager of the Hillsboro Opera House at Hillsboro, Ill., recently advocated a plan to hold a free moving picture matinee for children each Saturday. The merchants were to pay for the reels, lights, and incidental advertising.

Anton Avena is equipping the second story of his store in Witt, Ill., as an opera house.

Cliff Weaver is now operator at the Dreamland, at Farmington, Ill.

The owners of moving picture shows in Waukegan, Ill., will co-operate with the Sesame Club in securing a better grade of films.

Moving pictures of the Hagenbeck-Wallace circus were taken at Virden, Ill.

The American Feature Film Company, of St. Louis, has been incorporated, with a capital stock of $1,000, to manufacture films, for fifty years. The incorporators are: M. J. Miller, John Ellman and Charles Werner.

The Republicans of Peoria county, Ill., have been successfully using moving pictures to secure crowds for their campaign rallies.

H. A. Mietz has taken possession of the Majestic Theater at Cedar Falls, Iowa, and will conduct a first-class moving picture house.

J. L. McClinton, of Minneapolis, Minn., will be manager of the new theater erecter by the Dayton Estate in Cedar Falls, Ia.

Peterson Brothers opened their new Lyric Theater in Belmond, Ia., with a free show. The house seats 312 persons.

J. O. Canfield has disposed of his two moving picture shows at Washington, Ia., to Crilden & Marshall of Hampton, Ia., and will go to California.

A new moving picture show, to be known as the Lyric, has been opened in the Joplin Building at Johnson City, Ill.

Moving Pictures of the International Typographical Union Home at Colorado Springs, Colorado, were shown October 17, at the Lyric theater in Springfield, Illinois, under the auspices of the local printers union.

The Gem and the Princess moving picture shows at Beardstown, Ill., played a prominent part in the entertainment features of the annual State Convention of the Illinois Supervisors, County Clerks, and Commissioners Association.

Mabin Brothers have been granted permission to conduct a moving picture show every Sunday evening in the Village Hall, at Averyville, a suburb of Peoria, Illinois.

The city council of LaSalle, Illinois, has revoked two ordinances, one limiting the number of picture shows and another forbidding the establishing of a theater on the north side of First street, between Gooding and Joliet streets. This action was taken in order to allow Peter Mackiney and Thomas Whitfield to open a new photoplay house on First street.

The Ogden Theater Company, of Chicago, has been incorporated with a capital stock of $2,500. The incorporators are, Edgar Edson, Arthur L. Miller, Flora F. Edson.

Moving picture theater proprietors of Mattoon, Illinois, have begun a movement to have their houses open on Sunday.

D. C. McClellan, owner of the string of moving picture theaters in Pekin, announces that before

another year, he will construct one of the most modern photoplay houses in the state.

The old Barrymore theater, at Moline, Illinois, has been reopened as the White House theater with E. B. Scott in charge. Raymond's four piece orchestra is furnishing the music. Wednesday, Saturday and Sunday matinees will be given.

Miss Marguerite Savage has resumed her duties as ticket seller for the Star Photoplay, at Lincoln, Illinois. Mrs. Eller Jones, of the Star Photoplay, has returned from a business trip to Chicago.

Kyle Ent, pianist at the Kimmel and Bijou theaters in Cairo, Illinois, has resigned to accept a position as traveling salesman for the Chicago Belting Company.

The Morton Park Theater Company of Morton Park, Illinois, has been incorporated with a capital stock of $2,500 to do a general theatrical business. The incorporators are: Joseph Verba, Otto Kerner and Frank Kassel.

The Popular Theater Company of Chicago, has been incorporated with a capital stock of $2,500, to manage five cent theaters. The incorporators are, Louis D. Los, Wladyslaw Jaworowski and Wensel D. Love.

The McClure-Cary Construction Company of St. Louis and B. F. Wasson, of Clinton, Illinois, are promoting a $25,000 opera house in Clinton.

James C. Wallace of New York, is negotiating with Joliet, Ill., parties to open a moving picture theater with a capacity of 1,000 in the Rott building in that city.

The new Washington theater at Belleville, Illinois, will be opened the latter part of November by the Grace Amusement Company.

R. H. Taylor, manager of the Moline theater at Moline, Illinois, died, October 17.

Citizens of Momence, Ill., have begun a movement to build a new opera house.

George H. Wales who gives moving picture shows at Mt. Carroll and Lanark, Ill., has started a new show on the road which will take in Chadwick and other towns.

Business men of St. Charles, Mo., contemplate erecting a $60,000 building at Second and Adams street, to be used as an opera house.

The Consolidated Feature Film Company of St. Louis, Mo., has been incorporated with a capital stock of $5,000, to do a general moving picture film business. The incorporators are, O. T. Crawford, W. B. Laumann, and Ike Schlank.

F. H. MADISON.

LOUISVILLE.

MANAGER DAVE LEVINSON, of the Novelty Theater, is contemplating the use of a vocalist in his house. Mr. Levinson has not in the past been a believer in the use of singers, believing that the public appreciates high-class films more than anything else. However, the exhibitor is inclined to give the proposition another chance, and is prepared to keep an accurate record of attendance figures during the time the innovation is in use. If attendance increases, the vocalist will be retained; otherwise, it will be discontinued.

John W. Timmons, who had gained some prominence in moving picture circles around Louisville as a singer, died recently, after a week's illness. Death was due to paralysis. Mr. Timmons is survived by three daughters.

Miss Mabel Normand's appearance at the Crystal Theater in Louisville, drew large crowds, that talented actress appearing to good advantage in one of the Keystone Film Company's pictures.

The Home Motion Picture Company has been incorporated at Muncie, Ind., with a capitalization of $30,000. The directors of the new company are: Harry R. Wysor, Burt H. Whitely and C. Ray Andrews. The company plans to manufacture films, industrial and educational in character.

President Irvin Simon, president of the Princess Amusement Company, of Louisville, and manager of the Consolidated Theaters Company, attended the opening of the latter's new house, the Empress, in Central City, Ky., recently. The new theater opened under the most favorable auspices, according to the manager. The house in Central City is the second to be opened since the Consolidated began operations. That at Earlington, Ky., is doing nicely.

Following the lead of numerous other schools throughout the country, the Cardome School, of Georgetown, Ky., has installed a moving picture machine for first aid to the teachers in instructing pupils. Educational and other films will be shown, and the innovation is expected to prove a brilliant success.

The Latta Optical Company of Louisville, has taken on a line of home moving picture machines. Demonstrations have been given daily by the company at its quarters at Fourth and Chestnut Streets.

Pictures being used by the Anti-Tuberculosis Society at Cincinnati, O., in an anti-tuberculosis campaign, are not to be shown outside of that city, according to a recent announcement. The films caused quite a flurry in the Queen City and were responsible for liberal donations, to be used in the fight against the great white plague. The Chamber of Commerce, however, feared that if exhibited outside of Cincinnati that city would be given a "black eye," and accordingly it was decided not to use them elsewhere. "Darkest Cincinnati," is the title of the pictures, which portray conditions in the slums of that city.

The new Woodward Theater, to be erected at Webster and Main Streets, Cincinnati, will be constructed by the Ohio Building & Construction Company. It was planned by Architects Rapp, Zettel & Rapp.

The Rex Theater opened to the Hopkinsville, Ky., public late in October. The house was built by the Rex Amusement Company, and is one of the handsomest in Hopkinsville. Moving pictures are shown.

The Bonita Theater, Chattanooga, Tenn., has been taken over by T. C. Thompson and F. B. Holt. It was formerly controlled by the Mountain City Amusement Company. Mr. Thompson, who was at one time manager of the Colonial Theater of Chattanooga, will have charge of the Bonita. Extensive improvements will be made in the house before the opening of the Winter Season. The new owners have broken away from licensed pictures, and in future will use Universal service. Three reels will be shown, with a daily change.

Louisville exhibitors and musicians have as yet failed to reach an agreement, and the former have continued to arrange for music from other sources. Max Simons, owner of the Olympic Theater, recently installed a Wurlitzer piano in that house. The Ideal and East Broadway theaters, controlled by the Broadway Amusement Company, are others which provide their patrons with Wurlitzer music.

The striking musicians are calling the public's attention to the controversy between themselves and exhibitors in numerous ways. The union musicians recently attempted to blackmail the East Broadway Theater at Shelby Street and Broadway, by stationing a union band outside the place and rendering several stirring airs. Residents from several blocks distant came to hear the performance. Following the concert the unionists exhorted the big crowd to stay away from the theater. The throng, impelled by some perverse instinct, however, had distinctly different plans, and Manager Louis Steurle, of the Broadway Amusement Company, who had expected an unusually light attendance, was amazed to find the crowd clamoring for tickets and he showed to the largest audience of his career. The union men have adopted the plan of parading the streets of Louisville, carrying a banner reading, "Help the locked-out musicians." The strikers also have had printed many thousands of dodgers, red ink being used, giving their side of the argument. The musicians complain that because the exhibitors won't give in, causing the union men to strike, the moving picture owners have "gone so far as to put in electric pianos and organs to tentertain you." The cause of the strike is the wish of the exhibitors to insert in contracts with the musicians, a two-weeks' clause, allowing them to terminate the contract in that length of time. The musicians demand at least a three-months' contract.

Mrs. Olive Shaarf, vocalist at the Majestic Theater, Louisville, has made a strong appeal to patrons by rendering classical offerings, "Il Trovatore," and others of similar beauty being among her favorites. The acquisition of Mrs. Schaarf seems to bear out the reputation of Manager Louis J. Dittmar as being one of the shrewdest exhibitors in the country. Mr. Dittmar has followed the public tastes closely, and has about reached the conclusion that high-class vocal offerings will soon replace the ragtime stuff which has had such a run recently.

The health authorities of Jeffersonville, Ind., have lifted the ban from moving picture houses in that town. For a time, children were barred because of a diphtheria epidemic. This has now been practically eliminated by the authorities, and children may again enjoy the pleasures afforded by the motion picture theaters.

The Mutual Film Corporation has taken offices in Cincinnati, having leased the two upper floors of 17 Opera Place.

After successfully operating an airdome during the past summer, A. L. Smith has opened a new motion picture theater in Owensboro, Ky. The new theater will be open from 11 o'clock in the morning until the same time at night. The new house is well equipped with modern conveniences, among them being an exhaust fan that will completely change the air every three minutes. The house is located at 315 Fredericka Street.

Freeman Owen, a cameraman, who recently took pictures of the animals of the Cincinnati, O., zoo, should have had a machine focused on him while so doing, according to stories of the adventure. Owen found that satisfactory work could not be by taking the animals through the wire screens, so he entered the cages. Some of the animals watched him in lazy unconcern, but others resented the intrusion and made life very interesting for the cameraman before he completed his task.

G. P. Balch of the Louisville Courier-Journal, recently was one of the speakers before the Boosters' Club of the New Albany, Ind., public service companies. He gave a good talk on "Motion Pictures and their Value as an Advertising Medium." Mr. Balch gave full credit to the pictures as an important factor in modern advertising campaigns. Mr. Balch is president of the Municipal and Commercial Film Manufacturing Company, which recently made pictures of the interurban line, connecting Louisville with New Albany. The pictures were shown at the recent meeting of the Boosters' Club.

H. A. Moore, representing the Consolidated Theaters Company, has taken offices in the Tyler Building, Louisville. Mr. Moore will have charge of the Consolidated's interests in Louisville, besides doing some field work for the corporation. The concern now has two theaters in operation, one each at Earlington and Central City, Ky. It is planning others in accordance with its intention of establishing a long chain through Kentucky, Tennessee and Southern Indiana.

"Cy" Reinhardt, son of the well-known singer of that name, is following in his father's footsteps by working in Louisville moving picture houses. Young Cy is possessed of his father's ability to a marked extent, and has a promising future, it is believed.

The Louisville Photoplay Association has presented a check for $60 to the Salvation Army, which is to begin work on a new home in Louisville shortly. Moving picture men have been liberal contributors to the project, while the Association, including practically all of the exhibitors, also has helped largely.

The Ideal, the Broadway Amusement Company's new house at Twenty-first and Market Streets, is drawing big crowds daily, refuting predictions to the effect that the theater could not survive because of the lack of transient trade. The house is drawing patronage from Rowan Street to Broadway, and from Eighteenth Street to the outskirts of the city on the west side. The faith of Fred Dolle and others of the Broadway is being vindicated by the success of the new house, which compares favorably with any in the country in beauty and excellence of productions.

The spread of diphtheria in Covington, Ky., has been checked, and children of that city will shortly be allowed to resume attendance at moving picture houses and other public places. The schools, which have been temporarily closed, are to be reopened, the health officials having the epidemic well in hand.

The East Broadway Theater has discontinued vaudeville, pending the settlement of the strike, and will give straight moving pictures until that time. Louis Steurle is manager of the house, which is operated by the Broadway Amusement Company.

The next annual meeting of the Kentucky Motion Picture Exhibitors' League will be held in Louisville April 22, 23 and 24, according to an announcement by the Executive Committee, which met in Louisville recently. The next meeting of the executive body will take place at Covington on January 5. President J. H. Stamper, of Lexington, Ky., presided at the recent gathering, which was held at the Seelbach Hotel. Others present included L. H. Ramsey, of Lexington; D. C. Oldham, of Richmond; L. C. Smith, of Owensboro; J. C. Cairlo, of Covington, and Louis J. Dittmar, of Louisville. The 1912 meeting of the organization was held at Lexington. It was reported that the Kentucky Motion Picture Exhibitors' League now numbers 125 members, including every exhibitor in Kentucky of importance. Efforts are to be put forth to enroll the few who are not now affiliated with the state body.

Robert S. Schrader, general manager of the Central Film Exchange of Indianapolis, Ind., was a recent visitor to the Louisville branch of that company, which is in charge of A. F. Mayer. Mr. Schrader expressed deep satisfaction with recent developments. The Louisville head of the company has received a heavy shipment of reels, said to be one of the largest ever handled by a branch house in the South. Mr. Mayer is now providing features for the Broadway Amusement Company of Louisville, that concern staging numerous Bison films, which have proven especially popular with its clientele. The Louisville office of the Central will serve the Consolidated Theaters Company, which has opened two new houses in Kentucky. The latest of these is the Empress, which has been thrown open to the Central City, Ky., public with a seating capacity of 400. Thomas Murphy is in charge. The Louisville office has increased its film buying from 21 to 26 reels weekly, adding Ambrosio features.

The Princess Amusement Company of Louisville will shortly present pictures of the world's series between New York and Boston to Louisville devotees of the national pastime. Pathe films will be used.

Louisville musicians will give a benefit ball in the near future. The funds will go to those who have left their work in moving picture houses.

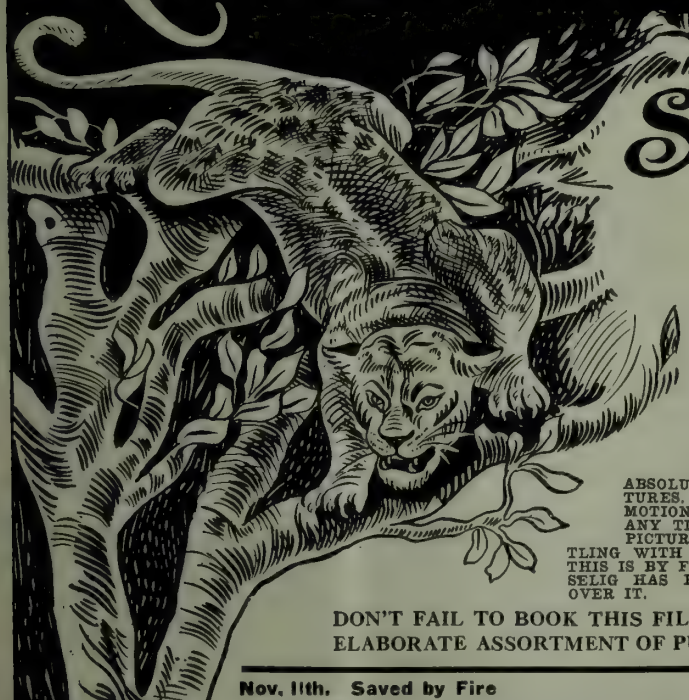
The Advance Film Manufacturing Company, recently formed in Louisville, began operations by photographing the International Convention of the Disciples of Christ, which held its annual gathering in the Kentucky metropolis recently. The convention was attended by several thousand delegates from all parts of the world. The pictures were made while the meeting was in progress at the Armory. The Advance also has taken animated pictures of the Twenty-third Indiana State Guards, on a practice march from Indianapolis to French Lick. Ernest Carpenter, who acts as cameraman, took the regiment while it was passing through Franklin, Ind. Simon and Michael Switow and Ernest Carpenter are stockholders.

The Independent Film Service Company has been incorporated in Louisville, being a continuation of a going concern. D. B. Baker, former owner, is president of the company, which has a capitalization of $10,000. J. J. Petman, who has taken a half-interest in the concern, is vice-president, and Miss B. A. Plessiger is secretary and manager. The present quarters at 418 West Jefferson Street, will be retained.

The Heuck's Theater Company, which will build, equip and control moving picture theaters, has been incorporated in Cincinnati with a capital stock of $18,000. C. H. Walter, Emma and Matilda H. Heuck, and Charles E. Weber, are its incorporators.

G. D. CRAIN, JR.

KINGS OF THE FOREST



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Special Release for Nov. 11th
The World's Greatest Thriller

ABSOLUTELY IN A CLASS BY ITSELF. A FEATURE OF FEATURES. THE MOST DARING, DRAMATIC AND SENSATIONAL MOTION PICTURE PLAY EVER PRODUCED, ANYWHERE, AT ANY TIME, BY ANY MAKER. THIS IS NO IDLE BOAST. THE PICTURE WILL PROVE IT. DENIZENS OF THE JUNGLES BATTLING WITH HUMANS ARE SHOWN IN SEVERAL OF THE SCENES. THIS IS BY FAR THE GREATEST WILD ANIMAL MASTERPIECE THAT SELIG HAS EVER PRODUCED. YOUR AUDIENCES WILL GO WILD OVER IT.

DON'T FAIL TO BOOK THIS FILM TODAY. DO IT NOW. AT ONCE.
ELABORATE ASSORTMENT OF PUBLICITY AIDS AND SPECIAL PAPER.

Nov. 11th. Saved by Fire

The startling story of a clean-cut young man who struggles to operate a heavily encumbered piece of oil land which catches on fire. The fire scenes and thrilling rescues, which really transpired, form one of the season's best pictures. About 1,000 feet.

Nov. 12th. Between Love and the Law

A rattling good western romance, which tells the story of a rugged game warden and his efforts to preserve law and order in an unlawful community. Excellent western feature. About 1,000 feet.

Nov. 13th. The Lost Inheritance

A remarkable story of how a bogus duke stood between father and son. One of the scenes in the picture depicts athletic night at one of the big social clubs. The boxing and wrestling contests are worth double the price of admission that you will charge. About 1,000 feet.

Nov. 14th. Old Songs and Memories

A vivid vitalization of pleasant reminiscences of an aged couple who see again the vanished scenes of their youth, as the young people sing the old familiar songs. A picturesque feature. About 1,000 feet.

Nov. 15th. Shanghaied

A strong virile story of adventure and heroism at sea. A tale of love and adventure, romance and daring. See how a big yacht was saved from being burned by the quick work of a young sailor. About 1,000 feet.

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Six-sheets, Three-sheets, Two Styles of One-sheets, Half-sheet Hangers, and an elaborate Twelve-sheet Mounted Cut Out are ready for shipment. One, Two and Three-column Electrotype Ads. Big assortment of newspaper cuts and half-tones. Two-color Heralds, etc., etc. Send in your name today for sample herald and the free "Kings of the Forest" Envelope.

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Calendar of Licensed Releases.

Current Releases.

MONDAY, NOVEMBER 4th, 1912.

BIOGRAPH—Heredity (Drama) .....
PATHE—Pathe's Weekly No. 45 (Topical).....
EDISON—The New Member of the Life Saving Crew (Drama) 1000
KALEM—Mountain Dew (Drama) 1000
LUBIN—Juan and Juanita (Comedy).....1000
SELIG—The Voice of Warning (Drama).....1000
VITAGRAPH—The Mills of the Gods (3 Reels) (Special) (Drama) 3000
VITAGRAPH—An Official Appointment (Drama).....1000

TUESDAY, NOVEMBER 5th, 1912.

EDISON—A Romance of the Rails (Drama).....1000
ESSANAY—Chains (Drama) 1000
CINES—The Golden Shell of Palermo (Scenic)..... 350
CINES—Love vs. Gratitude (Drama)..... 760
C. G. P. C.—Anne Boleyn (Drama).....
LUBIN—The Substitute Heiress (Drama).....1000
SELIG—The Dynamiters (Drama) 1000
VITAGRAPH—The Face or the Voice (Com.-Drama).1000

WEDNESDAY, NOVEMBER 6th, 1912.

EDISON—A Queen for a Day (Comedy).....1000
ECLIPSE—The Queen of Spades (Drama).....1005
ESSANAY—A Money? (Comedy) 1000
KALEM—The Mystery of Grandfather's Clock.....
PATHE—Broken Hearts (Drama) .....
SELIG—Her Education (Comedy-Drama) 1000
VITAGRAPH—Michael McShane, Matchmaker (Drm.).1000

THURSDAY, NOVEMBER 7th, 1912.

BIOGRAPH—His Auto's Maiden Trip (Comedy).....
BIOGRAPH—The Club Man and the Crook (Comedy)
ESSANAY—The Ranchman's Anniversary (Com.-Dr.).1000
LUBIN—The Sheriff's Mistake (Drama).....1000
MELIES—The Smuggler's Prisoner (Drama).....1000
PATHE—Victims of Fate (Drama).....
PATHE—Dinan, France (Scenic) .....
SELIG—Carmen of the Isles (Drama).....1000
VITAGRAPH—Out of the Shadows (Drama).....1000

FRIDAY, NOVEMBER 8th, 1912.

EDISON—Yellowstone National Park, Wyoming, U. S. (Scenic) 1000
ESSANAY—When Wealth Torments (Comedy).....1000
C. G. P. C.—Half A Pint of Milk (Comedy).....
C. G. P. C.—The Scarab (Educational) .....
C. G. P. C.—A Trip Up the Elbe (Scenic).....
KALEM—The Pony Express Girl (Drama).....
KALEM—Brave Old Bill (Drama).....
LUBIN—Felix at the Ball (Comedy).....
LUBIN—An Accidental Millionaire (Comedy).....
SELIG—The Legend of the Lost Arrow (Drama).....
SELIG—Enchanting Japan (Scenic) .....
VITAGRAPH—A Modern Atalanta (Drama).....1000

SATURDAY, NOVEMBER 9th, 1912.

EDISON—A Doctor For an Hour (Comedy).....1000
ESSANAY—An Indian's Friendship (Drama).....1000
CINES—No Fool Like an Old Fool (Comedy).....1000
KALEM—The Fraud at the Hope Mine (Drama).....1000
LUBIN—The Water Rats (Drama).....1000
PATHE—Buster to the Rescue (Drama).....
VITAGRAPH—The Hand Bag (Comedy).....
VITAGRAPH—Arabian Sports (Sports) .....

Advance Releases.

MONDAY, NOVEMBER 11th, 1912.

BIOGRAPH—Gold and Glitter (Drama).....
PATHE—Pathe's Weekly No. 46 (Topical).....
EDISON—The Non-Commissioned Officer (Drama)...1000
KALEM—Days of '49 (Drama).....1000
LUBIN—The Way of the Mountains (Drama).....1000
SELIG—Kings of the Forest—Two Reels—Special (Dr..)1000
SELIG—Saved by Fire (Drama).....1000
VITAGRAPH—Captain Barnacle, Reformer (Drama)..1000

TUESDAY, NOVEMBER 12th, 1912.

EDISON—Salt Lake City, Utah, and its Surroundings (Scenic) 500
EDISON—Linked Together (Comedy) 500
ESSANAY—From the Submerged (Drama).....1000
CINES—On the Firing Line (Drama).....1025
C. G. P. C.—The Spahi's Fiancee (Drama).....
C. G. P. C.—The Dinka Chief's Reception (Educational)
LUBIN—At the Rainbow's End (Drama).....1000
SELIG—Between Love and the Law (Drama).....1000
VITAGRAPH—The Professor and the Lady (Comedy).
VITAGRAPH—Aquatic Elephants (Novelty) .....

WEDNESDAY, NOVEMBER 13th, 1912.

EDISON—A Thrilling Rescue by Uncle Mun (Comedy).1000
ECLIPSE—Specimens of Lizards and Frogs (Edu.)....1000
ECLIPSE—The Town of Cognac, France, and Its Brandy Industry (Industrial) 380
ECLIPSE—Reviewing French Troops by Airship (Topical) 310
ESSANAY—The House of Pride (Drama).....1000
KALEM—The Young Millionaire (Drama).....1000
PATHE—A Trip to Mount Rainier (Scenic).....
PATHE—The Pineapple (Educational) .....
SELIG—The Lost Inheritance (Drama).....1000
VITAGRAPH—Lord Browning and Cinderella (Drama)1000

THURSDAY, NOVEMBER 14th, 1912.

BIOGRAPH—My Baby (Drama) .....
ESSANAY—Cutting California Redwoods (Educational)1000
LUBIN—The Country School-teacher (Com.-Dr.).....1000
MELIES—Value Received (Drama) 1000
PATHE—The Branded Arm (Drama).....
SELIG—Old Songs and Memories (Drama).....1000
VITAGRAPH—Billy's Pipe Dream (Comedy).....1000

FRIDAY, NOVEMBER 15th, 1912.

EDISON—The Old Reporter (Drama).....1000
ESSANAY—Mr. Up's Trip Tripped Up (Comedy).....1000
C. G. P. C.—Max Gets the Reward (Comedy).....
KALEM—I Saw Him First (Comedy).....
KALEM—The Bachelor's Bride (Comedy).....
LUBIN—The Slate Industry (Industrial) .....
LUBIN—Suitors and Suit Cases (Comedy).....
SELIG—Shanghaied (Drama) 1000
VITAGRAPH—Una of the Sierras (Drama).....1000

SATURDAY, NOVEMBER 16th, 1912.

EDISON—Hope (Drama) 1000
ESSANAY—"Alkali" Ike's Close Shave (Comedy).....1000
CINES—Life and Industries in Aden Campo (Edu.).... 500
CINES—The Old Actor's Vision (Drama)..... 510
KALEM—Battle in the Virginia Hills (Drama).....1000
LUBIN—Chief White Eagle (Drama).....1000
PATHE—The Light That Failed (Drama).....
VITAGRAPH—The Model for St. John (Drama) 1000

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Handsome Photos 11 x 14, of 24 of the leading Association Stars, 12 for $2.00, postage prepaid.

One-sheet Posters (28 x 42) 10 for $1.50, postage prepaid.

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35 Licensed and 15 Independent Stars $4.00 per 1000.

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Every ticket is registered as soon as issued and tickets can be sold only once.

THE CASHIER HANDLES NO TICKETS, RECEIVING MONEY AND MAKING CHANGE ONLY —ASSURING RAPID SERVICE.

Register is under lock and key and you hold the key.

The Automatic insures rapid service in selling tickets.
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Calendar of Independent Releases.

Releasing Through Universal Company

Current Releases.

SUNDAY, NOVEMBER 3rd, 1912.

REX—An Old-Fashioned Mother (Drama) .....
CRYSTAL—Oh, Such a Night! (Comedy) .....
CRYSTAL—Marriage a la Carte (Comedy) .....
ECLAIR—Aunt Bridget (Com.-Dr.) .....

MONDAY, NOVEMBER 4th, 1912.

IMP—A Strange Case (Drama) .....
NESTOR—United We Stand (Drama) .....
CHAMPION—A Tramp's Strategy (Com.-Dr.) .....

TUESDAY, NOVEMBER 5th, 1912.

BISON—A Red Man's Love (Drama) .....
GEM—The Better Part (Drama) .....
ECLAIR—Silent Jim (Drama—2-Reel) .....

WEDNESDAY, NOVEMBER 6th, 1912.

POWERS—The Railroad and the Widow (Drama) ...
NESTOR—His Little Partner (Drama) .....
AMBROSIO—The Ship of Lions (Drama) .....
UNIVERSAL—The Animated Weekly No. 35 (Topical)

THURSDAY, NOVEMBER 7th, 1912.

REX—Honor of the Family (Drama) .....
IMP—Leah the Forsaken (Drama—3-Reel) .....
ECLAIR—Foiling a Fortune Hunter (Comedy) .....
ECLAIR—What Father Did (Comedy) .....

FRIDAY, NOVEMBER 8th. 1912.

NESTOR—Sharps & Chaps (Comedy) .....
POWERS—The First Glass (Drama) .....
VICTOR—Sisters (Drama) .....

SATURDAY, NOVEMBER 9th, 1912.

IMP—Half Shot (Comedy) .....
IMP—How Ned Got the Raise (Comedy) .....
BISON—An Indian Ishmael (Drama) .....
MILANO—Her Masterpiece (Drama—2-Reel) .....

Advance Releases.

SUNDAY, NOVEMBER 10th, 1912.

REX—A Galley Slave's Romance (Drama).....
CRYSTAL—The Gypsy Flirt (Comedy).....
CRYSTAL—Man Wanted (Comedy) .....
ECLAIR—Golden Hair (Comedy-Drama) .....
ECLAIR—Constantinople (Scenic and Educational)....

MONDAY, NOVEMBER 11th, 1912.

NESTOR—A White Lie (Drama).....
IMP—When Cupid Runs Wild (Comedy).....
CHAMPION—A Protege of Uncle Sam—Two Reels (Drama) .....

TUESDAY, NOVEMBER 12th, 1912.

BISON—Blackfoot's Conspiracy (Drama) .....
GEM—The Lighting of Love's Way (Drama).....
ECLAIR—For the Honor of the Firm (Drama).....

WEDNESDAY, NOVEMBER 13th, 1912.

NESTOR—Dad's Mistake (Comedy) .....
POWERS—A Cowboy's Leap Year (Comedy).....
AMBROSIO—The Siren's Call to Duty (Drama).....
UNIVERSAL—The Animated Weekly No. 36 (Topical)

THURSDAY, NOVEMBER 14th, 1912.

IMP—Officer 174 (Drama) .....
REX—Camping Out (Drama) .....
ECLAIR—Their Children's Approval (Comedy).....

FRIDAY, NOVEMBER 15th, 1912.

NESTOR—A Cow-Girl Cinderella (Comedy) .....
POWERS—His Career (Drama) .....
VICTOR—The Lady Leone—Two Reels (Drama).....

SATURDAY, NOVEMBER 16th, 1912.

BISON—The Tribal Law—Two Reels (Drama).....
IMP—Ole, the Hypnotist (Comedy).....
IMP—Just Like the West .....
MILANO—The Bewitched Bandbox (Comedy).....
MILANO—Kelly on a Tightrope (Comedy).....

Releasing Through Film Supply Company

Current Releases.

SUNDAY, NOVEMBER 3rd, 1912.

MAJESTIC—Weary's Revenge (Drama) .....
THANHOUSER—Petticoat Camp (Comedy) .....

MONDAY, NOVEMBER 4th, 1912.

AMERICAN—Maiden and Men (Drama).....1000

TUESDAY, NOVEMBER 5th, 1912.

MAJESTIC—Cupid on the Job (Comedy).....
MAJESTIC—His Dress Suit (Comedy).....
GAUMONT—Cupid's Lottery (Comedy) .....
THANHOUSER—The Ladder of Life (Drama).....

WEDNESDAY, NOVEMBER 6th, 1912.

GAUMONT—Gaumont's Weekly No. 35 (Topical).....
RELIANCE—A Brother's Requital (Drama).....
SOLAX—The Old Love and the New (Drama).....

THURSDAY, NOVEMBER 7th, 1912.

AMERICAN—God's Unfortunate (Drama) 1000
GAUMONT—The Emperor's Message (Drama).....

FRIDAY, NOVEMBER 8th, 1912.

LUX—A Magnetic Personality (Comedy)..... 455
LUX—Spiffkins Eats Frogs (Comedy) 475
SOLAX—Just Hats (Comedy) .....
THANHOUSER—Through the Flames (Drama).....

SATURDAY, NOVEMBER 9th, 1912.

GREAT NORTHERN—The Lost Stud (Comedy) .....
GREAT NORTHERN—The Disturbed Sentry (Comedy)
RELIANCE—Bedelia and the Newlyweds (Comedy)...
AMERICAN—The Starbucks (2 Reels) (Drama).....
GAUMONT—The Land O' Cotton (and a Topical).....

Advance Releases.

SUNDAY, NOVEMBER 10th, 1912.

MAJESTIC—The Deacon's Shoes (Comedy).....
MAJESTIC—His Cook Lady (Comedy).....
THANHOUSER—A Noise Like a Fortune (Drama)....

MONDAY, NOVEMBER 11th, 1912.

AMERICAN—Man's Calling (Drama) 1000

TUESDAY, NOVEMBER 12th, 1912.

MAJESTIC—Dick and Daisy (Drama).....
GAUMONT—An Adventurous Adoption (Drama).....
THANHOUSER—The Country's Prize Baby (Drama)..

WEDNESDAY, NOVEMBER 13th, 1912.

GAUMONT—Gaumont's Weekly No. 36 (Topical).....
RELIANCE—The Faith Healer (Drama).....
SOLAX—The Prodigal Wife (Drama).....

THURSDAY, NOVEMBER 14th, 1912.

AMERICAN—The Intrusion at Lompoc (Drama).....1000
GAUMONT—The Price of Paradise (Drama).....

FRIDAY, NOVEMBER 15th, 1912.

LUX—The Adventures of a Handsome Young Man (Comedy) 691
LUX—Boxing Under Difficulties (Comedy)..... 288
SOLAX—Flesh and Blood—(Two Reels) (Drama).....
THANHOUSER—In Time of Peril (Drama).....

SATURDAY, NOVEMBER 16th, 1912.

GREAT NORTHERN—Title not reported.
RELIANCE—The Virgin of the Fire (Drama).....
AMERICAN—Jim Bentley's Adventure (Drama).....1000
GAUMONT—Zoological Gardens at Cincinnati (Natural History) .....

Mutual Film Corporation.

ADVANCE RELEASES.

FRIDAY, NOVEMBER 8th, 1912.

KAY-BEE—When Lee Surrenders—Two reels (Drama)

MONDAY, NOVEMBER 11th, 1912.

KEYSTONE—The Deacon's Troubles (Comedy).....
KEYSTONE—A Temperamental Husband (Comedy)..

WEDNESDAY, NOVEMBER 13th, 1912.

BRONCHO—Mary of the Mines (Drama).....

THE DAY IS DONE

When any old film pleased an audience.
They now demand realistic acting.
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The playing in these films rivals the legitimate stage in technique and gripping intensity. Besides, you add color to your exhibition when you

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COMING NOV. 11, 1912

KINGS OF THE FOREST

SELIG 2 REELS

A Wild Animal Sensation, presenting a thrilling story of life in the Transvaal Jungles. This is one of the greatest animal pictures ever produced, and there are enough exciting moments, hairbreadth escapes and daring ventures to interest the most blase. This is a picture that is sure to attract and hold the interest of your patrons and to remain fresh for a long time in their memory.

NOV. 4, 1912

THE MILLS OF THE GODS

VITAGRAPH 3 REELS

Signore Lorenzo, a wealthy and ambitious plebeian, seeks to dethrone Prince Gian of Milan. Lorenzo becomes enamored of Maria, a beautiful peasant girl, who repulses his attentions and is protected by Miguel, whom she soon marries. Through Lorenzo's influence they are driven from home into direst poverty, and Maria's death soon follows. Miguel later acquires wealth, but again falls victim to Lorenzo's treachery, who bribes his servant, Tano, to incinerate Miguel's property. Lorenzo's attempts to steal Miguel's beautiful daughter and usurp the throne are foiled, and he is betrayed by Tano into a vacant house; the place is fired, and his life ground out by the Mills of the Gods, that are inexorable in their ultimate gristing of souls.

OCTOBER 28, 1912

FRENZIED FINANCE

PATHE 3 REELS

Claude Rogers, a reckless gambler, falls heir to a banking business through the will of his father-in-law. The bank, when he receives it, is staple and secure, but Rodgers immediately launches a "Get-rich-quick" scheme and starts a campaign to get depositors by promises of fabulous interest. The bank soon becomes the largest, although not the safest, in the East. But good things cannot last forever, and with his wife's sickness Rodgers' luck turns. A run on the bank is the next misfortune, and because of Rodgers' extravagance it cannot stand the strain. Amidst a scene of wild disorder at the Stock Exchange, the bank's stock collapses. A mob of ruined depositors storms the home of the banker, pursuing him through the rooms until they find that a bullet from his revolver has brought his reckless career to a close.

General

Features

Olympic Games

October 24, 1912, Three Reels.

Pathe Shows World's Greatest Athletes in Action at Stockholm Meet

The Lion Tamer's Revenge

Cines-Kleine Release October 21, 1912. Two Reels

A sensational story in which lions play an important part and cause many a thrill. Love, jealousy and revenge are, of course, the principal ingredients in this splendid drama, the closing scene being wonderful. A jealous lover, with the assistance of a clown—the play being enacted in a circus—lures his rival and his partner, the girl, into the den of lions, and binds them to a post. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

The Count of Monte Cristo

Selig Release October 14, 1912. Three Reels

The wonderful and tragic story of Edmond Dantes, a young Frenchman, who is entrusted with a message to the exiled Napoleon on the Isle of Elba, forms one of the greatest themes ever written upon. The full reproduction of this masterpiece by Selig is unequalled by any stage production. There are over 300 people in the cast and shows the wonderful scene, gorgeous costumes and elaborate stage setting. This is one of the most fascinating pictures ever produced.

Shakespeare's As You Like It

Vitagraph Release October 7, 1912. Three Reels.

Presented by the Vitagraph Company, with ROSE COGHLAN as Rosalind.

The Man Hunt

Pathe Release September 30, 1912. Two Reels.

Kilborne, a poacher, is loved by Rose, the daughter of an old charwoman, whose cabin in the midst of a dense forest is Kilborne's rendezvous. Although Rose has often saved Kilborne from the hand of the law, brutal treatment is her only reward, for Kilborne is in love with a farmer's daughter. He is being tracked by the gendarmes, and Rose, suspecting that he is at the farmer's house, hurries there to warn him of the impending danger. The police arrive at the farm immediately after her and surround the house. When Kilborne steps through the door he is ordered to surrender. He refuses. An officer raises his gun and fires. Rose steps in front of Kilborne as the shot rings out and receives the bullet in her heart. As she breathes her last Kilborne weeps for the first time in his life and realizes the depth of the love he never recognized.

Daughter of the Spy

Cines-Kleine Release September 16, 1912. Two Reels

This is a story of a spy who gives shelter in his own home to a nobleman fleeing from the soldiers. The nobleman informs his host and his beautiful daughter of his identity and shortly after a file of soldiers enters the house and places him under arrest. Before going to prison, he denounces father and daughter for their duplicity. Heart-broken, at the fate of the nobleman, the daughter determines to make a desperate effort to release him. On a pretext she enters the prison and is shown about, noting carefully the location of the prisoner's cell. By a ruse, she procures the keys to the cell directly above that of the nobleman and with a crow-bar breaks a hole in the flooring, lowers a rope and helps the prisoner to liberty. The two make a perilous descent down the castle wall to the casement below. Meanwhile, the girl's father, the spy, is on the wall with the sentry, and discerning the figures of the fugitives, seizes a rifle and fires. To his horror he finds he has taken the life of his own daughter.

The Blighted Son

Pathe Release September 9, 1912. Four Reels.

This is a story of a young man whose father is very wealthy. He leads a life of reckless dissipation until the father, learning the use his son is making of the money, refuses to furnish further funds. The young fellow thereupon commits his first crime; the crime of theft. The shock of this disgrace brings an attack of apoplexy upon the father, which makes him totally blind. From this time it is a rapid drop to bankruptcy for the once honored family. When it is too late the young man realizes his error and determines to begin life anew. He leaves his native country for South Africa and, after fearful hardships, which develop the better side of his character, he returns to his native land—a man.

Fire at Sea

Pathe Release August 26, 1912. Two Reels.

An old sea captain, a slave to liquor, is hired to sail the schooner "Joanna" with a cargo of gunpowder for a revolutionary project. A young man sails with him, against the advice of his sweetheart, who has a premonition of evil. When a few days out to sea, and while the young sailor is asleep, the skipper drinks until he is irresponsible. He goes into the powder room smoking his pipe. Soon he falls asleep and the pipe, dropping from his hand, ignites the powder. A deafening roar and the vessel is a mass of flames, leaving a wreck-strewn sea and a red glow in the sky to tell a waiting sweetheart the story of her lover's fate.

Rip Van Winkle

Vitagraph Release August 19, 1912. Two Reels.

This legend is written by Washington Irving, of the time of George III of England, during the occupation of this country by the English in the 18th century. The story of Rip Van Winkle, the happy-go-lucky, ne'er-do-well, is well known to every child. Rip Van Winkle is portrayed by that eminent actor, Mr. Robert McWade, Sr., who was associated for so long with the famous Joe Jefferson. The splendid Vitagraph Company carry out the other parts in their usual creditable way.

Rameses, King of Egypt

Cines-Kleine Release August 12, 1912. Two Reels.

A production of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

King Rameses, hearing of the beauty of a young shepherdess, disguises himself as a peasant and journeys to her home. She resents his ardent advances and tells him of her devoted lover, a shepherd, tending his flocks on the mountain slopes.

The King, angered, has her carried off by force to his palace. Although rejected, he determines to win her with lavishness, but without avail.

The shepherd, hearing of his lover's abduction, vows vengeance on King Rameses and attempts to stab him.

When again the king's advances to the shepherdess are rejected, he orders the two lovers before him and, in all the magnificence of the Egyptian court, he magnanimously commands their marriage to take place.

The splendor of the Oriental Courts, wonderful processions and ceremonies are all shown in a story not soon forgotten.

Film Co.

Read This Article. It's Worth While

PHILADELPHIA PRESS, OCTOBER 10th

PAGEANT IS VIEWED BY TWO GOVERNORS

Tener, of Pennsylvania, and Goldsborough, of Maryland, Are Guests.

CHEERS FOR GOVERNORS

When the two Governors and their parties arrived a cheer rose from the throats of the assembled thousands, and as the pageant had already started the party quickly took their seats and began to watch the spectacle.

Prior to leaving Governor Tener expressed his unqualified indorsement of the affair. "I think Philadelphia has done something to be proud of," he said. "The whole thing is marvelous. I have never seen anything like it in my life.

"Such historical displays should be encouraged and the people should also be encouraged to participate in them. Historical displays make for a patriotic citizenship as much as anything else I know of.

"I was particularly delighted with the scene depicting the reception of Benjamin Franklin at the Court of France. It was wonderfully graceful and the minuet delighted me also. But the thing that pleased me most was the dance of the shepherdesses, given in the scene showing the reception of General Washington at Gray's Garden.

"The whole pageant is an ideal way to present history. These scenes, apart from their great educational worth, are so artistically designed and so faithful in the smallest detail to the narrative of history that the spectacle is nothing short of marvelous."

PRAISES THE PAGEANT

Governor Goldsborough, of Maryland, was equally delighted. He said: "I think this is the most wonderful spectacle ever performed in this country, and I doubt if any equal to it can be found abroad. Beside the spectacular and attractive aspect of the pageant, it has the advantage of teaching a wonderful educational and historical lesson."

When the entire body of 4,300 performers had assembled on the field for the final march past the stands, and Mrs. Rudolph Blankenburg had appeared as Lady Philadelphia in the stirring epilogue which brings the pageant to an end, Mayor Blankenburg appeared and made a short address.

"I want to thank you," he said, addressing the assembled actors, "for the spirit you have shown in presenting the episodes of the pageant. I have never seen anything like it in my life, and I do not think anything like it can be produced in any other city of the country. I thank you again for your efforts.

"And now I have a request to make of you. One good turn deserves another. If you want a fitting climax for the work you have done, give us three other performances, with prices low enough that all can come. One performance tonight, and one on Monday and Tuesday afternoons. Give the school children a chance to see this wonderful spectacle from the seats in this grandstand for twenty-five cents. It is not much I am asking of you, and they will be greatly benefited by the history of our great country brought home forcibly."

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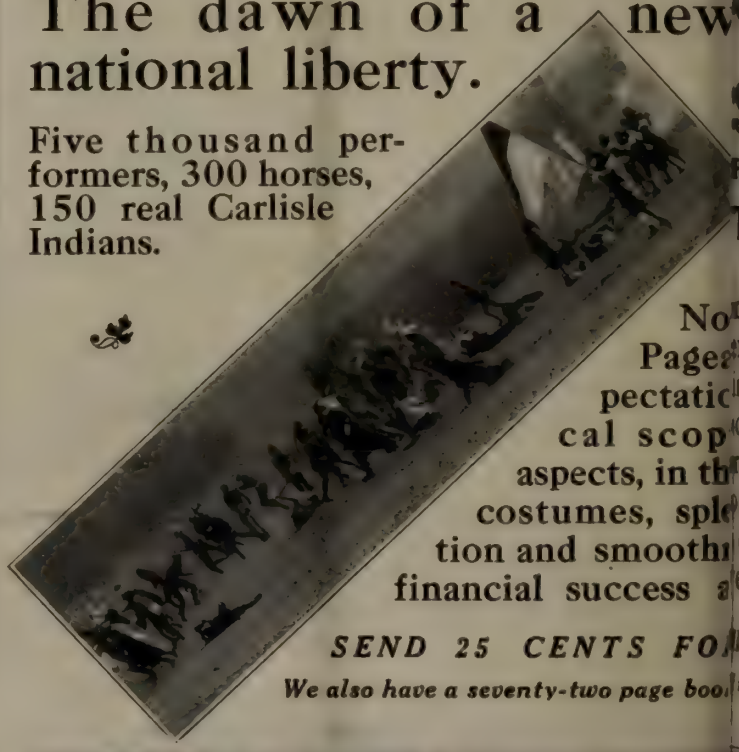
OF
Brilliant spectacle episode history. The birth of the The dawn of a new national liberty.
Five thousand performers, 300 horses, 150 real Carlisle Indians.

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PHILA. NORTH AMERICA, OCTOBER 9th

SUCCESS OF THE PAGEANT

Never in the history of this country has there been a pageant projected on so large and comprehensive a scale, continued for so long or carried out with such success as in the case of the Historical Pageant given in West Fairmount Park last week. There were those who doubted that such a stupendous enterprise, calling for much money and the voluntary services of five thousand men, women and children, could be brought to successful fruition. There were those who doubted that a popular or financial success could warrant such an undertaking.

All doubts were resolved by the fact. Not only did the pageant exceed all expectations in its historical scope and educational aspects, in the brilliancy of costumes, splendor of exhibition and smoothness of administration, but it achieved a financial success, more than repaying all the enormous outlay. This was in large part due to the weather, which was not only perfect, but the best that records show for the period since first they were kept by the Government. More than this, predictions are for equally good weather today and tomorrow, when the final extra performances will be given for the benefit of the friends of the players and that portion of the public which could not afford the prices which ruled last week.

Not only was the pageant picturesque and theatrical to an unexpected degree, but it was and must remain an object lesson in patriotism whose value cannot be estimated. It is no overstatement to say that most of the onlookers got a finer perspective of our history, a better understanding of the "episodes" portrayed than would be possible by any amount of reading. To children this was an especially fine educational exhibit. Much of the credit is, of course, due to Dr. Oberholtzer, who directed and largely conceived the entire pageant, and to Mr. Francis Howard Williams, who wrote the "book" of the exhibition. It is true that the enormous space covered made it necessary to omit much of the dialogue, and much that was given was not heard; but this was of less importance, since visitors had the book in their hands and could follow closely the meaning of every display and the symbolism, which was, in the last analysis, one of the finest parts of the show. But to the thousands of volunteers must also go great credit.

It only remains to say that this must become a permanent institution. Its value is inestimable and in Philadelphia alone can such a thing happen. The Historical Pageant has come to stay and all of the United States must come to witness it.

Read This Article. It's Interesting

STATE RIGHTS BUYERS

BECAUSE we have the best feature insight of any concern in this country—because we know the difference between a real feature and several thousand feet of film, and knowing these things we play absolutely fair with the buyer. Every subject is sold on its merits. Some are better than others and we say so, both in justice to the buyer's present right and with an eye to our own future. We consider standard to be imperative—SUCCESS MUST BE EARNED. We believe advertising to represent our business word and trustworthiness. We know facts are indisputable, so we heed them. It is the profit a buyer makes on his present purchase that enables him to order our next release. By building on solid ground we have no cave-ins. Our policy is strictly business. We are the modern feature business concern—you know it.

UNION F

Formerly "UNIVERSAL FEATURES"

225 West 42nd Street, New York City

STATE RIGHTS BUYERS

WE Have Scored More Than Half of all the Feature Hits. We Have Cornered, With But a Single Exception, Every One of the Worth-While, Fortune-Making Scoops. For Instance—

His Holiness, Pope Pius X
And The Vatican

With the Most Magnificent, Reverential Lithos Ever Pulled from a Stone. SIX, THREE and ONE SHEETS

This is what was considered and conceded to be the most desirable of all subjects, and the most impossible. Consider now, WE HAVE IT! We are still negotiating for all territory. Do you intend to be on the certain side of profit-making, or are you going to permit another to come in under your very nose and realize the money you wish to make? We are going to sell it—someone perforce will buy it. And if it costs him a dollar he'll profit five—at least, that's the proportion. YOU OUGHT TO BE INTERESTED NOW. And this our latest scoop—

FIRST MOVING PICTURES OF

THE BALKAN WAR

The Quintuple Alliance of Servia, Bulgaria, Roumania, Montenegro and Greece Against Turkey in the Most Wanton Waste of World's Humanity Ever Recorded by the Blood-Dipped Pen of History's Hand

Taken amid the scarlet strife of baleful battle, where the camera seemed as one of the Gatling guns. Every bit of it rages with its repellant reality. Yet all those lamentable things are what the public will come to see, and that is what you need—crowd-getting films of stupendity.

NOW TURN TO THE NEXT TWO PAGES

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STATE RIGHTS BUYERS

REMEMBER as You Weigh Your Future Feature Subjects that the Important End is the To-Get-It-Over-To-The-Public. That's Where the Business Eye Must Fix Its Focus. So — Regard These Following Releases in the Wise which the Public will — Then the Dollars will Roll to Your Bank.

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— OR —

CONVICTED BY HYPNOTISM

A Paris-Eclair sensation of a most mysterious, awesome, harrowing theme. Exactly what the passing, hurrying crowd will stop to see. Ample explanation!

THE SPHINX

— OR —

LOVE UNDER THE RED TERROR

With a plot most radically different but with a power for interest which is rarely ever attained. A romance and tragedy of fiction are combined with the truth of history during the French revolution, and the whole is extraordinary. Produced by Paris-Eclair.

All things considered, the following is the master stroke of all feature exploitation. Its original cost was staggering — it was a plunge. Pause, and take into account SIR A. CONAN DOYLE'S personally supervised productions of

THE ADVENTURES OF SHERLOCK HOLMES

There is not another character in all world's fiction to approach this doctor-student detective in point of public popularity. His army of admirers are going to make it an over-flow attraction. They will not miss seeing their hero idol.

UNION F

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225 West 42nd Street, New York City

These Are The Subjects In Their Probable Order of Release

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BERYL CORONET THE COPPER BEECHES
MYSTERY OF BOSCOMBE VALE
THE STOLEN PAPERS SILVER BLAZE

EVERYONE. Surrounded by the Most Extensive, Impressive and Perfect Line of Advertising Ever Attached to Photoplay Production. The Lithos for the Entire Series are Startlingly Hypnotic in Their Striking Appeal. There are Eight Sheets — Threes and Ones. Printed Matter that has the Pull — Slides, Photos, Frames, Cuts, and all the other little necessary things.

It Is Bound to be the Big Success of the Winter, the Year and a Record for TIME TO COME

BUYERS: All advertising is essentially general in aim. Our actual success has come through our personal touch and service with the buyer who felt confident to answer our broad appeal. By a sort of contact manner of correspondence and dealing we have held each and everyone. Let us meet on business ground in a personal way — write or wire your introduction, desires or needs.

WE ARE ALWAYS AT YOUR SERVICE, NO MATTER WHAT YOU WISH

FEATURES

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225 West 42nd Street, New York City

A STRIKING AMBROSIO PRODUCTION

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THE GREATEST TRIUMPH OF THE PRODUCER OF THE WORLD'S BIGGEST PRODUCTIONS

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This Film Has Been Passed by The National Board of Censorship and Copyrighted

The Unlucky Horseshoe

Our Second Release, Will Be Described and Illustrated in Next Week's Issue

Kinograph Co. of America

Importers of Feature Films made by

Kinograph Co. of Copenhagen, Denmark

Producers of Two and Three Reel Feature Films Only

145 W. 45th St., New York City

Letters of Self-Made Motion Picture Exhibitors

United States,
November 2, 1912

Film Supply Co. of America,
133 West 44th Street,
New York

Gentlemen:

Pleasing one's audiences is profitable, and costs no more. It is merely a matter of recognizing and ordering pictures of quality. But I should worry if my competitors lose business by neglecting to get Gaumont films?

Enter my order for THE GAUMONT WEEKLY, and the following:

Sat., Nov. 9th—THE LAND O' COTTON

Tues., Nov. 12th—AN ADVENTUROUS ADOPTION

Thurs., Nov. 14th—THE PRICE OF PARADISE

Sat., Nov. 16th—ZOOLOGICAL GARDENS AT CINCINNATI

Tues., Nov. 19th—A BROKEN IDOL and BATTLE PRACTICE ON A CRUISER.

Thurs., Nov. 21st—OLGA, THE ADVENTURESS

Knowingly yours,

THE DISCERNING EXHIBITOR.

BRONCHO FILMS

$50.00 for Scenarios. The minimum price paid will be $50.00. We want stirring Frontier, Pioneer, Military stories in two reels.

Address: T. H. INCE, Director, 1712 Allesandro St., Los Angeles, Cal.

Released Wednesday Nov. 13th

"Mary of the Mines"

A one reel subject containing many situations of dramatic worth. The scenes are laid in beautiful, wild California country. Mary's father is killed by a landslide, and she marries his partner according to the dying man's wish. A former suitor comes from the east and makes Mary unhappy, but he is proven a scoundrel and trapped by Mary herself while trying to steal her husband's gold. Mary effects a touching reconciliation with her husband, whose worth she realizes.

Broncho Motion Picture Co.

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COMEDY REEL EVERY MONDAY

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The Keystone Stock Company comprises the largest aggregation of famous comedians in the world, the principals being Mack Sennett, Fred Mace, Mabel Normand, Ford Sterling, and Alice Davenport. It is an All-Star Company.

Highest prices paid for high-class comedy scenarios. Address, Mack Sennett, Director, 1712 Allesandro Street, Los Angeles, Cal.

A SPLIT REEL NOVEMBER 8

"The Deacon's Troubles"

The Deacon meets a beautiful dancer at an amusement park, and is persuaded to have his picture taken with her. When the show reaches his town the reformers, of which he is the head, try to stop the performance, and the picture is brought forth, greatly to the dismay of the Deacon.

"A Temperamental Husband"

Jealousy of his wife causes the husband much trouble, as he mistakes his wife's brother for another, and he in turn is suspected by the police of being the kidnapper of his own child. Amusing complications result.

KEYSTONE FILM CO. 150 East 14th St. NEW YORK CITY

MUTUAL FILM CORPORATION, 60 Wall Street **Sole Agent for the U. S. and Canada**

LICENSED FILM STORIES

CINES.

ON THE FIRING LINE (Nov. 12).—With drums beating and colors flying the gay Italian regiment marches down to the wharves to be transported to Tripoli, Colonel Sandor is in command and he directs affairs with rare judgment and ability. He is closely attended by Tony, his faithful servant who has been instructed by Claretta, the Colonel's little daughter, to "take good care of father."

Under escort of the fleet, the expedition arrives at the seat of war, and great excitement prevails during the disembarkment of the troops, the erection of tents, and the general preparation for active campaigning.

The film subsequently shows several scenes of the conflict; the skirmish; the swift charge of the Italian lancers; the troops behind their entrenchments pouring shot and shell into the ranks of the enemy; the arrival of reinforcements which inspire new courage into the hearts of the men; the forward movement of the infantry; the remarkable charge through the valley with many fierce encounters; and the final victory by the dislodgement of the Turkish forces from their position on the hill.

After the battle, Colonel Sandor is highly congratulated, and in turn rewards Tony with a medal of honor, for he realizes that the fellow showed remarkable bravery, and even saved his life in one instance.

When they return home, the Colonel and Tony receive a warm welcome from little Claretta, who is very proud of them both.

THE OLD ACTOR'S VISION (Nov. 16).—Ragged and forlorn, old Anthony trudges wearily on his way along the dusty road until his strength fails and he falls down in a heap, utterly exhausted.

Soon a motor car halts by the hapless figure and kind hands assist him into the car, in which he is carried to the nearest poorhouse, where he is fed and made comfortable. After his bodily wants have been satisfied, he slowly forgets the present and sinks into a deep reverie; vision after vision of his former splendor and affluence appear before his eyes.

Scenes of days when he was making a great reputation for himself upon the stage; of the happy hours of his youth and of the great feasts at which his name was toasted with rich wines, follow one another in delightful succession.

He smiles in contemplation, but suddenly in the midst of his reverie he awakes and is again brought into the realization of his present misery. His very soul is galled by the degradation of it all. In desperation he places his pack upon his back and leaves the despised refuge of the poor to wander off into the great unknown.

LIFE AND INDUSTRIES IN ADEN CAMPO (Nov. 16).—A fascinating travelogue, spreading before us many places of interest in and about the town of Aden Campo. We are shown the Square, the Marabout Shrine, the monument to Queen Victoria, many queer types of Arabs, Indians and Negroes, and several delightful views of the town and the picturesque bay.

ECLIPSE.

REVIEWING FRENCH TROOPS BY AIRSHIP (Nov. 13).—"All aboard!" The ropes are released, and the great dirigible arises skyward. With her propellers revolving rapidly the huge craft soars over the beautiful parade ground where the army is maneuvering. After witnessing many interesting military scenes, we are taken over the city of Paris, which is spread before us in a series of panoramic views in which a splendid idea of the city is obtained for the photography in the film is marvelously clear.

SPECIMENS OF LIZARDS AND FROGS (Nov 13).—An interesting as well as instructive nature study, showing wall lizards, young alligators, queer creatures called geckos and monitors, and many specimens of frogs.

THE TOWN OF COGNAC, FRANCE, AND ITS BRANDY INDUSTRY (Nov. 13).—After viewing many picturesque scenes of this town on the River Charente, we are taken through a large brandy distillery, in which every step in the process of manufacturing the famous cognac is clearly shown.

VITAGRAPH.

CAPTAIN BARNACLE, REFORMER (Nov. 11).—Ebenezer White is a hard-fisted money-lender. His son Ned is a scapegrace and is turned outdoors by his father. Ned tries to reform, however, and asks for another chance. White refuses to give him one. Barnacle drops in in the midst of this family row, to pay his rent, to White, who is his landlord. Ned in despair drowns his sorrows in drink and is thrown out of the village saloon. He is found by Barnacle, who takes him to his home, sobers him up and with the help of Ruth, makes him feel the comforts of home life. Then with the assistance of Bunce, he gets him a berth aboard ship, and lends him money enough to start life anew.

Time passes, Ned makes good and writes his mother that he is coming home from his first voyage and will meet her at Barnacle's, as he does not want to return home till his father asks him. The night Ned reaches home, there is a storm off the coast and a ship is wrecked. Ned nearly loses his life in rescuing the passengers. As he is lying at the point of death, as is supposed, news is carried to White, and suddenly a sense of the wrong and heartlessness he has shown his son is brought home to him by Captain Barnacle. He goes to Ned's bedside and begs his forgiveness and he and his family are reunited.

THE PROFESSOR AND THE LADY (Nov. 12).—Miss Fullom's Young Ladies' Seminary has but one male inhabitant, Professor Bunkem, who feels very much agitated over his lonely condition. Tramps break into the school kitchen and the professor is called upon to dislodge them. He makes a show at bravado, but they do not go until they get good and ready. Outside the Professor tells them he will pay them handsomely if they will break into the house at night and give him an opportunity of intimidating them, impressing Miss Fullom, and winning her heart by his bravery. They agree. He catches them in the act of burglarizing the school, and with the assistance of the cook and the girls, he has them securely in his power, much to the admiration of the principal.

Later he gets the cook to spill grease into the stove and fill the house with smoke, shout fire and create a panic. She does as she is told. Miss Fullom rushes into the kitchen, and all the girls flee from the building. The professor grabs Miss Fullom in his arms and rescues her from what seems to be certain death by suffocation. That's the finish! The preceptress is ready to admit that a man is a very handy thing to have around the house, and could make no better choice for a husband than Professor Bunkum.

AQUATIC ELEPHANTS (Nov. 12).—This way for the elephants! Regular diving Venuses, mermaids of the deep. Watch them "Loop the Loop," bathe in sportive play and take part in the diving stunts of the most daring water-nymphs who have ever dipped in Neptune's realms.

LORD BROWNING AND CINDERELLA (Nov. 13).—Everything is in anticipation at the home of the widow Gibson. Her two daughters are anxious to make an impression with Lord Browning. Her step-daughter, Cinderella, is carefully kept in the background. While they are waiting, a storm arises and Lord Browning is overtaken by it. He seeks shelter in a fisherman's hut and learns of the Gibson family from the old fisherman. Mrs. Gibson and her two daughters and step-daughter, are caught in the same storm and they also take refuge in the fisherman's hut. Lord Browning, seeing them approaching, disguises himself in fisherman's clothes. The mother and her daughters enter very haughtily, and not recognizing him, are very patronizing and seem to be contaminated by having to accept the hospitality of the hut. Not so with Cinderella. She is a friend of the old fisherman, treats him very kindly and enters into conversation with Lord Browning. The next day, Browning, dressed as the fisherman, comes to Mrs. Gibson's to sell fish. He is harshly dismissed and told to go to the basement door. He speaks to Cinderella, and she kindly directs him and is very friendly with him.

Lord Browning has made up his mind to reveal himself. He returns to the fisherman's home, changes his clothingfi and in his machine, visits the Gibsons. They receive him very graciously and when he asks for Cinderella, they reluctantly call her and superciliously introduce her. Lord Browning calls frequently after that and he soon announces his engagement to Cinderella. Her stepmother and sisters are so chagrined it is an ordeal for them to congratulate her. Their first thought and pleasure after announcing their engagement is to hurry to their old friend, the fisherman, to tell him the good news, which he joyfully receives and approves with his blessing.

BILLY'S PIPE DREAM (Nov. 14).—William Winfield, familiarly known in Wall Street as Billy, comes into a considerable fortune. Soon after, he receives a letter from an old college chum, Bob Baxter, telling him he has gone into the theatrical business and has a fine comic opera company which only needs a little backing. Billy consents to finance the scheme.

He is still more delighted on meeting Ruby and Pert, two of the company, who call him "Angel" Billy. He becomes enamoured of Ruby and showers her with flowers and presents. The company leave for the South. Billy is to follow them shortly. He receives the most flattering press notices from Baxter, who also calls for more money. After reading the press notices, he is satisfied, and the missives continue to come in. One day, after receiving a batch, he falls asleep and dreams that he is a theatrical millionaire, the owner of winning racehorses, a house on Riverside Drive, where he entertains lavishly, and the husband of Ruby. He wakes up as his servant enters, to receive a telegram that the company is "Bust," and stranded, he must foot the bills and bring them home. He sits staring at the message, a sadder and a wiser man.

UNA OF THE SIERRAS (Nov. 14).—Brought up as a child of the Sierras, with her father, a lone hermit, Una is as sweet and natural as a wild flower. His health is broken and he feels that his days are numbered. He writes his sister, Mrs. James Court, residing in the city, that he feels the end is near and he must leave Una in her care. She will be no burden to her as she has ample means to care for herself.

Mrs. Court arrives in the Sierras too late to meet her brother alive. She takes Una to her home. Una's wealth makes her a desirable catch and one Sharpe, a stock broker, tries to captivate her, but instinctively, she recoils from him and does not hesitate to let him know that she has no use for him.

She prefers Clifford, who often calls at the Court mansion, and tells him so and doesn't care who knows it. Clifford is also a stock broker and when Sharpe finds out that Una favors his business associate, he determines to ruin Clifford, who is anxious to secure the directorship of the B. C. & L. R. R. Sharpe opposes him and induces all the stockholders to vote against him. Una hears of this and tells her uncle to buy up the B. C. & L. R. R. stock. The young lady has passed her maturity and he obeys. Una hurriedly reaches the meeting of the Board of Directors, throws the stock upon the table with her votes, and places the gavel in the hand of the astonished Clifford. Sharpe is discomfited. Clifford hurries to the home of his mother and tells how Una has saved him from defeat. Una kisses his mother and then turns to Clifford and throwing her arms around his neck, asks him if they are engaged. He replies by clasping her tightly to his breast and planting a kiss upon her forehead.

AN UNEXPECTED HONEYMOON (Nov. 18).—Newly married Thomas and Mary MacGregor attend the village fair on their honeymoon. The balloon ascension is advertised for the afternoon. Everything is in readiness and Mary induces Thomas to enter the basket of the balloon. Some mischievous boys cut the ropes holding the balloon and it rises, taking the pair on a honeymoon trip entirely unexpected. They travel fast and long until the balloon collapses upon a desert island, among a tribe of cannibals, who think the couple are gods descended from the skies. Thomas deposes the king and runs things with a high hand. The natives, however, as they become better acquainted with Thomas and Mary, realize that they are only human beings like themselves. They decide to put an end to their reign and begin preparations for their execution and cooking. The night before the day they are to be put to death, Thomas and Mary escape to the seashore, where they hail a passing vessel, which lands a boat loaded with men, who rescue the terrified couple.

EDISON.

THE NON-COMMISSIONED OFFICER (Nov. 11).—"You've killed him, I tell you. For your own sake get out of the country immediately," urged Vincent Black, but Oakley was reluctant. Had he not caught the man red-handed, cheating? Of course, he hadn't meant to kill him when he knocked him down the stairs; but Black would listen to no refusal and Oakley finally left for France, where, sometime

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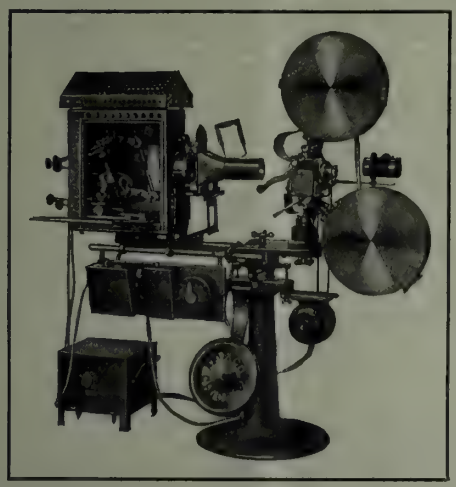

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later, he joined the French army, saved his colonel's life, received recognition for valor before the regiment and was made a sergeant. The colonel soon discovered that Oakley was a man of breeding and made him his secretary, whereupon Oakley proceeded to fall in love with his daughter, Louise. But being only a non-commissioned officer, and compelled to keep his antecedents a secret, he saw no possibility of her father's sanctioning the suit. Fate proves the expediency however, and Oakley is discovered by a Lieutenant de Berg (also a suitor for the hand of Louise), making love to her. In the interview which follows de Berg consents to keep silent only on condition that rank be waived and that they fight a duel—the survivor to continue his suit unmolested. The meeting is arranged and de Berg is wounded. Two soldiers accidentally see the encounter and inform the colonel. Later Oakley is court-martialed but refuses to divulge the cause of the duel. Oakley's friend, Black, endeavors to secure his release, but without avail. Eventually he meets an English lawyer who informs him that he is searching for one Jonas Oakley, who is now heir to a large estate. Black tells him everything, and by their united efforts they secure Oakley's release through a written confession from de Berg. Affairs of the heart and honor are readjusted, and Louise's happiness is entrusted to the now "Lord Oakley."

SALT LAKE CITY, UTAH, AND ITS SURROUNDINGS (Nov. 12).—This city by the inland salt sea makes a novel subject for the motion picture devotee who wishes to combine knowledge with pleasure. Salt Lake City is beautifully located at the base of the high mountains that almost encircle it and one is given a complete and thorough view of the surrounding country from Immigration to Cottonwood Canyon, from the bathers in the Salt Lake to that masterpiece of Western architecture, the Mormon Temple, which lies in the very heart of the city.

LINKED TOGETHER (Nov. 12).—A very youthful pair of lovers, Dick and Nellie, have their first quarrel, and as usual, about nothing. They agree to disagree and positively refuse to speak to each other. A little later her young sister, Madge, celebrates her ninth birthday by entertaining a number of children on the lawn in front of the house. Nellie is doing her best to make the little ones happy. Her father, a police captain, takes advantage of this opportunity to bring about a reconciliation between the lovers but to no avail. Little Madge then plans to reconcile them by cleverly handcuffing them during an unguarded moment. This brings about a number of droll situations which the children of the party seem to enjoy hugely. Nellie quickly decides to put an end to her embarrassing position by going direct to the police station, dragging Dick after her, with the giggling children following behind. At the station house her father, the police captain, refuses to unlock the handcuffs until they promise to make up their little differences and become good friends again. They now see their folly and make up. Father unlocks the handcuffs and sends them home in a happy mood, bringing about a reconciliation of the young lovers in a most unexpected manner.

A THRILLING RESCUE BY "UNCLE MUN" (Nov. 12).—The story opens with Mr. Nankivel's studio in the country. We find him busy drawing a series of sketches. These become animated and go through a performance which mystifies one and provokes irresistible laughter at the same time. While thus engaged he receives a note from the Golf Club urging him to disguise as Uncle Mun and play a game of golf with a would-be-champion.

He soon arrives at the Club House as Uncle Mun, accompanied by Dot, his mascot, and after the usual preliminaries the game begins. Those who play golf, as well as those who do not, will become interested and laugh to their heart's content at Uncle Mun's impossible shots. While the game is at its height the caddie discovers a house on fire in the village. Uncle Mun, an enthusiastic member of the Volunteer Fire Department, stops the play abruptly and answers the call of duty. To give the alarm he drives one golf ball after another in rapid succession toward the bell tower, a mile away, striking the bell with the accuracy of a rifle shot. The ringing bell quickly brings out the volunteers. Uncle Mun joins them and they rush to the burning building. There, to their horror, a small child is seen struggling amid flame and smoke in an upper window. For a moment rescue seems impossible, but Uncle Mun, always equal to any occasion, bounds from a bed spring to the upper story and clasping the child in his arms, he leaps from the burning window to the ground, right side up, with the agility of a cat, and smilingly turns the rescued tot over to its panic-stricken mother. In spite of the intense excitement Uncle Mun is applauded for his most wonderful and heroic act. The fire is soon subdued and as usual, the hose bursts and the crowd is drenched.

THE OLD REPORTER (Nov. 15).—The new proprietor of the "Star," discharges two old reporters. Joe Norris, who has worked for the paper thirty years, is one of them. After a week's search Joe lands a place on another paper, but only as a space writer, and with very uncertain pay. He is indifferently told to go and bring in what news he can of the theft of a famous painting from the art gallery. Arriving there he meets several detectives and newspaper men whom he knows, all bent upon the same mission as himself.

Kean, a detective with whom he has exchanged courtesies for years, tells him there is absolutely no clew. As he makes a few notes, his pencil breaks, and he borrows a knife of an attendant of the gallery who is passing. A bit of gilt on the blade of the knife attracts his attention. The frame from which the painting was cut is a gold one; the attendant knew its enormous value. He borrows a small magnifying glass from his friend, the detective, and makes comparisons. The clew is a strong one and he gets his friend's promise to give him two hours' grace to scoop the story, should he land the thief.

They watch the suspected man and trail him to a saloon, where he meets two art dealers. The detective interests the bartender, while Joe watches the trio over the partition of the back room. The painting is brought from underneath the attendant's vest, where it had been wrapped around his body. There is a sensational arrest of the three and Joe rushes off, writing his story.

A habit of thirty years is not easily broken, and in his enthusiasm over getting the story, Joe unconsciously goes to the "Star" office and to his old desk. When the city editor sees him, and looks over his shoulder at the scoop, he promises Joe to see that the boss takes him back, for he has done what none of the new regime could accomplish.

SELIG.

THE DYNAMITERS (Nov. 5).—A story of love and jealousy among the members of a survey party over a pretty mountain girl, forms the foundation of "The Dynamiters." The blowing up of a dynamite shack starts the excitement. The man that is responsible for the explosion manages for a time to place the blame on the shoulders of his rival, while he goes off and celebrates over the success of his plan. The rival, meantime, experiences great difficulty in keeping out of the clutches of the quickly-formed posse. He is aided on his way by his sweetheart, who manages to keep the posse engaged until her lover has a good start on them. After his exciting get-away, he manages to trace the job back to his former partner, and, after clearing himself in the eyes of his friends, he returns to find his sweetheart still holding the fort. She mistakes him for one of his late enemies, and gives him a hot reception. She, however, discovers her mistake in time and he is amply repaid for his close call.

SAVED BY FIRE (Nov. 11).—A startling story of a clean strong young man who struggles to herd and operate a heavily encumbered piece of oil land, in spite of the "pressure" brought to bear by a great corporation, and the manipulations of an unscrupulous "loan shark" who is in love with the oil man's fiance. Curiously enough through the miscarriage of his enemies' tricked scheme, the good young man is saved through the burning of his oil tanks, by which they hoped to ruin him.

BETWEEN LOVE AND LAW (Nov. 12).—Fred Duval, a game warden sincerely loves Ruth Miller who lives in a ranch near his reserve. While these men presumably live through the sale of cattle, they really gain a livelihood by poaching on old national reserve shooting deer and elk out of season. The girl hears of these misdeeds and unconsciously gives the clue to her lover, who cleverly solves the secret. He saves them from the penalties of the law, by assuming the obligation himself.

OLD SONGS AND MEMORIES (Nov. 14).—This film is a vivid vitalization of pleasant reminiscenes of an aged couple who see again the scenes of their youth, as a party of visiting young folks sing the songs of long ago.

SHANGHAIED (Nov. 15).—Bob Bartlett, a wealthy young yachtsman falls into evil ways and his sweetheart Bessie Barset, the belle of the village, repudiates him as utterly unworthy, which gives comfort to his rival Cal Cooper, a stalwart young sailorman. The health of the young woman is shattered by her experiences and her father takes her to sea with him. Bob discovered in the gutter singularly enough is shanghaied and taken on this ship. How he redeems himself, wins the respect of the girl and saves the ship from fire at sea, furnishes an interesting story of the deep.

LUBIN.

THE WAY OF THE MOUNTAINS (Nov. 11).—Don Allen and Bob Taylor, two young mountaineers, love Mary Beall, a lass of the hills. Tommy, Mary's little brother, favors Bob, much to the chagrin of Don. Later Mary goes down to a water hole to get a bucket of water when Don spies her and determines to declare his love. He follows her and in his rough way endeavors to force his love upon her. She repels him. Bob, who has been hunting in the hills, hears her screams and rushes to her assistance, besting Don. The favored one then escorts her home. Don waits his opportunity to get even and when Bob leaves the house he shoots at his enemy, misses him and kills Tommy, the girl's little brother. Bob turns the body over to a relative of the family and follows Don. Coming up to him on horse-back, they have a gruelling fight. Don, overcoming Bob, throws him over his head to the ground, leaving him for dead, and rides back to the Beall home telling them that Bob did the shooting. Mary, who is determined to avenge her brother's death, comes upon Bob and assists him to reach home in time to give the lie to Don's testimony. Don is taken out by the rough mountaineers and one can easily guess his finish.

AT THE RAINBOW'S END (Nov. 12).—John Lee, son of a country grocer, hates his sordid life. His life contains one golden day of romance—a day of Arcadian love spent with Elane, a futile rebel against her fate, for she is married to a man she loathes, to whom she has been literally sold by her cold and grasping mother. John marries a girl of his own station, pretty at first, but soon growing into a nagging woman. He is poor with nothing of beauty in life but his dreams of Elane. Elane also dreams of her one day of romance, and when free—a widow—she searches for and finds John Lee. Still a rebel against fate, Elane determines to possess the lover of her dreams. He responds to the lure of her love, and neither realizing that their passion is but the impersonal yearning of their dreams, they prepare to flee together. At the last instant they are awakened to the obligations of realities, and realize the implacability of destiny, an incident, pathetic in its quintessence of the commonplace, shows them that they have been chasing a rainbow, at the end of which is no casket of gold.

THE COUNTRY SCHOOL-TEACHER (Nov. 14).—In a Western village lives Molly Mason, a girl who has never known restraint, and above all has never known kindness and love. Her brother, Fred, is fond of her in his rough way and admires her spirit of rebellion. Among the villagers she is a terror, and with the school pupils she is idolized as the captain of disorder. Budding into womanhood in her wild ways, Molly comes up against Neil Freeman, the new school-teacher. In the first day of school disorder Freeman takes in the situation. He realizes that discipline is the chief need of his over-grown pupils and he also realizes that Molly must be conquered of her rebellious ways. Neil Freeman is a man of determination and when he made up his mind to introduce that element of discipline in his school he meant to accomplish this at all hazard. Being a man of large frame and strength, he readily subdues the boys by physical force. With Molly it is a different proposition. His knowledge of women is that they must be handled with gentle firmness. These tactics Freeman uses with Molly, but as she does not understand them, she laughs. Her brother supports her in her rebellious attitude towards the teacher. Not until fright and pity are for the first time aroused in the heart of the girl is her rebellious spirit broken. This happens when her brother strikes Neil Freeman senseless in a fit of anger. Then Molly becomes a woman, and so much a woman that she falls in love with the very man she had declared she hated. Neil Freeman has long before fallen in love with the spirited girl.

THE SLATE INDUSTRY (Nov. 15).—The first picture is the quarry, the men are preparing the blast, which is presently fired and the huge slabs of slate are loosened and raised by derricks to the cutting yard. Here you see the process of splitting to conform to the thickness and size of the school slate. Next the polishing and framing. So far the work is done by men after which the slates are turned over to women for binding and lacing the edges.

SUITORS AND SUIT CASES (Nov. 15).—Sam and May love each other, but Dad wants May to marry Jones, who has more money. To get her away from Sam and with Jones, he arranges for an outing at the shore or the mountains. May sends word to Sam, who gets there before them. Meantime, through an accidental encounter at the station, Reggie a friend of Sam's makes an exchange of suit cases with May. He rips his trousers and sends them out to be mended. The messenger runs into a painter and gets the pants all daubed up. Reggie opens May's suit case and dons one of her dresses, he starts out in the hope of finding proper clothing. He runs into Sam who is waiting for May. Sam recognizes the dress. He explains the situation to Reggie who promises to keep up the masquerade and draw Dad and Jones off the scent. The scheme works until Jones tries to kiss the supposed May. Regie beats him up, but loses his hat and false hair. Jones blames Dad for all the row and gets him so angry that he is ready to accept Sam as a son-in-law.

CHIEF WHITE EAGLE (Nov. 16).—White Eagle, who is at school in the East, learns through a communication from the Government that his father has died, and that he is now Chief of the Tribe, receiving orders from the Government to proceed to a western post and there receive instructions from the Commanding Officer to assist in subduing the threatened uprising of his tribe. He arrives at the fort and meets with Estrella, a white woman who teaches him to love her, she affirming that she loves him. He asks her to marry him and she, never having thought of that side of it, turns on him and with names only befitting a dog. He in the heat of his injured pride and anger strangles her and returns to his tribe as their Chief. The Major commanding the fort finds the body of the woman and sends an order to Lieutenant Adair to find and shoot White Eagle on sight. Finding White Eagle in the camp dressed up in the garb of the Red Man who dared forget himself, Adair kills White Eagle though much against his will. After doing his duty he says a prayer to his God on behalf of the dead Chief and retires with his soldiers. The Indians return, kneel beside their dead chief, raise their hands to the Great Spirit, praying that his soul may go to the Happy Hunting Grounds.

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KALEM.

DAYS OF '49 (Nov. 11).—Little Bear discovers a nugget of gold and returns to the camp of his tribe, where he is ordered by the chief to go on scout duty. Defying the authority of the chief Little Bear is punished with a poisoned arrow and banished from the tribe.

Wandering from the Indian camp, Little Bear comes across a party of settlers. He is aided by Eva and Ben, to whom he tells the location of the gold. The Indian dies and when the pioneers set forth to prospect, the young couple determine to investigate the Indian's story. Their plans are overheard by Spike, a hanger-on, who follows them.

Two Indian scouts capture Spike and as he is betraying the location of the camp, Ben and Eva discover his treachery and shoot the two braves. The shots are heard by the tribe of Indians who dash off to investigate.

Spike is killed by the Indians who now sight the camp and open fire. Finding it impossible to return, Ben and Eva succeed in locating the prospectors who run to the wagons and put the Indians to flight. When peace is restored Ben and Eva locate the mine which they call "The Little Bear" in honor of its discoverer.

THE YOUNG MILLIONAIRE (Nov. 13).—John Harris, a crippled young millionaire, breaks his engagement with Sarah Curtis when he discovers that she has been attracted by his wealth and covertly mocks him because of his affliction. Harris determines to put his club friends to the test and has an article published to the effect that he has lost his fortune. When the article appears Harris' former friends desert him. Disgusted with the shallowness of society Harris takes quarters in a tenement, hoping to discover true friendship among the poor.

In the meantime Anna Newton, a benevolent young woman of means, decides to write an article on tenement life and finds a room in the same building. The agent who conducts her to her quarters wishes to become better acquainted and forces his attentions on the young woman. Her cries attract Harris who hastens to the scene. But the crippled millionaire is no match for the rough agent, who throws the young man to the floor and stuns him.

Anna secures help and bears Harris to his room. She secretly engages a doctor, who finds some time later that Harris' accident permits his broken limb to be reset.

Harris leaves the tenement upon his recovery but he cannot forget his kind friend. He returns just as Anna has completed her story and is about to leave the tenement. Harris tells her that he has secured a position as secretary in a household which also needs a governess and he induces her to accompany him. Anna does so, feeling that she must now confess that she has deceived the poor (?) young man. When they arrive at the Harris mansion the butler addresses his master before the millionaire can warn him and his secret is discovered. Anna now has a confession to make and the adventure culminates in a visit to a nearby parsonage.

I SAW HIM FIRST (Nov. 15).—Jack Newell, to escape his feminine admirers, attempts to isolate himself for the summer in a small camp at Lakeside. He finds, however, that he has made a grievous mistake as he has located himself in an Adamaless Eden. The rivalry among the young ladies is very keen when young Newell makes his appearance. Their schemes are numerous and original and must be seen to be appreciated.

THE BACHELOR'S BRIDE (Nov. 15).—Nellie, the village flirt, endeavors to win Bachelor Brown but her efforts are not crowned with success. Brown gets a telegram reading, "Blanch is yours if you are here by ten o'clock Wednesday." He leaves the city in haste and drops the telegram, which comes into the hands of Nellie who informs her friends that Brown has gone to get married. Preparations are made to receive him in royal fashion and when he returns he is besieged with entreaties to introduce his wife. Brown is nonplussed and when the Blanch mentioned in the telegram is shown to be a handsome black puppy, the joke is on Nellie and her friends.

BATTLE IN THE VIRGINIA HILLS (Nov. 16).—Sam Tucker, leader of a band of hardy Virginia mountaineers, is waylaid and shot by Tom Hood, the leader of a rival clan. When Tucker arrives home badly wounded, his sister, Nancy, attires herself in his clothes and sets forth to avenge him. Knowing the Tuckers will seek vengeance, Tom Hood warns his young cousin, Joe, who takes the trail and fires at a suspicious figure which he sees lurking in the brush. His shot is well directed and when he approaches his victim he is horrified to discover that he has wounded a girl. Full of repentance he carries Nancy to his cabin and awaits developments.

Several days later the Tuckers become alarmed at Nancy's absence. The clan is gathered together and a search is instituted for the missing girl. Suddenly they come upon Joe, standing guard over his cabin. They fire at him and the shots are heard by the Hoods who hasten to the scene. Soon a fierce battle is waged and Joe and Nancy watch the conflict from the window of the cabin. The young people have fallen in love and determine to beseech their kinsmen to end the feud. When they appear from the cabin with a truce flag the rival leaders step up but refuse to listen to the entreaty. Renounced by their families, Joe and Nancy journey forth, hand in hand, and are married by a mountaineer justice.

ESSANAY.

FROM THE SUBMERGED (Nov. 12).—The man, a poor vagrant, is about to cast himself into the river when he is stopped and started upon the right road by the poor girl. He discovers his father is advertising to learn his whereabouts, returns home, is forgiven and finds a fortune at his command. Some time later he is engaged to the rich girl and a slumming party is made up one night. They visit Chinatown and pass the well-known bread line, at which the rich girl sneers and laughs. Realizing how little of real life she knows, the man, disgusted with the social whirl of her class, dons his old attire and wanders down by the river for a breath of fresh air. Here it is that the poor girl, more wretched and ragged than ever, comes to cast herself into the black waters. As she had saved him once, so now does he prevent her from carrying out her design, recognizes her and leads her tenderly to his beautiful home as his wife for all time.

THE HOUSE OF PRIDE (Nov. 13).—James Williams, a young city purchasing agent, receives a letter from Flannery, the city political boss, advising that the Acme Paving Material Company must get the city's winter contract. A large bribe is offered Williams to put this deal through. In a fury of resentment, Williams orders the bearer of the letter, Mullin, a corrupt politican, from the office. Mullin goes, but unknowingly leaves the letter in Williams' possession. A few days later Williams quarrels with his wife about her extravagance in dress, and she unthinkingly demands that he get money as other men do and support her properly. In a blind rage, Williams calls Flannery on the 'phone and agrees to accept his proposition. A week later Williams gives a reception at his home. During the course of the evening Frank Holt, president of the Acme Paving Material Company, attempts to embrace Mrs. Williams while under the influence of liquor. Williams comes upon the scene, furiously confronts Holt and his henchmen, including Flannery, Mullin, and Wharton, produces the incriminating bribe letter and threatens to send them all to prison. Next morning Mrs. Williams receives a letter from Mrs. Holt telling of her great suffering and to plead with Williams not to prosecute her husband. Thoroughly repentant, Mrs. Williams does so, Williams tears up the letter, and happiness reigns once more in the house of pride.

CUTTING CALIFORNIA REDWOODS (Nov. 14).—The spectator is transported by train to the wonderful Redwood district of California. Reaching the lumber camps an immense giant of the forest, fourteen feet in diameter at the base and towering three hundred and sixty feet tall, is shown about to be felled. With double-headed axes the men hack the base nearly through from one side, then the undercut is finished from the opposite side with a saw. For a moment the giant totters, then falls with a crash. Next the bark is peeled, the tree cut into logs and these logs are yarded out by means of a donkey-engine and conveyed on flat cars to the river where they are launched into the water and yarded down to the main landing. This, together with magnificent views of hundred of cleared acres of timber land, make as interesting a full-reel subject as has ever been released.

MR. UP'S TRIP TRIPPED UP (Nov. 15).—Mr. Up receives a letter from his Neighbor, Calvert, just across the hall, to join them at the summer resort for a week's outing. Up immediately 'phones a baggage man and leaves word to call for his trunk at seven next morning. Seven o'clock arrives and Up's alarm clock does a merry jig on the chair beside the bed, but Up sleeps peacefully on. Awakening at last he discovers he has but fifteen minutes to catch the train, piles all his clothes into the trunk and sends it off with the baggage man. Then he looks around for some clothes to wear and finds everything has gone in the trunk. Clad only in his pajamas he dashes madly down the street after the departing wagon, is arrested, hauled back to his apartment, and is released when he forks over a bribe. Determined to secure clothes he enters Calvert's apartment across the hall, holds up the new butler at gun's point, relieves him of his duds and forces him to don the pajamas. Endeavoring to make the train he is forced to forsake a slow cab, is knocked from a crowded street car, bowls over a colored washwoman and is again arrested. Meanwhile, the new butler is discovered by the maid and, not being able to explain his pajamas, is also arrested and hauled into the station. A moment later Mr. Up is likewise led in and complications set in thick and fast when Calvert arrives, having returned because of his sick child. Matters are finally disentangled to the satisfaction of all concerned.

ALKALI IKE'S CLOSE SHAVE (Nov. 16).—"Alkali" Ike, with a luxuriant growth of beard that he has carefully fostered, determines to see the city for the first time. He arrives, and not being a good dodger, is knocked insensible by the first automobile he encounters. His disfigured face is shaven by a doctor, who adorns it with several large strips of plaster, gives him some new clothes and turns him loose. Arriving back in his home town he meets his wife's sister, attempts to embrace her and she, not recognizing his shaven face, summons the aid of a group of punchers who immediately put Alkali through a course of rough treatment, including a ducking in the watering trough, and finally land him in the town jail. In desperation Alkali sends for his wife to identify him, but the loss of his whiskers puzzles her and she refuses to claim him. Alkali puts in a few more hours of torture and the sheriff is about to identify him as a notoriously escaped criminal, when the city doctor arrives and manages to extricate Alkali from his predicament. Thereupon, wifey claims him and takes him home for safe keeping.

MELIES.

THE GOVERNOR'S CLEMENCY (Nov. 21).—Jim lives in the Golden West. He owns a young apricot orchard and is engaged to marry Mary. His brother, Tom, is a blacksmith back East, but as business is bad, decides to join his brother. He sells out his shop and bids farewell to his wife, promising to be back soon with a fortune. While on his way out his brother's orchard is ruined by frost. Tom arrives unexpected, full of hope, only to find out Jim's misfortune. Both are disheartened, but Jim cheers him up optimistically, and says they will pull together and make their pile. Several weeks pass. Tom is unable to secure a position, and to cap the climax his wife writes that she is in need of money. In desperation, Tom decides to hold up the stagecoach. He takes a large handkerchief bearing Jim's name to use as a mask and stealthily leaves the house. Mary detects him and informs Jim.

Tom lays in ambush for the coach, but not knowing the roads well, has selected the wrong one. Nevertheless, he rushes out at the sound of approaching hoof-beats and is dumbfounded when he finds but a single rider. It is the governor. Tom orders his hands up at gun's point. We leave them thus and next see Jim riding desperately to prevent his brother from holding up the stage. He comes upon Tom riding easily home, who assures him that he did not rob the coach. But Jim's suspicions are aroused when he discovers Tom counting a roll of bills. He tells his sweetheart, and they decide to go to town to learn if there was a hold-up. From a distance they see Tom in the company of two sheriffs, and conclude that he has been arrested. Jim decides to shoulder his brother's guilt, and making a dash to the group, cries, "I am the guilty man; he is innocent." The sheriffs smile and Tom tells his brother the story of mistakingly holding up the governor, of how the benevolence of the old man aroused his conscience, of giving back the stolen articles and how the governor, upon learning his story, gave him money, and an official card to the sheriff, giving instructions to make Tom a game warden.

PATHE.

PATHE'S WEEKLY, REEL NO 45, 1913 (Nov. 4).—Washington, D. C. The government is testing a new automatic mail chute on the mail boxes of this city, to facilitate the collection of mail matter.

Melbourne, Australia. The visiting Canadian Cadets and the Victorian Boy Scouts honor the memory of Burke and Wills, the Australian explorers.

St. Louis, Mo. The governor of Missouri reviews the police of this city on their annual Field Day.

Brooklyn, N. Y. Neil Whalen wins the 25-mile auto race on Brighton Beach track in 24 minutes, 54 8/10 seconds.

At Sea. The steamship Empress of Britain, rams the steamer Helvetia in a fog in mid-ocean, sinking the latter in a few minutes. All hands saved.

San Francisco, Cal. Fifty thousand school children sign a petition to the mayor of Philadelphia asking that the Liberty Bell be sent to the International Fair in 1915. Even the children of the Oriental School add their names to the papers.

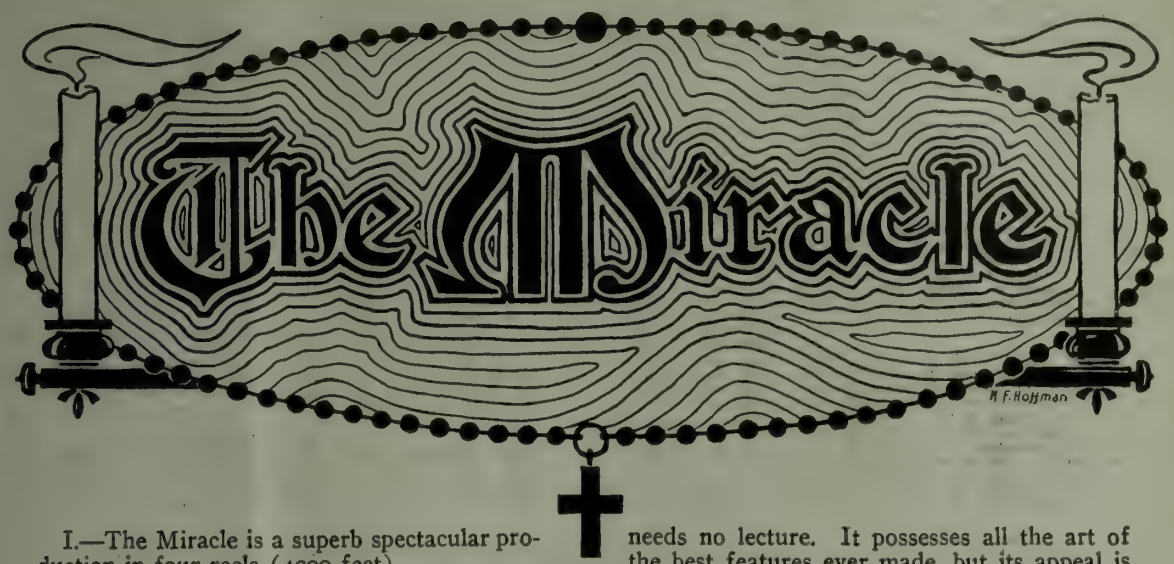
Yorktown, Va. The 131st anniversary of the surrender of Cornwallis to Washington is celebrated with a parade of soldiers and citizens.

St. Cloud, France. A large number of contestants start in the Grand Prix Balloon Race of the Aero Club of France.

Schuylerville, N. Y. Gov. Dix attends the celebration of the 135th anniversary of the surrender of General Burgoyne to General Gates.

Paris, France. The Autumn brings out some new styles in hairdressing for women and little girls.

A TRIP TO MOUNT RAINIER (Nov. 18).—This picture is taken from the foot of Mount Rainier, a towering peak 14,526 feet high, covered with 32,500 acres of ice and snow, and located in Rainier National Park, a two million acre stretch of forest



I.—The Miracle is a superb spectacular production in four reels (4200 feet).

II.—One year has been spent in its preparation.

III.—A grand and impressive *musical score, composed by a musician* of note, goes with the picture and helps to make it a unique exhibition.

IV.—No part of this picture has been taken in studios. The interiors and exteriors of the churches, castles and monasteries have been specially selected, and make a marvelous and unrivaled frame for the story.

V.—The Miracle is easily understood and needs no lecture. It possesses all the art of the best features ever made, but its appeal is made to all mankind at all times. It is in season at Easter and at Christmas and on every day of the year. It will be welcome to any and every audience anywhere in the world.

VII.—Fine paper in all sizes, designed by masterly hands, will go with the reels.

VIII.—We will furnish all advertising and a most complete set of literature, pamphlets, heralds, photos, etc., etc.

IX.—We have done everything possible under the law to prevent the possibility of infringement.

The Miracle will be the Greatest Money Getter Ever Produced

FOR THE MUTUAL BENEFIT OF ALL CONCERNED
We restrict the exhibition of the MIRACLE for a SHORT PERIOD to theatres charging admission of 25 cents and upward ∴ ∴

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Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATIONS WANTED.

DRUMMER AT LIBERTY—Have all traps, bells and xylophone. Four years' experience. Am a first-class musician and work the pictures. Address C. L. WARD, 5033 Lake Ave., Chicago, Ill.

Will be willing to accept position about the 10th of Nov. as Manager of Picture Theater. First-class electrician, machine repairing, understand the business from top to bottom. Best of references; last place employed five years. At present, Manager Bijou Theater, 126 High St., New Britain, Conn.

PROPERTY MAN—With many years' experience, desires to make a change. A-1 references. Address "CONFIDENTIAL," 127 Macon St., Brooklyn, N. Y.

MOVING PICTURE OPERATOR—Wishes position. Experience. Understands machines. Address AL. WIEDERLIGHT, 165-7 Broome St., New York City.

AT LIBERTY—Competent picture theatre manager. A-1 reference furnished. Address S. C., care of Moving Picture World, Chicago, Ill.

OPERATOR—(Licensed), desires position with or without new machine; will go anywhere, or will sell machine cheap. Address, OPERATOR, 692 Flushing Ave., Brooklyn, N. Y.

AT LIBERTY—A-1 moving picture director. Feature reels, comedies, dramas. Can curtail expenses. Address DIRECTOR, care of Moving Picture World, N. Y. City.

AT LIBERTY—A-1 operator; five years' experience; sober and reliable; can furnish references. Address W. K. RICHARDS, 807 Cherry St., Findlay, Ohio.

HELP WANTED.

OPERATORS—New York City, chance to double your salary representing us in spare time. ROOM 1011, 145 W. 45th St., New York City.

CAMERA FOR SALE.

Moving Picture Camera, never been used. Imported Williamson make, including Tripods and Magazine Boxes. Address F. W. McNEAL, 50 Church St., New York City.

THEATRES FOR SALE.

FOR SALE—New up-to-date picture theater, in good show town five thousand. Best location in city. Good reasons for selling. Address K. L. M., care of Moving Picture World, New York City.

THEATRES WANTED.

Will buy whole or part interest in moving picture theatre in or around New York City. Address MADAM C. HENRY, 116 Bloomfield Ave., Newark, N. J.

FILMS FOR SALE.

$225.00 will secure the "Passion Play," length 3,114 feet, hand colored by Pathe Freres. For sale also, "A Trip to the Garden of Allah," three reels new film, with full supply of advertising matter and extraordinary production, including state right for Texas, at a bargain. Address WYNDHAM ROBERTSON, 206 Prince Bldg., Houston, Texas.

EQUIPMENT FOR SALE.

2 60-cycle, 110-volt Compensarcs in original boxes, never connected, each, $42.00. (Brand new). Address IRA B. ALDEN, 538 W. Lehigh Ave., Philadelphia, Pa.

Prevost film perforating machine, like new, perfect order, cost new, $450. Our price, $150. Address ACME FILM CO., INC., 130 West 37th St., New York City.

MOVING PICTURE MACHINE—Brand new Powers No. 5, with $20.00 Allen Extension Lens and $18.00 Rheostat, $125.00 complete. Address J. J. STETTHEIMER & CO., 7 East 17th St., New York City.

MISCELLANEOUS.

We want to buy a second-hand Moving Picture Camera and Tripod. What have you? Address YOUNG'S STUDIO, Springfield, Missouri.

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land in Washington. Following the camera, the audience ascends the enormous peak enthralled by the marvellous beauty which is ever growing grander as the altitude increases. The last and most beautiful scene is Mirror Lake which reflects the gigantic peak and its beautiful surroundings without a blur.

THE PINEAPPLE (Nov. 13).—A study of this luscious fruit in the growing, from the planting until its ripe and ready to tickle the palate of all lovers of sweets.

THE BRANDED ARM (Nov. 14).—A mischievous boy applies the cattle brand to the arm of his baby sister and this incident lays the foundation for a gripping climax. The little girl is later captured by the Indians and all efforts to find her prove futile. The girl grows to womanhood among the Redskins without knowledge of her ancestors and is quite happy with loving an Indian brave. In a quarrel with this Indian one day, a drunken cowboy draws a knife which he has stolen from another cowboy and the Redman is slain. Following the custom of the Indians, and using the knife as a clue, the girl traces the innocent owner of the knife and is about to avenge her lover when her hand is stayed by the cowboy's mother. An expression of mingled horror and joy crosses the mother's face as she sees the brand upon the girl's arm.

THE LIGHT THAT FAILED (Nov. 16).—A synopsis of this subject, which was scheduled for release on October 26, was published on page 272 of our issue dated October 19.

C. G. P. C.

THE SPAHI'S FIANCEE (Nov. 12).—An Algerian soldier, Ahmed Hemr, bids his sweetheart, Djorah, an affectionate farewell and starts for the front. Time, with the assistance of a girl, Aicha, cools his ardor. Djorah, tired of waiting for his return, follows him to the Sahara. Her naive charm wins the effection of Aicha, her rival, who withdraws and allows the old sweethearts to wander the world together.

THE DINKA CHIEF'S RECEPTION (Nov. 12).—The natives of Central Africa willingly pose for an interesting film showing their queer customs and mannerisms.

MAX GETS THE REWARD (Nov. 15).—Our friend, Max Linder, in another farce-comedy, in which he practices the art of robbery by personal magnetism. Max matches wits with a detective anxious to secure the reward offered for the capture of the mysterious burglar. He is too clever for the detective which is proven when he delivers the detective to the chief of police and collects the reward offered for his own capture.

Among the Exhibitors

New London, Ia.—Gilbert Jones sold his moving picture theater here to J. F. Swain.

Cincinnati, Ohio.—Architects Tietig & Lee have plans for the proposed Standard Theater that is to be erected on Walnut Street, opposite the Commercial Tribune Building.

Atchison, Kan.—The new moving picture theater here known as the Palms, will be opened in a short time.

Havre de Grace, Md.—David Fisher has purchased the new moving picture theater from R. R. Vannema.

Iowa Falls, Ia.—Plans will be prepared for the erection of a new opera house here.

Boston, Mass.—James Bloomberg is having a new theater erected here on 241 to 249 Broadway, Chelsea, which will cost $15,000.

Philadelphia, Pa.—Plans have been prepared for the erection of a new moving picture theater here on the east side of 52d Street, north of Market Street, and the other at Broad and Porter Streets.

Fairbury, Neb.—C. W. Bartlett has purchased the Steele Opera House and will operate it as a moving picture theater.

New York City.—Nathan E. Posner has leased the private houses at 125-127-129, and they will be altered and used as a moving picture theater.

Chicago, Ill.—A contract has been let for the erection of a new theater in this city.

Grundy Center, Ia.—C. H. Johnson has received plans for the erection of his new opera house here.

Red Lake Falls, Minn.—Plans are being prepared for the erection of a new opera house here.

Cincinnati, Ohio.—A contract has been let to C. C. & E. A. Weber for the erection of a new theater building at Savannah, Ga., for the Montgomery Amusement Company.

Des Moines, Iowa.—Articles of incorporation were filed recently by the Iowa Amusement Company. The purpose of the new organization is the conducting of motion picture shows. It is organized for twenty years with a fully paid-up capital of $10,000. A. H. Blank and A. R. Blank are designed as directors.

Aberdeen, S. D.—A contract has been let for the erection of a new theater in this city.

Hartford City, Ind.—A contract has been let for six moving picture theaters in this city.

Chicago, Ill.—A contract has been let for the erection of a new theater on Sixty-third Street for the Imperial Theater Company, which will cost about $250,000. It will be located at Lexington and Woodlawn Avenues.

Muncie, Ind.—Architects Taylor & DeCamp have plans for a motion picture house at Muncie, Ind., containing 600 seats, the owner being C. R. Andrews. The roof will be equipped so that it can be used as an airdrome during the summer season.

WEEKLY "HEADLINER" OFFERED LIST.

Title.	Length.	Make	Price.
Poor Jenny (Asta Nielsen)..	2800	Monopol	6c foot
Romeo & Juliet.....	3200	Pathe, col.	5c foot
In a Siren's Power.....	2000	D. Bios.	5c foot
The Ring that Binds.....	3300	Messter	5c foot
Out of the Slums.....	2000	D. Bios.	5c foot
The Barefoot Dancer.....	2000	Monopol	5c foot
The Lure of Paris.....	2000	Pathe	6c foot
The Outcast (Asta Nielsen)..	3000	Monopol	5c foot
Airman's Secret.....	1900	Cines	5c foot
Addressee Deceased.....	2200	D. Bios.	5c foot
Blackmail	2300	Cines	5c foot
For 100 Dollars.....	2500	Messter	5c foot
Between Two Hearts.....	2700	D. Bios.	5c foot
Champion Bull Fight.....	2000	Special	9c foot
After Darkness—Light.....	3000	Itala	6c foot
Oliver Twist.....	1600	N. G.	7c foot
Zigomar vs. Nick Carter...	3600	Eclair	4c foot
Tony, the Simpleton.....	1500	C. & M.	5c foot
Attacked by a Lion.....	1400	Gaumont	5c foot
Their Lives for Gold.....	1500	Gaumont	5c foot
Love's Combat.....	3600	Monopol	5c foot
Mysterious Automobile.....	3000	Milano	3c foot
Battle of the Red Men.....	2000	Bison	3c foot
War on the Plains.....	2000	Bison	3c foot
The Deserter.....	2000	Bison	3c foot
Indian Massacre.....	2000	Bison	3c foot
Blazing the Trail.....	2000	Bison	3c foot
Lieutenant's Last Fight....	2000	Bison	3c foot

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Baltimore Branch, 104 N. Gay St., Arthur D. Gans, Mgr.

New York Branch, 145 W. 45th St., John Childs, Mgr.

G. W. BRADENBURGH
233 N. Eighth Street Phila, Pa.

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Orchestra Music FOR MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

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1501 Sedgwick St., Chicago, Ill.

Orson Pratt and Party Climbing Hog Back Mountain, July 22, 1847

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(Authorized Endorsation by the Mormon Church)

Depicting the start, early struggles, romance, industry, and general history of the Mormon Church and its power, radiating from Salt Lake City, Utah; and Washington, D. C., to all parts of the earth, accurate representation of its tragedies, persecutions, massacres, and terrible hardships endured during their winter pilgrimage to the Great Salt Lake Valley.

10 States traversed and 1000 people used in making this film — the most absorbing subject offered to a universal public since moving picture photography became known.

The Utah Moving Picture Co. (Capitalization $100,000.00)

has purchased the interests of the Ellaye Co., which controlled the exclusive contract with the Mormon Church, and will launch companies at once for a world wide campaign.

Offers will be considered for some state rights and defined foreign territory, upon the condition that first class theatres are played, etc.

Everything in advertising, from a "stand" to a "sticker." Advance agents and managers for home and foreign field write with references!

Temporary Address:

The Utah Moving Picture Co.

714-15 Story Bldg.

LOS ANGELES CAL.

Brigham Young's Advance Company In Camp, Salt Lake Valley, July 24, 1847

INDEPENDENT FILM STORIES

UNIVERSAL

ECLAIR.

THE BUSY BEE (Nov. 8).—This film shows men's ingenuity in furnishing and decoying the bee into a home of its own. The perfection of these hives is as essential as would be the building of a mansion. So it is necessary to prepare the waxen foundation for the bee's home, or comb in a laboratory. All of which is shown in its various evolutions.

Then is shown the bees at work in their hive. The artifice of bee swarming is carefully portrayed and then is shown the clever manipulations by which the honey is collected, still leaving the bee his house and structure, in which he will again faithfully perform the same labors in the season to come.

FUNNICUS' HUNTING EXPLOITS (Nov. 8).—Funnicus is hunting, while at his home many of his friends await his return very impatiently. Suddenly he makes his appearance, his game-bag full—of newspapers. He tells his friends that he actually disdains small game, and to illustrate the story of his wondrous adventures, turns the house topsy-turvy. His wife, alarmed, advises him to go to bed and calm his excited brain. Nightmares disturb his sleep. He finds himself in Africa, traveling on camel, accompanied by many guides. He arrives at an Arab's camp and jests with the Arabian maidens who, for revenge, put out his fires in the forest the following night. The fires out, the wild beasts arrive, and he just has time to climb a tree where he is out of reach of two big lions, who wait for him at the foot of the tree. Our great Hunter courageously risks his life by descending from the tree. He tries to strangle the lion, but suddenly awakens and finds himself clutching at his wife's throat.

GOLDEN HAIR (Nov. 10).—Ethel is a pretty milliner. Jack, who is employed in the neighborhood, is quite in love with pretty Ethel. The two young people become betrothed.

What gives a strange beauty to Ethel is her wonderful hair. One day, while delivering a hat to a wealthy customer, the lady asks her to try the hat on and marvels at Ethel's golden tresses. She offers to buy it, but, of course, Ethel refuses, even though offered quite a sum.

Jack receives a letter from his father that he is coming to see him, and that he brings good news. Jack is perplexed at the letter and tells Ethel that he will marry her if his father will allow or not.

The proposition the father had to make was to offer his son to the daughter of one of his neighbors, who had a big dowry. He even showed a photograph of the girl to Jack, but instead of answering his father, he went to fetch Ethel and then present her as being his betrothed.

The old peasant found the young girl allright, but his first question was, "How much dowry does she bring." The negative answer he received displeased him and he refused to allow his son to marry a girl who does not bring a marriage settlement.

When Ethel reached home, an idea crossed her mind. She might be able to get the dowry imposed by Jack's father. She knows the lady who offered to buy her hair and goes to her and tells her she consents to sell it. She has received the money and the hair-dresser is on the point of cutting the hair, when Jack comes in time to prevent her from making the sacrifice. He explains all to the lady who let Ethel have the money, and Jack and Ethel were married.

CONSTANTINOPLE (Nov. 10).—Showing many interesting and instructive bits of the life and industry of the Turkish capital.

CRYSTAL.

THE GYPSY FLIRT (Nov. 10).—Chester and Mabel are out walking. They meet Carlotta and Pedro, wandering gypsies. Carlotta tells Mabel's fortune and makes quite an impression on Chester, and he also has his fortune told. The next day they meet again and Mabel catches Chester in the act of kissing the pretty Gypsy girl. Insanely jealous, Mabel plans to teach Chester a lesson. She meets Pedso and pays him to make love to her in front of Chester. They come upon Chester hugging Carlotta, and Pedro, waxing wrath, chases Chester with a knife. Carlotta attacks Mabel and both the girls and the men engage the other in combat with the Gypsies victorious. Finally Pedro explains to Carlotta and all ends happily, when a moment before tumult reigned.

MAN WANTED (Nov. 10).—Miss Finch writes to a matrimonial agency for a husband. The agency sends Mr. I. S. Sharp with a letter of introduction. He loses the letter. Chester Barnett, fresh young drummer, finds the letter and visits the house. He meets Miss Finch's niece, Irene, and is very much taken up with her. She explains that the letter is for her aunt and inflicts Miss Finch on Chester. Miss Finch goes to get something for Chester to drink, but he escapes before her return, and goes out into the garden with Irene. Meanwhile the real Sharp arrives, and he and Chester have quite an altercation as to who is who. Just then a telegram arrives from the matrimonial agency explaining that Sharp is a bigamist, and to please hold him until the police arrive. Miss Finch sends for the constable, who arrives, and being unable to determine who is Sharp, takes both Chester and Sharp to the lock-up. Irene then finds Chester's valise, with his name on it, and thus effects his release. He makes love to Irene and Miss Finch being left to her own resources, continues her untiring efforts to find a man.

AMBROSIO.

THE SHIP OF LIONS (Nov. 6).—The showman needed a trainer for his lions, and when the girl offered herself he engaged her, not only because of her experience in handling the Kings of the Forest, but because she fascinated him. When the perilous cargo of denizens of the jungle had been safely placed amid-ship the showman and the girl went along. While on the cruise the ship picked up a cargo of smuggled gold dust, and when the girl repulsed the showman's attentions, and showed her preference for the captain, the showman incited the crew to mutiny, to secure the gold dust. As the rioting crew charged upon them the girl and the captain dashed below deck; fastening the hatches they sought to escape. Before they dropped into the small dory alongside the girl set the lions free and just as they left the captain fired the ship. Maddened beyond all description, the crew battered open the hatch, to be greeted by flames and smoke, and worst of all, a peril they had little expected. The lions were free. They drove the men into the rigging and as the ship sank the lions dashed over the side of the boat to freedom, while the crew and the showman went to their doom.

BISON.

A RED MAN'S LOVE (Nov. 5).—Lucy, the daughter of Major Brown, takes a ride beyond the stockade. She allows her horse to wander away and it is followed and caught by a young Indian warrior, Swift Deer, who sees her safely back to the fort. He worships the lovely "Pale Face."

The trader, Alden, covets Blue Bird, Red Bear's Squaw, and attempting to make love to her is attacked by the warrior, whom he kills. The Indians swear death to all pale faces and take the war-path. Swift Deer decides to warn the fort, but seeing Lucy in the arms of Corporal Taylor his anger is aroused and he joins his tribe.

The Indians seize their opportunity when a large company start from the garrison on scouting duty. The fort is surprised and hard pressed. Swift Deer digs a trench under the stockade and crawls through, intent upon killing Lucy and Taylor. Lucy sees him and runs to him as a friend. Her ingenuity disarms Swift Deer and he resolves to save her. He leads her through the trench and together they ride away and meet the Major and his company. On the way the Indian sways and falls, and Lucy sees that he has been badly wounded when crawling through the trench. She proceeds alone and meets the cavalry, which dash up to the fort and rescue the decimated garrison. Swift Deer dies happy to have done the Pale Face lady a service.

AN INDIAN ISHMAEL (Nov. 9).—Gray Dove, a squaw, has been a patient and faithful attendant to her Chief. He becomes infatuated with a young squaw, Briar Rose, who desires his whole attention. She persuades the Chief to get rid of Gray Dove. He gives her corn and water and despite her dumb entreaties he casts her out and she wanders out to the big desert with her little son, Red Deer. Hunger and thirst overtakes them and the woman, after giving the boy the last drop of water, folds him in her arms and lies down to await the advent of the Happy Hunting Grounds.

A wagon train happens along and Big Bill and his wife find the child alive, the squaw having gone to await the coming of her son. They pick up the boy and bury the mother.

Ten years pass and Red Deer grows to be a fine type of the educated Indian. He loves the woods and wilds, and one day, whilst setting traps for beavers, he meets the pretty little Indian maiden, Golden Willow. "Like turns to Like" and it is a case of love at first sight.

Outside the fort, guards are watching the horses grazing, when a band of horse thieves ride up, kill the guards and escape with the horses. They sell them to the Indians. The garrison is aroused, ride out, see the horses in the Indian camp, attack it and take a number of the Indians prisoners. Little Golden Willow escapes and meets Red Deer. She tells him the circumstances and together they ride to the fort. The Colonel listens and is convinced. He apologizes to the Chief and releases the Indian prisoners.

Red Deer joins the tribe and asks for and is given Golden Willow for his squaw, and Red Deer is made Chief for his services in saving the Red Men. The spirit of Gray Dove rises above the Happy Hunting Grounds and blesses her son and his mate.

GEM.

THE BETTER PART (Nov. 5).—Lawrence, the son of wealthy parents meets Miriam on a highway. He is attracted by her beauty and sweetness and upon a second meeting, invites her to the county fair. While they are taking in the exhibits, some of the playful rubes begin throwing confetti and some of it is thrown into Miriam's eyes.

Lawrence takes her home. The country physician is called. He recommends a specialist be sent for. Lawrence persuades Miriam and her mother to allow him to assume the expense. He then goes home and tells his father of his love for Miriam. The father angrily dismisses him. The specialist arrives. Miriam's eyes are bandaged with the strict command that the bandage should not be removed for three days if she is to regain her sight permanently.

Larry, the following day, is thrown from his horse over the edge of a cliff. He grabs hold of some small shrubs and hanging there calls for help. Miriam hears Larry's call and gets up frightened, and gropes her way out of the house. As she draws closer to the place from which the cries had come, she listens intently for a repetition of the cry for help. In great anguish she snatches the bandage from her eyes, sees Larry, grasps his arm and calls for help.

Larry's father, walking down the road, hears her call and rushes to the scene, and he and Miriam together pull Larry up to safe ground. The father turns and calls to Miriam. She turns in the direction of his voice and staggers toward him, for she has become totally blind. The father, realizing the terrible sacrifice she has made for his son, goes to her, takes her in his arms and gives her to Larry and though blind, she snuggles contentedly in Larry's arms.

REX.

THE HONOR OF THE FAMILY (Nov. 7).—Claude, the elder brother, is heir to the estates of Sir James. He is a rogue and a spendthrift. Gerald the younger brother leaves England to seek his fortune in America, being the recipient of a remittance at stated intervals. He goes to the mountains and engages in mining. There he meets Marja. Claude comes to visit him, sees the girl, and marks her for his own. Gerald warns him to let the girl alone. Marja consents to a secret marriage and Claude returns to England, promising to come back. Some months later Gerald proposes marriage to the girl and she tells him she has married Claude. Marja does not hear from Claude, but Gerald receives a paper from London announcing the marriage of Claude to a society woman. Marja attempts suicide by throwing herself from an eminence and is found by Gerald, a cripple for life. He purchases a wheel chair that she may get about. Her father dies and Gerald takes her to his cabin.

Gerald receives a letter from his father announcing the death of Claude and calling him home to assume his position as the heir of the estates of Sir James. Gerald places the letter in his pocket together with the newspaper account of the marriage of Claude and decides not to return to England, but to remain and care for the lawful wife of his brother, whom he has grown to love fondly. Sometime afterward he goes to his mine, wheeling the girl along with him. He leaves her after throwing his coat over the arm of his chair. She decides to change her position and the coat falls to the ground. She picks it up and the letter from England and the paper fall out. She reads the announcement of the marriage of Claude and then, feeling justified she reads the letter and of the death of Claude and of Gerald being heir to the estates. In desperation she tries to wheel the chair down the slope and it is over-turned. Her cries bring Gerald and when he comes she shows him the newspaper and the letter. She reaches out her arms to him and is clasped to his heart.

A GALLEY SLAVE'S ROMANCE (Nov. 10).—Jean, a young wood chopper, has a sweetheart, Annette. She is insulted by the grand seigneur of the parish and Jean rebukes him. The dignitary tells his flunkies to thrash Jean, who seizes a gun and drives them from the house. The next day the girl is annoyed by the seigneur and Jean gives him and his head huntsmen a chastisement. A warrant is issued for Jean's arrest, but he evades them, and in his escape is pursued to a cliff on the seigneur's grounds where he encounters the seigneur and hurls him from the cliffs, crippling him. Jean is sentenced to the galleys for life, but wins a pardon through his efforts in saving the prison governor's life during an uprising of the galley slaves. He returns home and a happy reconciliation follows.

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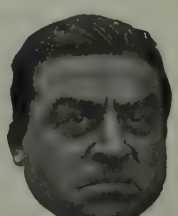
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POWERS.

THE RAILROAD AND THE WIDOW (Nov. 6).—The T. L. & M. Railroad is building a new branch which is to extend to Alamogordo, New Mexico. The widow Crosby, owns a strip of eight feet of ground which is absolutely necessary for the railroad to secure. The superintendent of the company instructs Bracken the civil engineer to arrange for the purchase of this ground from the widow and if she won't sell, to bluff her out of it. On submitting his proposition to the widow, she refuses to sell for any consideration. Enraged Bracken secures an axe to chop down the fence post and instructs the surveyors to measure off the distance. O'Brien, a young surveyor, who is acting as an assistant, realizes that the railroad land-shark is not acting the part of a gentleman, and he tries to reason with the widow. Convinced that the widow is in the right, he argues with Bracken who discharges him. Bracken starts to tear down the fence, when he is ordered to stop by the widow. He refuses. The widow shoots. Knowing that the railroad corporation will fight the case, for having one of its employes molested in the performance of his duties, the widow's daughter, deliberately fires a shot into her mother's arm, so that she can enter a plea of self-defence.

THE FIRST GLASS (Nov. 8).—A lonesome old woman sat in a cafe lost in dreams of yesterday. It was old Sarah, the belle of long ago, now a victim of drink. At a table near her sat two youths and two girls. One of the girls as her manner showed had trodden the path before. The other, Fritzi, was only just learning. An untouched glass of liquor was on the table before her. She was listening to the urgings of her companions, but she was uncertain—it was her first.

Old Sarah sat and watched the girl and the untouched glass. At last the girl drank. An instinct that had long been smoldered within Old Sarah burst afire again. She had long ago given up her own battle with the beast—drink—but now she would fight to save another. At first her efforts to save the girl seemed futile. She has met only with the chidings and rebukes of the other three, but later, seated beside old Sarah, apart from her companions, the girl bears the warning. Sarah tells her that she, too, once was a beautiful young girl and life was only a long happy dream, until, like the girl, she sipped the wine of a little glass, her first—then it seemed the happiness and sunshine of her life began to slip away. A terrible craving beast had been borne within her at the drinking of that little first glass. It had driven her down and down until it had left her as the girl then saw her. Her story finished—Sarah's battle is won—the inevitable future that awaits her has been pictured to the girl who turns back upon the road she had begun to travel.

NESTOR.

UNITED WE STAND (Nov. 4).—Captain Brand, an old Union officer and a ranch owner, visits Los Angeles with his son George, to join the G. A. R. Re-Union. Major Cameron, a retired Confederate officer, is visiting the city with his daughter Eva. They meet in the hotel lobby, and Eva introduces George to her father. The Major draws his daughter away and tells her firmly that he will not allow her to consort with the son of an old Union man.

The following day the Captain and George take their seats in the Grand Stand and prepare to enjoy the procession. The Major and Eva attend, believing there will be a Southern delegation or two in the pageant. Fate ordains that their seats are next to the Captain and his son. The Captain applauds wildly, to the Major's great annoyance, and when the Major sees that there are no confederates in line, he takes it as a personal insult and leaves the grand stand in a huff. Arriving at the hotel, Eva sees her father sleeping in an easy chair, and steals out in the hopes of meeting George.

The Captain returns, and sinking into a chair goes to sleep. George goes after Eva. Each of the veterans dreams and sees a battle field.

The Captain goes to look for George and comes across the young couple, but he has not the heart to interrupt his son's happiness. Not so the Major, who also sees them. He commands his daughter to come with him at once. This so enrages the Captain that he faces the irate Major and proceeds to tell him that his son is good enough for any girl on earth. Explanations follow and the happiness of the young couple follows as a matter of due course.

HIS LITTLE PARTNER (Nov. 6).—John Doming and his two daughters, Eunice and little Tess, arrive in the stage coach with Tom, a miner, Ray, an Easterner, the sheriff and others. The next day the father and daughters start out prospecting. Eunice and Tom promising to see each other again, Tom and Ray form a partnership and start out also. Both parties decide upon a location and start to work. Sometime later, Ray becomes discouraged and decides to leave. They settle up their account, Tom buying Ray's interest. Ray starts back to the stage coach station, where he meets the deputy and sheriff who advise him that Tom has in the meanwhile discovered gold. Ray hastens back. Tom starts to register his claim, but before he can get away, Eunice, who has been taken with fever, arrives with her little sister. The two girls having started out to find their father, who had gone further on, prospecting. Tom insists upon their stopping at his camp until he can get the doctor, but as he comes out to mount his horse, he sees Ray staking out his claim, and realizes that unless he gets to the Register's office, Ray will register the claim in his own name, then he remembers Eunice, so after explaining to little Tess that he will get the doctor at any cost, he rides away. Tess at once tells her sister. Eunice manages to help the child upon their horse, and she rides to the Register's office, arriving just ahead of Ray. The sheriff meets her, registers the claim in Tom's name and both then return to Tom's camp, to find Mr. Doming, Tom and the doctor already there, and Eunice out of danger.

SHARPS AND CHAPS (Nov. 8).—Professor De Risque, anxious to escape for a time the too solicitous attention of Madame De Risque, arrives at Roaring Gulch and, noting that the town numbers some very pretty girls amongst its population, he hangs out his shingle announcing the fact that he teaches the piano and violin. The professor is charming and the young ladies are impressionable, they readily desert the constant cowboys for the professor.

The cowboys get their heads together and plan a counter-move. They hire a music teacher in the person of Mademoiselle Dulcie, and install her in an adjoining office to De Risque. The boys express a preference for the trombone and the clarionette and find that it is necessary to practice hard, especially when the professor is making soulful harmony with one of the village belles.

A twofold crisis occurs. Mademoiselle has all the boys literally at her dainty feet. She sends for her husband, who is a jewelry drummer. He arrives and sells the boys engagement rings at double seaside-resort prices, and after Dulcie has received a proposal and a ring from each of the boys, she departs with her hubby and sends the boys her regards and thanks. Madame De Risque traces the professor and leads him kindly but very firmly home.

VICTOR.

SISTERS (Nov. 8).—Annie and Mary are twin orphans, left in charge of an orphanage. Annie is adopted by a middle-class family and Mary is adopted by a wealthy family. Mary marries a wealthy but dissipated clubman, while Annie becomes the wife of a member of the fire department. Mary is afflicted with heart trouble. Annie knowing that her husband needs a new watch, decides to purchase one for his birthday. Her actions in attempting to buy it excite the suspicions of her husband. That day Mary's home catches fire and her husband being away with some male and female friends, leaves the maid all alone with her mistress and who, upon seeing the fire, is panic stricken and rushes out leaving Mary to struggle alone. Heart trouble overpowers her and she falls back on her bed dead. Annie's husband arrives and he mounts the ladder to Mary's room. Breaking through the window he dashes into the room and, seeing a woman on the bed, goes to her. One glance at her and he believes her to be Annie. Carrying her to a place of safety, a physician is summoned, who pronounces Mary dead. The poor fireman staggers away.

Later in the day he wanders home. Annie who sees him coming, conceals herself behind a curtain. He enters his house and crushed by his terrible blow, decides to end his troubles forever by blowing out his brains. Annie comes from her place of concealment and shows him his birthday gift and he, stunned by her unexpected appearance drops the revolver back in the drawer and clasps her in his arms. Annie never knew.

IMP.

A STRANGE CASE (Nov. 4).—Jim Hanford is a tough character. Although long suspected by the Central office men he has been too clever for them, until one day they almost caught him. He managed to escape them and ran into his house. His daughter, a good girl who had no previous knowledge of her father's evil traits, saw the necklace and threw it out of the window just before the detectives entered the room. After a search which proved fruitless they left and Jim promised his daughter never to steal again. She descended to the street to find the necklace and return it to the owner and was horrified at discovering no traces of it. It had been picked up by Gerald Vaughn, a young clerk who was the sole support of his widowed mother. Not appreciating the true value of his find he put it in the bureau and said nothing to his mother. Shortly after his mother advertised for a dressmaker to dwell with her and the crook's daughter secured the position. The young couple grew to love each other and Gerald proposed. Not having enough money to buy an engagement ring he thought of the found necklace and pawned it. This was seen by the detectives who almost caught her father and they followed him home. He was arrested. This placed the girl in a perplexing position. If she told of her lover finding it it would incriminate her father. Gerald was brought to prison and the detectives made a strong case against him. The girl went to her father and told him of the ruin of her life's pros-

HOW NED GOT THE RAISE (Nov. 9).—Ned Elliott, a young clerk, is engaged to be married. His salary is not large enough to support a wife and he asks his employer for a "raise," which is refused. The same thing occurs several times, and with each refusal Ned postpones his marriage. In despair he concocts a scheme to make his employer give him the coveted "raise." He takes a bright young maid who works at his boarding house into his confidence.

Knowing that Mr. Hadley, his employer, is a flirt, and that Mrs. Hadley is extremely jealous, Ned plans to have Mary, the maid, come to Hadley's office and declare herself his (Hadley's) wife. Ned arranges it so that Mrs. Hadley arrives on the scene at the same time. A series of most laughable incidents follow Mary's entrance in Hadley's office, ending with Ned getting his "raise." But the raise is such that—well—it would spoil the splendid finish of the story to tell it. Suffice to say that a real comedy surprise is furnished the auditor and Ned as well, as his co-conspirator, Mary, are rewarded in a manner that justifies the undertaking of trying to "raise" Ned's salary.

UNIVERSAL.

ANIMATED WEEKLY NO. 34 (Oct. 30).—YALE vs. WEST POINT. Scenes from the football game between the army and Yale elevens at West Point, New York.

THE BOY SEA SCOUTS. General Baden-Powell and his fiancée inspect the first training ship of the Sea Scouts at Greenwich.

PARISIAN FASHIONS. Latest modes of the masters of style.

WILLIAM SULZER. Democratic nominee for governor of the state of New York.

DOGS HAVE THEIR DAY. The Dublin Canine Society hold their Sixth Annual Show.

A FATEFUL FLOOD. Showing the ravages of the disastrous flood which swept Norwich, England, recently.

SOCIETY AT PIPING ROCK. Clever horsemanship is shown il the National Amateur Steeplechase, held at the Piping Rock County Club, Locust Valley, Long Island.

SUFFRAGETTES AND THE LAW. A suffragette leader is arrested after an attack upon the chancellor, at London, England.

FLYING AT GARDEN CITY. Miss Ruth Law in her qualifying flight for the Aero Club of America, Garden City, Long Island.

DURBAR AT TULSA. The Elks take possession of the city and participate in a Durbar parade.

WHO'S WHO IN STAGELAND—SALLIE FISHER. The musical comedy star feeding her pets at Central Park, New York City.

CHAMPION.

A TRAMP'S STRATEGY (Nov. 4).—Julia, the daughter of Hiram Blackmore, a farmer, is in love with Bob Moore, a salesman. Mr. and Mrs. Blackmore oppose the match, as they desire Sam Mercer, a country lad, to become their son-in-law. The next time when Bob calls he is put out of the house, whereupon he and Julia decide to elope. They repair to an orchard, where they lay out their plans, but in doing so, are overheard by a friendly tramp, who tells them of a scheme to get into the good graces of Mr. Blackmore. In the execution of the plot, the tramp takes Bob to a ramshackle country house, where he binds Bob hand and foot. This is witnessed by Mr. Blackmore, who hurries for the sheriff and his posse. In due time they arrive and rescue Bob. Mr. Blackmore's heart is touched by the apparent weakened condition of Bob, and he takes him to his home, where he recuperates. Still following out the tramp scheme, Bob tells Julia that it would not be fair to the old man if he and Julia were to elope. This conversation is overheard by Mr. Blackmore, who immediately withdraws his objection. Bob and Julia are married by Parson Jamison, who happens to be passing the house. In the meantime the sheriff and his men arrive with the tramp. When Bob tells his father-in-law that he was only following out a scheme of the tramp's in order to get into the family, the old man's anger knows no bounds, but the humor of the situation appeals to him, and he gives the young people his blessings.

MILANO.

HER MASTERPIECE (Nov. 9).—Prince Orloff of the Russian nobility, has two handsome and talented daughters in Marinka and Sonia. Marinka, who is an artist of great ability, is happy in the reciprocal love of Waldimar, a nobleman. Sonia also loves the nobleman and is very jealous of her sister.

One day Sonia, upon returning home from riding, finds that the Moscow Fine Arts Exhibition has accorded her sister first prize for the painting. This intensifies Sonia's anger and jealousy to such an extent that when the day arrives for the awarding of prizes, which is to take place before a notable assemblage, she instructs Ivon, the groom, to pour a bottle of solution over the picture, which will ruin it. The groom follows Sonia's instructions, and when the curtain which hangs in front of the

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Sunday, November 10th—"The Deacon's Shoes" and "His Cook Lady"

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work of art is pulled aside, the eyes of every one fall upon nothing but a streaked mass of pigment.

The shock is too much for Marinka and she falls dead. Senia, who thought that this would be a way for obtaining Waldimar's love, is greatly disappointed, and he accuses her of bringing about the terrible state of affairs.

FILM SUPPLY COMPANY

GAUMONT.

GAUMONT'S WEEKLY NO. 84 (Oct. 30).—DREADNAUGHT "PARIS" IS LAUNCHED. France adds enormous battleship to its fleet at Toulon. Launching of the "Multonomah" at St. Helens, Ore.

NIHILISTS ALMOST GET HIM. Son of the Russian Czar, who was wounded by a revolutionist aboard the royal yacht.

BUILDING BIG BUTTE. U. S. Government dam on the Rio Grande, near El Paso, nearing completion.

KNOX RETURNS FROM JAPAN. Secretary of State and Secretary of Interior Fisher arrive in Seattle after attending Mikado's funeral.

THE BURNING OF THE BERKSHIRE. Coast steamer with cotton cargo in flames goes aground off Point Lookout, N. C. U. S. revenue cutter and S. S. Seminole supporting the Berkshire.

THE TEXAS STATE FAIR. Lone Star state holds its annual agricultural exposition. Champion Irish setter of the world. Champion fox terrier of the world.

THE HOMECOMING OF COLONEL ROOSEVELT. Injured ex-president as he left a Long Island train after leaving Chicago hospital.

A DANGEROUS COLLECTION. Large quantity of arms and ammunition confiscated from striking miners in recent W. Va. labor trouble.

COMMERCE COMMISSIONERS MEET. Leading business men from all the world gather in convention in New York City inspecting New York Harbor and fire boats.

INTERNATION BALLOON RACES. Starting from St. Cloud, France, of more than a dozen aircraft. Wreck of aeroplane in which Lieuts. Berger and Junghans lost their lives.

LILLIPUTIANS ON THE WING. German troupe of little men and women visit aviation field at Bork, Germany, and go aloft as passengers.

OPENING RICE INSTITUTE. Enormously rich educational institution is dedicated at Houston, Texas. Many world famous educators present.

WAR ON PROFANITY. 22,000 members of Holy Name Society hold sacred demonstration in Washington to protest against unclean language.

THE ADVENTUROUS ADOPTION (Nov. 13).—Our young friend Jimmie forms a sudden attachment for a little waif in the streets whom he finds playing an accordion for alms. The little urchin late that night rises from his pallet and goes to serenade his new friend. Jimmie makes a rope of the bed-clothes up which clambers the ragged Archie. Disregarding the formalities of undressing Jimmie puts Archie in his own immaculate bed, dirty shoes and all, while he himself sleeps upon the mat like a faithful Towser. In the morning Jimmie hides Archie in a closet until he should have returned from school. In the evening when he arrives, the key to the closet is missing. There is an interchange of notes and Archie directs Jimmie to go to his nefarious companions who have the somewhat sinister occupation of second story men and tell them of Archie's imprisonment. The two rascals come as requested and with alacrity they tie Jimmie to the bed and prepare to rob the house, when the redoubtable Archie upsets the closet upon the bold pair, pinning them to the floor. Archie then releases Jimmie. A policeman arrives at the propitious moment and collars the two miscreants, whereupon Archie is dubbed a real fellow and is adopted therewith.

THE PRICE OF PARADISE (Nov. 14).—Evelyn and Raymond are happy in their reciprocal love in spite of Evelyn's mother's strong objections to her entertaining the thoughts of marriage with a poor man. The mother has ambitions to see her daughter wedded to a husband of wealth. When Mr. Varnier visits the Inn conducted by the mother and shows a strong partiality for Evelyn, the designing parent coerces Evelyn into becoming Mrs. Varnier. Raymond, of course, has his heart sadly rent and as the automobile wheels away carrying the bride and bridegroom-elect and the covetous mother, Raymond attempts to stop them but he is pushed aside.

The bride takes little satisfaction in her palatial surroundings. She is ever dreaming of her loved and lost sweetheart. A spray of iris given to her adds to her dejection by reminding her of the happy past when the lovers gathered them on the sunlit river.

Mr. Varnier is a man of many travels. In the course of one of these journeys he is killed. At the reading of his will it is learned that though he bequeaths all his property to his wife, she will forfeit it if she marries again. It is a hard alternative, but out of the mental struggle comes the resolution to forget all of the luxuries and brave her mother's anger and return to her lover of yesterday. Putting on the rude clothes which she wore the day she left her home to become Mrs. Varnier, she flees from the mansion. By the river she finds the dejected Raymond still mourning the cupidity that had lost him his adored.

AMERICAN.

GOD'S UNFORTUNATE (Nov. 7).—A new start in life is grand—sublime if carried to a successful finish. What's the use—everybody is against me. The poet says, "Let the dead past bury its dead." This sentiment is beautifully illustrated in the life of Mabel Green, and you will experience many thrills as you follow Mabel in her struggles for supremacy over a troublesome past career.

MAN'S CALLING (Nov. 11).—Man's vocation is not always one of choice, it is more often one of circumstances. This story illustrates the fallacy of parents selecting, without regard to the natural inclination or ability of the child, a line of pursuit or means of livelihood, which accounts for the large number of dismal failures in life. In this instance the father of John Wallace, prompted by his religious fervor, urges the boy to enter a monastery. John obligingly acquiesces and starts on the journey, but later changes his mind, seeks employment on a farm and subsequently marries. Old man Wallace often meditates about his boy and watches the pilgrimages of the padres, hoping to get a glimpse of his son. John finally visits his father, in company with his wife and child. The disappointment of the father is intense but the sight of his grandchild softens his heart and he yields to nobler sentiment.

THE INTRUSION AT LOMPOC (Nov. 14).—Lompoc, a quiet little inland town, moves peacefully along from week to week with little more excitement than the flutter of the leaves. The stage-coach rolls up to the one hotel each day and the usual quota of visitors arrive and depart with mechanical precision until one day a typical gambler, of pleasing manner, appeared and wrought consternation in the heart of a number of fair sex, aroused the jealousy of the local swains and the undying hatred of a former victim. There was a period of excitement entirely foreign to the little community of home lovers. When the excitement was over there were a few sadder folk in Lompoc, a few more ardent lovers, the town had rid itself of a great evil, which promised to undermine the welfare of the community, the atmosphere of Lompoc had been purified and the old rhythm was resumed.

JIM BENTLEY'S ADVENTURE (Nov. 16).—Jim Bentley and his little daughter, while seeking a new home in the West, come across an abandoned cabin which they occupy. Bright Star, a pretty Indian girl, is often with the little girl and a genuine attachment grows up between them. One day in town Bright Star is insulted by Black Bill, a local bully. Jim Bentley, riding into town that day, sees the incident and severely trounces Black Bill, thereby gaining the everlasting enmity of Bill and furnishing much delight to the loungers about the store.

Black Bill avenges himself by stealing the daughter of Bentley. The latter gives immediate chase with the aid of Bright Star. Separating about the outlaw's camp, Bright Star takes one direction and Bentley the other. Black Bill, rushing into the bushes at a noise, captures Bright Star. During the scuffle, Bently overpowers the two confederates, seizes his child and hurries to the edge of a dangerous precipice. Meanwhile, Bright Star, fighting Black Bill, obtains possession of his gun and by holding him up, makes her escape to town for a posse. During this period, Bentley, seeing no other mode of escape climbs down a dangerous rock with the girl tightly holding him about the neck. The outlaws are unable to get down to him there and patiently wait.

Bright Star then returns with the posse who capture Black Bill and his two friends. They are then faced by the awful problem of getting Jim Bentley to earth safely. Bentley is so situated on the shelving rock that he can neither go up nor come down. All attempts to throw a rope up to him prove unavailing. In this frightful emergency, Bright Star has an idea. She calls up to him to unravel the little girl's woolen stocking. This he does letting the long skein of yarn over the precipice so that the rope can be attached to it. In this unique way, Jim Bentley and child are rescued.

LUX.

A MAGNETIC PERSONALITY (Nov. 8).—Weary Gussie steals a large case of magnets and immediately becomes possessed of a power to attract sundry metal objects which come his way. The power is not a very great asset and Gussie has sundry adventures of a magnetic nature which cause him more sorrow than profit.

SPIFFKINS EATS FROGS (Nov. 8).—The amusing adventures of a young man who dines on frogs. He becomes most frog-like in his movements, to the consternation of all beholders.

RELIANCE.

THE FAITH HEALER (Nov. 13).—John Morton, who loses his eyesight, discovers that his wife loves another man, who returns her affection. Rather than spoil her happiness and realizing that she no longer cares for him, he goes away, that she may get a divorce and be free. Alone, he wanders into the mountains, where he is found by a girl named Jess, who, seeing that he is blind, takes him to her father's cabin. Morton develops an ability to cure the poor simple mountain folk by praying over them. They have faith in him and his prayers and he never fails them. He becomes famous all through the mountains as the Faith Healer. Richard Mason, the man Morton's former wife is now married to, is stricken with paralysis. His wife takes him to a sanitarium in the mountains in the hope of having him cured. It so happened that this place is located very near where Morton is performing his wonderful miracle. Jess, seeing the sick man, suggests to his wife that she send for Morton. Without knowing whom it is, he is called upon to heal. Morton starts for the sanitarium. His former wife recognizes him, but fearing that he will recognize her voice, she keeps quiet. But the Faith Healer soon finds out his patient's identity. He opens his Bible and prays, but the man, who was not a believer, and who's life was not simple and good like the mountain people, dies as he reads the last verse.

THE VIRGIN OF THE FIRE (Nov. 16).—During the cave man period, some 20,000 years ago, Myrh, a virgin of the tribe in charge of the sacred fire, meets Wanah, a young warrior belonging to another tribe. She flees through the woods with Wanah in hot pursuit. He falls down a cliff and is hurt. Myrh looks down and sees him lying unconscious. She drags him into the cave, where he is attended. During his convalescence, she explores the neighborhood and sees a tribe of small eaters crawling among the rocks and preparing to attack the small group of women left alone in the caves. Wanah, in the meantime, comes to the rescue and is injured. When he recovers, he hears that Myrh was taken by the black men. Regardless of his injuries he follows, and, hiding behind some bushes, he throws his spears at them, frightening them so that they run away, leaving the girl. Wanah is about to make off with her when the black men discover he is alone, and return to the fight. He bids the girl run away and decides to sacrifice his life for her. The girl meets her own tribe and urges them to hurry back to Wanah's rescue. There is a fierce battle, after which the tribe of black men is exterminated. Upon the death of the old chief, Wanah is elected to his place and he selects Myrh as his bride.

THANHOUSER.

PETTICOAT CAMP (Nov. 3).—A synopsis of this subject, which was to have been released on October 20, was published in our issue dated October 19, on page 276.

THROUGH THE FLAMES (Nov. 8).—A synopsis of this subject, which was scheduled to have been released on October 22, was given on page 276 of our issue dated October 19.

MAJESTIC.

HIS COOK LADY (Nov. 10).—Bill Williams is a crank, and finds fault with his wife continually. Her cooking dirives him into a rage, and he tells her to hire a cook. Spike Jones, an ex-prize fighter, looks in the morning paper for a job and copies Williams' address in mistake. When Mrs. Williams tells him she wants a cook who will teach her bully of a husband a lesson, he makes a bargain with her to dress up as a woman, and act as her cook.

Williams arrives home and kicks because his dinner is not ready. His cook "lady" makes him eat dishes that nearly choke him, but he is afraid to refuse. By the time "Spike" is through with him he is so cowed that his little wife has no trouble managing him.

THE DEACON'S SHOES (Nov. 10).—The deacon's wife persuades him to buy a new pair of shoes, but he refuses to allow her to throw his old ones away. A tramp calls at the house and tells such a sad hard luck story, that she gives him the shoes. He sits down behind a barn to put them on, leaving his old shoes on the ground. Before he has walked far, the shoes hurt his feet so that he takes them off and carries them in his hand. He steals a chicken from a farm yard and drops the deacon's shoes in his flight. The farmers have had so many chickens stolen that they put blood hounds on the thief's track, using the shoes as a clue. The blood hounds lead the farmers up to the back door of the deacon's house and he is accused of chicken stealing. His wife confesses that she gave his old shoes to a tramp and the dogs are put on the right track. The tramp is finally caught as he is about to make a hearty meal of the chicken, and the deacon is vindicated.

DICK AND DAISY (Nov. 13).—Dick and Daisy are a young married couple. Dick, through lack of business, loses his good position. Daisy and he decide to discharge the maid. Daisy's first meal is a failure. She is angry because Dick will not eat the food.

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They make up and he wants to press his suit. She says she will do it for him, but burns it terribly. He is provoked at this and goes out of the house. She looks for work and gets a job answering the telephone. That day Dick meets an old friend of his who has a job for him. It is as office manager with the same people who have hired Daisy. He, getting the position, has occasion to call on the 'phone. He recognizes his wife's voice. He goes out into the outer office and discovers Daisy. He sends her out a slip with the words, "You are discharged" upon it. There is nothing for her to do but go home. Dick arrives and everything is made up.

SOLAX.

THE PRODIGAL WIFE (Nov. 13).—Mrs. James Clements moves in society. Her husband indulges her extravagances until she demands $500,00. He gives her the money, but she notices that he does so under silent protest. This makes her think. Her thoughts are thrown on the screen. She sees her stock-broker husband on the verge of bankruptcy through her own extravagance. In a last attempt to save himself he plays the cotton market and is ruined. He commits suicide in order that his wife may be protected with his heavy life insurance. He leaves a letter telling her that her extravagance has ruined him. When she realizes that his blood is on her hands she is overcome with remorse and loses her reason, dying a raving maniac in an insane asylum. Mrs. Clements shakes off this nightmare and with a sigh of relief resolves to change her mode of life.

FLESH AND BLOOD (2 reels) (Nov. 15).—Barnes, a detective, is told to trace and capture the thief in a great jewel robbery, although he is given no traceable clue. He goes home and tells his wife of the important assignment. She is quite elated over this, but their son, Stephen, receives the news nervously. He goes to his room. Both father and mother are surprised at their son's queer actions. The father goes and looks through the key-hole of the door leading to Stephen's room. He sees him put some valuable jewels into a violin case. The father, pounding on the door, frightens his son and he makes his escape through a window.

Barnes breaks down the door and trails his son successfully to the den of a "fence," (a man who buys stolen goods) The "fence," however helps Stephen escape through the scuttle to the roof of the next house. Barnes is not outwitted, and he continues until he catches sight of his son on the edge of a tin cornice. He shoots and his son falls four stories, the fall being broken by pulley lines, awnings, etc.

Stephen is brought home apparently in a dying condition. Mrs. Barnes reprimands her husband for having attempted to murder their son in the pursuit of duty. Barnes is grief-stricken and, going to his superiors, gives himself up, assuming the responsibility for his son's crime. After several months Stephen is convalescing. He hears of the trial of his father, comes forward, confesses all and thereby exonerates him.

MUTUAL FILM CORPORATION.

KAY-BEE.

ON SECRET SERVICE (2 reels—Nov. 1).—Fred Martin is a Southern spy. A northern despatch bearer is captured, and the signature to his messages is forged and Martin is sent on the dangerous mission of luring the Northern troops into an ambush. He accomplishes this, and a terrible battle results, in which the Federals are driven back. The work of Martin is so damaging to the North that plans are laid for his capture, and John Bruce, a secret service man, is assigned to the task. He goes to Martin's home town and presents a forged letter of introduction to the Martins, purporting to be signed by Fred Martin. He is welcomed into the home and to further his ends makes love to Anna Martin.

While in the Martin home the Northern troops surround the house and Bruce, fearing that his plans to capture Martin will fail if the field is not left clear for him to return, is compelled to make himself known to the Northern officer. Fred Martin is expected on a visit that night, so Bruce shows his credentials as a secret service man and instructs the soldiers to secrete themselves about the house. In bidding good-bye to Anna he drops the passport, and she learns the awful truth.

Anna has been expecting her brother, and has given the signal—a candle in the window—that the coast was clear. Gun in hand, Bruce awaits Fred, and the anguished girl sees the spy in the moonlight, crouching behind a bush.

Galloping towards home, Fred is surprised on a bridge by two northern sentries. Dismounting, he hands them a pass hoping they will be deceived by the northern uniform he is wearing. In swift succession he delivers crushing blows upon the faces of the sentries, and they tumble off the bridge into the water, and leaping on his horse he gallops away. With swift strokes one of the sentries gets to shore, and leveling his rifle takes a quick shot at Fred as he goes around a bend in the road, little thinking it will hit the mark. Fred's horse is struck, and leaping into the air it turns a complete somersault backwards and falls on Fred. Crushed and hurt, Fred extricates himself from the dying animal, and crawls away. The delay has saved him, for the northern soldiers awaiting him give him up in the early hours of the morning, and when Fred drags himself to the door he is unobserved.

Anna and her mother put Fred to bed. In his wounded condition he is helpless, and Anna realizes that he must be captured unless she saves him. Attempting to leave the house, her way is barred by a northern sentry. Donning her brother's clothes she manages to effect her escape, and leaping on a horse gallops swiftly away.

Bruce has determined upon a bold stroke, and impersonating Fred he goes to the union colonel and tells him a detachment of southern soldiers is nearby, and attempts to lead the northern soldiers into an ambush. In the meantime Anna is making a wild ride, sparing neither the horse nor herself, and she arrives in time to bare Bruce's plot, and accuse him. On her part, Anna has fallen desperately in love with Bruce, and he has lost his heart to the brave girl, but each buries personal feeling for the sake of their respective countries.

Bruce is arrested and quickly tried and convicted of being a spy. He is led out in the field, and a dozen soldiers face him with leveled rifles. Anna sees the impending execution and with an agonized scream darts across the field, but the rifles thunder a volley and the man she loves falls dead. The picture ends with Anna sobbing over the dead secret service man.

WHEN LEE SURRENDERS (2 reels) (Nov. 8).—There is a fierce battle raging between the Union and Confederate soldiers outside of Nellie Morton's home, and when the Southern boys show signs of weakening, her Southern heart is stirred by the sight. Captain Blake of the Union forces, is wounded by a bursting shell, but he manages to crawl to the Morton lawn, where he falls exhausted. He is found by Nellie, who at first levels a pistol at his head, commanding him to move on. He painfully rises, and the suppressed look of pain, and the wound in his forehead have such an effect upon Nellie's heart that she brings him into the house, where he is nursed.

With the setting sun a cessation of the hostilities between the two armies are brought, and the Confederate soldiers camp near the Morton home. The Confederate officers are seen approaching and Blake is told to hide upstairs. But the officers find the Yankee's coat and Nellie is forced to admit to having Blake in hiding. In the meantime, however, Blake, who has heard the conversation, escapes by an open window. Outside he knocks the sentry senseless and dons his gray uniform. His escape is discovered, and the Confederate officers rush outside and past him, not recognizing him in his Southern uniform.

The next day Blake's coat is found by a company of Union officers, and old Morton is accused of having killed a Yankee officer. He is thrown into prison. In the meantime, Blake manages to reach his company, and encounters the Confederates at a bridge, where a fierce conflict takes place, the Union men being victorious in the end.

As Blake is returning to the colonel to report the victory, he meets Nellie at the door, who had come to plead for her father's life. She tells him the story and he secures her father's pardon. Blake asks Nellie to marry him and she says, "When Lee surrenders." After the war, at his mother's home, he receives a letter from Nellie, saying, "Lee has surrendered." And we all know what that means.

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BRONCHO

MARY OF THE MINES (Nov. 13).—Mary is the daughter of a prospector, who works a claim without success. Hale, a young miner, falls in love with Mary, and he performs many acts of kindness. Mary hesitates to accept Hale's offer of marriage, owing to a previous attachment she has had for Jack Norton, in the East. Her father is fatally injured by a landslide, and on his death-bed asks Mary to marry Hale, which she does. Later, Norton appears and persuades her that she would be happier in the East. She decides to leave Hale, but his generosity in equally dividing his gold with her rather shakes her determination. Norton steals Hale's gold, and as Mary goes to the bank in the settlement to exchange her nuggets for coin, she sees Norton ahead of her and recognizes the bag. Calling the sheriff, she denounces Norton, and, brought to a realization of her husband's goodness, she effects a touching reconciliation.

KEYSTONE

THE DEACON'S TROUBLES (Nov. 11).—The deacon is a reformer, and is appointed the head of the Purity League, composed of the old maids of the town. A poster of a dancer is condemned by the league. The deacon goes to an amusement park and there sees the original of the poster standing on a platform during a ballyhoo, and sneaks in and gets a front seat. The dancer's efforts are met with a storm of applause from the deacon, who meets the girl after the show and becomes badly smitten, and in a moment of weakness is persuaded to have his tintype taken with the girl in costume.

Some time later the show hits the deacon's home town, and the Purity League tries to prevent the performance. The arguments with the management reach an exciting stage, when the girl comes up and shows the picture of the deacon. The leaguers turn upon him, strip him of his badge and assist his wife in teaching him a thorough lesson.

A TEMPERAMENTAL HUSBAND (Nov. 11).—Brown is temperamental—and jealous. He goes to business and tips the maid to watch his wife. In his absence his wife's brother calls, whom he has never seen. The maid, spying, sees the affectionate greeting of the brother and sister, and runs to town to tell Brown.

Mrs. Brown has turned away an evil-looking tramp, and when her little girl does not respond to her calls, she jumps at the conclusion that the little one has been kidnapped, and calls the police, who make haste to reach the Brown home on bicycles. In the meantime, however, the child returns home.

After many difficulties Brown gets to his house, and, peeping through the window sees his wife sitting on her brother's lap. Drawing a revolver, he is about to shoot the unknown man when the police arrive. In fear and trembling they approach Brown, who has picked up his little girl, and whom they think is the kidnapper. Brown is captured and beaten unconscious with clubs. When he comes to he sees his wife and her brother standing over him and makes a dash for the brother. Explanations are quickly made, and he then turns upon the police and gives them a dose of the same medicine they gave him.

MISCELLANEOUS

KINEGRAPH.

HUNTING THE GAME OF A LARGE CITY (Three Reels) (Nov. 29).—A stockbroker in financial difficulties raises a loan through a money lender on securities entrusted to him by a wealthy client. With the proceeds he leads a gay life in doubtful company among whom is "Handsome Charlie," a

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police suspect. He loses his pocketbook which is picked up by the latter. The police are notified of the loss and a detective overhears an incriminating conversation. He is about to arrest Charlie, who escapes.

The broker is in despair, the client having demanded the return of the securities. "Handsome Charlie," urged by his lady friend, also an acquaintance of the broker's, restores the pocketbook. He is persuaded by the broker to obtain the pledged securities by handing a spurious draft in exchange, which he does, but he is tempted by the contents of the safe and in defending his property the moneylender is fatally injured. "Handsome Charlie" runs away, hands the broker the documents and, after disguising himself, makes his way to the railway station. Losing the last train, he seeks refuge at the house of his female friend. The place is raided. The hunted man once more gets away. The police are now close on his track in a leap from a roof into the water, crawls along the telephone wires and plunges into the sea from a moving cantilever bridge. He is finally run to earth and the city is ridded of its big game.

ITALA.

SOULS IN TORTURE — Lydia the daughter of a ruined broker, is tricked into marrying the Marquis de Rosa to save her widowed mother from poverty. After marriage she meets her husband's secretary and the two are subsequently attracted to each other by an irresistible influence. Count Bernardi is also an admirer of the Marchioness and seeks to win favor in her eyes but without success. At an elaborate ball, given in honor of the Marchioness, the attentions shown her by Frank, the young secretary, do not escape the Count, who swears vengeance after being rebuffed by Lydia. Despite her fondness for Frank, the Marchioness succeeds in preserving her own and her husband's honor even though her movements are at times suspicious in the extreme. The Count, determined on revenge, watches Lydia and Frank enter a building together and hastens to apprise the Marquis, who discovers the pair through a system of prearranged signals and the apparent wreck of an automobile.

Lydia has written a drama founded on the lives of herself and Frank. After an exciting fox hunt in which a half hundred or more horses and riders participate she retires tired and weary to a secluded apartment, where she and the young secretary proceed to complete the drama. The Marquis bursts in upon the pair and demands an explanation, which Lydia refuses to give and she haughtily leaves the room. Her aged, but thoroughly aroused husband turns to confront Frank and threatens him with a revolver. The young man calmly points to the manuscript on the table before them and his eyes tell the Marquis to read its contents. Scene after scene is unfolded as the old man feverishly runs through the drama until he finally realizes his wife does not love him even though she has fulfilled her duty as such and retained her honor. Frank subsequently hands in his resignation to the Marquis, who arranges a last meeting between Lydia and the young secretary. Unseen the old man overhears all that happens and watches the struggle for love or honor as the final farewell is spoken. Suddenly a loud report is heard in an adjoining room. Lydia and Frank fling wide the portieres and there behold the vanquished Marquis, a victim of his own folly, dead by his own hand.

UNION FEATURES.

RIP VAN WINKLE (2 reels) (Oct. 20).—REEL ONE—Rip Van Winkle was a simple, good-natured fellow and a kind neighbor to all. But he was a hen-pecked husband. Dame Van Winkle was undeniably justified in her outbursts. Perhaps it was the fact that he knew he deserved to be chased and pounded by her hard-worked broom that always caused him to come smilingly out from periods of punishment. He was a lax soul in regard to money accounts. When he saw them coming with their bills in hand, he would hunt his favorite and successful hiding-place, under the kitchen table, trusting to Dame Van Winkle to secure a further extension of payment.

The village money lender calls for his overdue payment on mortgage. As usual Rip has retreated beneath the table. There is no money with which to pay him and the lender leaves them, threatening drastic ends. Dame Van Winkle grows really angry. Rip must go to work, and by way of enforcing her mandate, she gets her trusty broom and rains blow after blow upon the back of the escaping Rip. He reaches the village inn and feels secure among those of his sex. But even to this stronghold comes Dame Van Winkle and Rip is led away by the ear. The following day while his wife is away to the village store, Rip takes his gun and a bit of lunch and goes up into the mountains to hunt. Higher and higher he climbs. Suddenly he comes upon an old man. The stranger frightened Rip, but himself was unafraid of Rip. He even commanded Rip to carry his keg of wine, which command he obeyed. On he followed behind the stranger till at last they met a crowd of men. They were playing ten-pins. When the men commanded him to serve them wine, he obeyed. He was told to take a flagon to their cave and he started. Down the mountainside he went and being unobserved, he put the flagon to his lips. He was naturally a thirsty soul and he drank deep and hearty in a single quaff. He became sleepy, he lay down and was soon asleep.

REEL TWO—Down in the village Rip was missed from his home and his routine haunts. Curiosity as to where he might be grew into anxiety as he failed to appear. And how like a woman, Dame Van Winkle is now most anxious of all. A big searching party is formed and up into the mountains they go, calling for Rip, but no answer comes save an occasional echo. Days pass and he does not return. Each day gone lessens both their curiosity and Dame Winkle's anxiety, till at last she resignedly abandons hope of Rip's return. Now follow those famous twenty years through which Rip slept. Years in which he contentedly dreamed of the goblinmen and witches, of village belles and dancing fairies. Now then his awakening. "Surely," thought Rip as he rubbed his eyes, "I have not slept all night." He didn't notice the leaves that fell away from him nor did his long whiskers come to his attention. Slowly he wends his way down the mountainside till he came to the river road. It seemed quite odd to Rip to meet so many strangers, and why did they all start back in fear when they noticed him?

He struck first for home. Without knocking, he entered. His home looked different. Dame Van Winkle appeared and cried in alarm. Some one appears from another room and Rip is driven out before the broom as he was just twenty years before. A young lady follows him. She feels instinctively drawn to this strange old man. She is Rip's daughter.

Down to the inn Rip wanders. There all is changed. He asks for those who were wont to meet him there and is told they are dead. He asks them if they don't remember Rip Van Winkle, and for the first time he learns he has been dead for twenty years.

An old witch appears and she readily recognizes Rip. Now that his identity is established he repairs home and into the arms of Dame Winkle and his grown-up children.

Among the Exhibitors.

Chicago, Ill.—A contract has been let for the erection of a new theater on Sheridan Road, costing $50,000.

Pittsburgh, Pa.—Plans will be prepared for the erection of a new theater here on Liberty Avenue, for Col. Edward Jay Allen.

Gering, Neb.—The work on the moving picture theater here is progressing.

Palmer, Ill.—Frank Trainer of Blue Mound, has leased the new opera house of this city.

Omaha, Neb.—Work on the Starland Theater, Douglas Street, near Sixteenth, is under way.

Jacksonville, Ill.—This city is soon to have a new moving picture theater on 4th Street, between Monroe and Adams Streets.

Elizabeth, N. J.—Plans were drawn for a new picture theater at 813 Elizabeth Avenue.

Salt Lake City, Utah.—Joseph F. Goss, manager of the Rex Theater, this city, has resigned his position as manager of that theater, to accept a similar position in the Orpheum Theater, Ogden, Utah.

Philadelphia, Pa.—Robert Hamilton will break ground for a new moving picture show on the south side of Lansdowne Avenue, west of Redfield Street.

Gregory, S. D.—C. H. Oldham and Howard Henry will open a picture show in the Old Hopkins & Carroll Building.

Denver, Colo.—Arrangements have been made to make Denver the headquarters of the Cheyenne Feature Film Company.

Morovia, Cal.—The Morovia Opera House on Myrtle Avenue, has been leased by W. V. Conklin & Son of Santa, who are making improvements, and will soon open the building as a moving picture theater.

New Haven, Conn.—Contract has been awarded for the erection of a moving picture theater on State Street for Gerkin & Schabel.

Neenah, Wis.—The Neenah Theater has been placed under the management of Ned Langer, a Chicago theatrical man.

Springfield, Mass.—Cramo & Son have been awarded the contract to erect a $150,000 theater in this city, for the Broadway Theater Co.

St. Joseph, Mich.—Gus Cook has bought one of the biggest motion picture and vaudeville houses in this city.

Latrobe, Pa.—Wilmer Stewart, who formerly owned the Comique Theater, this city, has purchased the Pastime in Titusville, Pa. Mr. Stewart had the Pastime entirely remodeled and had name changed to the Rex Theater.

Buffalo, N. Y.—A permit was granted to the Lyric Theater for the remodeling of the house in compliance with the requirements of the State Marshall.

Olean, N. Y.—Edward Clark of Dunkirk, is planning to build a theater in this city. The site favored is on Union Street.

Washington, D. C.—This city will probably have a new opera house.

San Francisco, Cal.—Plans are nearing completion for a new opera house to be erected on McAllister Street, between Larkin and Hyde.

St. Louis, Mo.—The United Amusement Co. plans to erect a moving picture theater on Penrose Street.

St. Louis, Mo.—The Middleton Theater Company will expend $10,800 to remodel a picture theater at 510 Market Street.

Dallas, Tex.—W. D. Nevills awarded the contract to Lindsey & Smith to erect a moving picture house.

Norfolk, Neb.—The Gem Amusement Company of this city recently purchased a motion picture theater at Tilden. Other motion picture shows are to be purchased later.

McAlester, Okla.—The name of the new motion picture theater, which J. A. Steinson will soon start, will be the "Liberty."

Savannah, Ga.—A building permit was issued yesterday to J. Marll for the conversion of the present structure he is building on Broughton Street, near Abercorn Street, into a theater.

Carrolton, Mo. — Messrs. Minnis, Jarobe & Woodlan, managers of the Star Theater in this city, have about concluded arrangements to open a moving picture show in Norborne.

Toledo, O.—A new moving picture theater will soon be opened in this city. Walter B. Moore will be the manager.

Cedar Falls, Ia.—L. J. McClinton will be the manager of a new picture theater soon to be opened in this city.

Chattanooga, Tenn.—The Piedmont Amusement Co., capital $5,000. Incorporators, W. M. Bratton Lewis Wassman C. W. Walters, and others.

Galena, Ill.—A. E. Long, formerly of Galena, has opened a moving picture theater at Mendota.

Grand Rapids, Mich.—Chas Waterman sold his half interest in the Grand theater property recently, to Mrs. M. T. Mitchell. The firm name will hereafter be Mitchell & Mitchell.

Kellogg, Idaho.—The Princess Theater, a moving picture and vaudeville house, has been sold by L. O. Beyer to G. M. Wilson and F. F. Moe, of Harrison, who has taken possession of the business.

Orange, Cal.—A new moving picture theater will be opened in the Moore Bldg., on No. Glassell. B. W. Maxwell will be the manager.

Champaign, Ills.—Plans are being considered for the erection of a new moving picture theatre for the East Side.

Norwich, N. Y.—Plans are being considered for the erection of a new theatre for the Delancy Amusement Co.

Cleveland, O.—Plans are being considered for the erection of a new theatre on Ninth St. and Superior Ave. Chas. A. Otis, banker, Mgr.

Batavia, N. Y.—A new picture theatre will be opened at 72 Main Street for the Thompson & Tyler Co., of No. 10 Plymouth Avenue.

Sioux Falls, S. D.—The Princess theatre of this city will soon open for business. S. J. Smith, Mgr.

Bonaparte, Ia.—N. H. Shepler will open a motion picture theater.

Ruthven, Ia.—O. H. Rice will open a motion picture theater.

Antigo, Wis.—A. Green & Co., will open a motion picture theater.

Chicago, Ill.—Thos. Wing, architect, has the contract for the erection of a new theatre building. F. Becklenberg, owner.

Kalamzoo, Mich.—A contract has been let for the erection of a $100,000 moving picture house.

Hinckley, Ills.—Arthur Nichels and M. Clark have opened a new picture theatre in the Hinckley opera house.

New Haven, Conn.—Architect C. Jerome Bailey is preparing plans for a new theatre building to be built on Whalley Avenue, Westville, Conn.

Hammond, Ind.—A contract has been let for the erection of a new theater in So. Walnut St. Harry R. Wysor, owner.

Grand Rapids, Mich.—A contract has been let for the erection of a new theatre for Harry G. Sommers.

Belvidere, Ills.—Plans are being prepared for a new theatre building for Oak Park to cost $100,000. Peak, Gatts and Sackett, Mgrs.

Omaha, Neb.—A contract has been let for the erection of the Starland theatre.

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"Pretty Montezuma Maid," Pub. by Chas. I. Davis, Cleveland, O.
"Let Me Be Your Mamma," Pub. by F. B. Haviland Publishing Co., New York.

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ZIGOMAR VS. NICK CARTER	4	(Eclair)
WRECK OF THE AURORA	3	(Cont.)
WORLD'S CHAMPIONSHIP MEXICAN-SPANISH BULL FIGHT	2	——
FLOWER OF THE MORMON CITY	3	(Cosmo)
YELLOW PERIL	3	(Cont.)
FATAL LIE	3	(Nordish)
RETRIBUTION	3	(Pasquilla)
POWER OF DESTRUCTION	2	(Eclair)
TEMPTATIONS OF A GREAT CITY	3	(Gt. Nor.)
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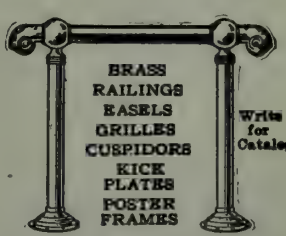

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Oct. 24—The Wooers of Mountain Kate (Dr.)
Oct. 28—One, Two, Three (Drama).....1000
Oct. 30—Chiquita, the Dancer (Drama).....1000
Oct. 31—The Wanderer (Drama).....1000
Nov. 4—Maiden and Men (Drama).....1000
Nov. 7—God's Unfortunate (Drama).....1000
Nov. 9—The Starbucks (Drama).....1000
Nov. 11—Man's Calling (Drama).....1000
Nov. 14—The Intrusion at Lompoc (Drama)...1000
Nov. 16—Jim Bentley's Adventure (Drama)....1000

AMBROSIO.

Sept. 25—Arabian Infamy (Drama).....
Oct. 2—The Bowstring (Dr.) .....
Nov. 6—The Ship of Lions (Drama).....

AMMEX.

Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....
Oct. 23—A Redeemed Reputation (Drama)....
Oct. 30—Brand of Cain (Drama).....

"101" BISON (N. Y. M. P. CO.).

Oct. 4—Custer's Last Raid (3 reels) (Dr.)...
Oct. 8—(Title not reported.)
Oct. 11—The Sergeant's Boy (2 reels) (Dr.)..
Oct. 15—(Title Not Reported).....
Oct. 18—The Venegance of Fate—(2 reels)—(Drama) .....
Oct. 25—The Colonel's Ward (2 reels) (Dr.)..

BISON (Universal).

Oct. 12—The Tattoo—(Drama).....
Oct. 15—Star-Eye's Strategy (Drama).....
Oct. 19—Early Days in the West (2 reels) (Drama) .....
Oct. 22—Hunted Down (Drama).....
Oct. 26—Trapper Bill, King of Scouts (2 reels) (Drama) .....
Oct. 29—The Cowboy Guardians (Drama).....
Nov. 2—Trapper Bill, King of Scouts (Drama)
Nov. 5—A Redman's Love (Drama).....
Nov. 9—An Indian Ishmael (Drama).....

BRONCHO.

Oct. 23—The Story of the Savage Modoc Mine (Drama) .....
Oct. 30—How Shorty Kept His Word (Drama)
Nov. 6—The Man They Scorned (2 reels) (Dr.)
Nov. 13—Mary of the Mines (Drama).....

CHAMPION.

Sept. 23—Rose of the Islands (Drama).....
Sept. 30—Her Whole Duty (Dr.) .....
Oct. 7—To Err Is Human—(Drama).....
Oct. 14—The Girl In the Gingham Gown (Dr.)
Oct. 21—Thy Will Be Done (Drama).....
Oct. 28—Sue (Drama).....
Nov. 4—A Tramp's Strategy (Drama).....

CRYSTAL.

Oct. 27—A Pair of Fools (Comedy).....
Oct. 27—The Blonde Lady (Comedy).....
Nov. 3—Oh, Sush a Night! (Comedy).....
Nov. 3—Marriage a la Carte (Comedy).....
Nov. 10—The Gypsy Flirt (Comedy).....
Nov. 10—Man Wanted (Comedy).....

ECLAIR.

Nov. 1—The House Fly (Educational).....
Nov. 1—The Mender, the Pipe and the Vase (Comedy) .....
Nov. 3—Aunt Bridget (Comedy-Drama).....
Nov. 5—Silent Jim (Drama).....
Nov. 7—Foiling a Fortune Hunter (Com.-Dr.)..
Nov. 7—What Dad Did (Comedy).....
Nov. 8—The Busy Bee (Scientific).....
Nov. 8—Funnicus' Hunting Exploits (Comedy)
Nov. 10—Golden Hair (Comedy-Drama).....
Nov. 10—Constantinople (Scenic & Educational)
Nov. 12—The Honor of the Firm (Drama)....
Nov. 14—The Children's Approval (Drama)....

GAUMONT.

Oct. 30—Gaumont's Weekly No. 34—(Topical)
Oct. 31—Zoological Specimens of the Pond (Educational) .....
Oct. 31—Bruges, the Venice of the North (Scenic) .....
Nov. 2—The Castles of Bavaria (Scenic).....
Nov. 5—Cupid's Lottery (Comedy).....
Nov. 6—Gaumont's Weekly, No. 35 (Topical)
Nov. 7—The Emperor's Message (Drama).....
Nov. 9—The Land o' Cotton.....
Nov. 12—An Adventurous Adoption (Drama)...
Nov. 13—Gaumont's Weekly No. 36 (Topical)
Nov. 14—The Price of Paradise (Drama).....
Nov. 16—Zoological Gardens at Cincinnati (Nat. History) .....

GEM.

Oct. 1—The Convict's Return (Dr.).....
Oct. 5—Orphans—(Drama).....
Oct. 15—What the Bell Tolled (Drama).....
Oct. 22—The Woman In White (2 reels) (Drama) .....
Oct. 29—The Old Doll Maker (Drama).....
Nov. 5—The Better Part (Drama).....

GREAT NORTHERN.

Oct. 5—I Am Going Out for a Shave (Com.)..
Oct. 5—The Tramp's Revenge (Com.).....
Oct. 7—The Black Chancellor—(3 reels) (Drama) .....
Oct. 26—The Angling Widow (Comedy).....
Nov. 2—The Lottery Prize (Comedy).....
Nov. 2—Unsuccessful Flirtation (Comedy)...
Nov. 9—The Lost Stud (Comedy).....
Nov. 9—The Distributed Sentry (Comedy)....

IMP.

Oct. 26—Joe, the Pirate (Comedy).....
Oct. 26—Early In the Morning (Comedy)....
Oct. 28—Yvonnes, the Foreign Spy (Drama)....
Oct. 31—John Sterling, Alderman (2 reels) (Dr.)
Nov. 2—Ferdie Be Brave (Comedy).....
Nov. 2—Taft's Day at Brockton Fair (Topical)
Nov. 4—A Strange Case (Drama).....
Nov. 7—Leah, the Forsaken (3 reels) (Drama)
Nov. 9—Half Shot (Comedy).....
Nov. 9—How Ned Got the Raise (Comedy)....

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His First Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KAY-BEE.

Nov. 1—On Secret Service (2 reels) (Drama)..
Nov. 8—When Lee Surrenders (2 reels) (Dr.)..

KEYSTONE.

Oct. 28—The Grocery Clerk's Romance (Com.)..
Oct. 28—At Coney Island (Comedy).....
Nov. 4—Mabel's Lovers (Comedy).....
Nov. 4—At It Again (Comedy).....
Nov. 11—The Deacon's Troubles (Comedy).....
Nov. 11—A Temperamental Husband (Com.)..

LUX

Oct. 18—His Nurse—(Drama)	.....	918
Oct. 25—Stick It John (Comedy)	.....	445
Oct. 25—All Through a Five-Pound Note (Com.)		524
Nov. 1—Oh! My Pipe (Comedy)	.....	331
Nov. 1—Henpeck Bids for Freedom (Com.).		652
Nov. 8—A Magnetic Personality (Comedy)....		455
Nov. 8—Spiffkins Eats Frogs (Comedy).....		455
Nov. 15—The Adventures of a Handsome Young Man (Comedy)	.....	691
Nov. 15—Boxing Under Difficulties (Comedy)..		288

MAJESTIC.

Oct. 22—Love and War (Drama).....
Oct. 27—The Tree Imp (Drama).....
Oct. 29—A Woman Alone (Drama).....
Nov. 3—Weary's Revenge (Drama).....
Nov. 5—Cupid on the Job (Comedy).....
Nov. 5—His Dress Suit (Comedy).....
Nov. 10—The Deacon's Shoes (Comedy).....
Nov. 10—His Cook Lady (Comedy).....
Nov. 12—Dick and Daisy (Drama).....

MILANO.

Oct. 12—The Gypsy Spy—(2 reels) (Drama)....
Oct. 19—The Blind Man's Dog (Drama).....
Oct. 26—Kelly Goes To War (Comedy).....
Oct. 26—A Three-Cornered Wedding Journey (Comedy) .....
Nov. 2—A Tragic Wedding (Drama).....
Nov. 9—Her Masterpiece (Drama).....

NESTOR.

Oct. 16—Patsy's Mistake (Comedy).....
Oct. 18—Her Friend, the Doctor (Comedy)....
Oct. 21—Betty's Bandit (Drama).....
Oct. 23—The Border Parson (Drama).....
Oct. 25—The Lady Barber of Roaring Gulch (Comedy) .....
Oct. 28—Call of the Desert (Drama).....
Oct. 30—Fatty's Big Mix-up (Comedy).....
Nov. 1—Making a Man of Her (Comedy).....
Nov. 4—United We Stand (Drama).....
Nov. 6—His Little Partner (Drama).....
Nov. 8—Sharps and Chaps (Comedy).....

POWERS.

Oct. 23—The Skeleton (Comedy).....
Oct. 23—New Messina (Scenic).....
Oct. 25—Just a Woman (Drama).....
Oct. 30—The Collaborators (Drama).....
Nov. 1—A Dreamland Tragedy (Comedy).....
Nov. 6—The Railroad and the Widow (Drama)
Nov. 8—The First Glass (Drama).....

RELIANCE.

Oct. 19—The Organ Grinder's Ward—(Drama)..
Oct. 23—Johnny on the Spot (Comedy).....
Oct. 23—How Jack Won Out (Comedy).....
Oct. 26—The Wireless Miracle (Drama).....
Oct. 30—Men Who Dare (2 reels) (Drama)..
Nov. 2—Trials of Faith (Drama).....
Nov. 6—A Brother's Requital (Drama).....
Nov. 9—Bedelia and the Newlyweds (Comedy)
Nov. 13—The Faith Healer (Drama).....
Nov. 16—The Virgin of the Fire (Drama).....

REPUBLIC.

July 15—The All-Seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 19—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Course of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy) .....

SELIG.

Oct. 17—The Wedding March (Drama).....
Oct. 20—Leaves In the Storm (Drama).....
Oct. 24—A Kentucky Feud (Drama).....
Oct. 27—Through a Higher Power (Drama)..
Oct. 31—Careful Nursing (Drama).....
Nov. 3—An Old-fashioned Mother (Drama)...
Nov. 7—The Honor of the Family (Drama)....
Nov. 10—A Galley Slave's Romance (Drama)..

SOLAX.

Oct. 25—The Idol Worshiper (Comedy).....
Oct. 30—Making An American Citizen (Drama)
Nov. 1—At the Phone (Drama).....
Nov. 6—The Old Love and the New (Drama)..
Nov. 8—Just Hats (Comedy).....
Nov. 13—The Prodigal Wife (Drama).....
Nov. 15—Flesh and Blood (2 reels (Drama)..

THANHOUSER.

Oct. 27—Taking Care of Baby (Comedy).....
Oct. 27—Mary's Goat (Comedy).....
Oct. 29—Put Yourself In His Place (2 reels) (Drama) .....
Nov. 1—The Little Girl Next Door (Drama)..
Nov. 3—Petticoat Camp (Comedy).....
Nov. 5—The Ladder of Life (Drama).....
Nov. 8—Through the Flames (Drama).....
Nov. 10—A Noise Like a Fortune (Drama).....
Nov. 12—The Country's Prize Baby (Drama)....
Nov. 15—In Time of Peril (Drama).....

VICTOR.

Sept. 20—Flo's Discipline (Comedy).....
Sept. 27—The Advent of Jane (Drama).....
Oct. 4—Tangled Relatives (Dr.) .....
Oct. 11—Betty's Nightmare—(Comedy) .....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..
(Drama) .....
Nov. 1—The Redemption of Riverton (Drama)
Nov. 8—Sisters (Drama) .....

MISCELLANEOUS.

KINEMACOLOR.

Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic) .....

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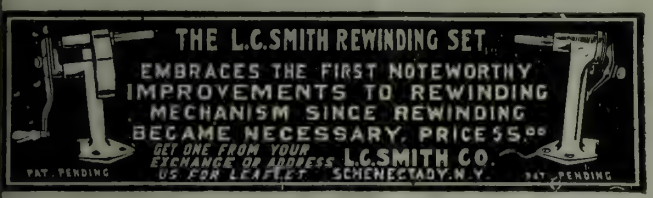
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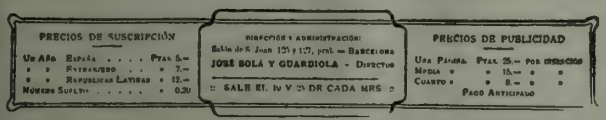

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Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.
Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Oct. 28—At the Basket Picnic (Comedy).....
Oct. 28—A Real Estate Deal (Comedy).....
Oct. 31—The Musketeers of Pig Alley (Drama)
Nov. 4—Heredity (Drama) .....
Nov. 7—His Auto's Maiden Trip (Comedy)..
Nov. 7—The Clubman and the Crook (Comedy)
Nov. 11—Gold and Glitter (Drama).....
Nov. 14—My Baby (Drama).....

CINES.

(G. Kleine.)

Oct. 12—Trailing the Counterfeiters (Dr.)....1000
Oct. 15—The Adventure of the Scarecrow (Dr.).1000
Oct. 19—Among the Mountains of Calabria (Scenic) 350
Oct. 19—An Abbreviated Honeymoon (Com.).. 650
Oct. 22—Ascoli Piceno, South Italy (Scenic).. 280
Oct. 22—The Invited Guest (Comedy)..... 740
Oct. 26—A Turn of Fortune (Drama).....1005
Oct. 29—Straw Hats Made in Florence, Italy (Industrial) 340
Oct. 29—Mosques and Turkish Palaces (Scenic) 460
Oct. 29—Venetian Lace Workers (Ind.)..... 200
Nov. 2—A Head For a Head (Drama).....1075
Nov. 5—The Golden Shell of Palermo (Scenic) 250
Nov. 5—Love vs. Gratitude (Drama)..... 760
Nov. 9—No Fool Like An Old Fool (Comedy).1000
Nov. 12—On the Firing Line (Drama).....1025
Nov. 16—Life and Industries In Aden Campo (Educational) 500
Nov. 16—The Old Actor's Vision (Drama).... 510

EDISON.

Oct. 23—At Home in the Water (Sports)..... 400
Oct. 23—The Boy Rangers (Comedy)..... 600
Oct. 25—The Affair at Raynor's (Fourth Story of the Series of "What Happened to Mary") (Drama) 1000
Oct. 26—Young Mrs. Eaton (Drama).....1000
Oct. 28—The Land Beyond the Sunset (Drama).1000
Oct. 29—Burmah, Rangoon, India (Scenic).... 350
Oct. 29—Bringing Home the Pup (Comedy)..... 650
Oct. 30—Copper Mines at Bingham, Utah (Ind.) 400
Oct. 30—A Suffragette in Spite of Himself (Comedy) 600
Nov. 1—A Baby's Shoe (Drama).....1000
Nov. 2—Bobby's Dream (Comedy)..... 375
Nov. 2—For Professional Services (Comedy).. 625
Nov. 4—The New Member of the Life Saving Crew (Drama) 1000
Nov. 5—A Romance of the Rails (Drama)..1000
Nov. 6—A Queen For a Day (Comedy).....1000
Nov. 8—Yellowstone National Park, Wyoming, U. S. (Scenic) 1000
Nov. 9—A Doctor For An Hour (Comedy)....1000
Nov. 11—The Non-Commissioned Officer (Dr.).1000
Nov. 12—Salt Lake City, Utah, and Its Surroundings (Scenic) 500
Nov. 12—Linked Together (Comedy)..... 500
Nov. 13—A Thrilling Rescue By Uncle Mun (Comedy) 1000
Nov. 15—The Old Reporter (Drama).....1000
Nov. 16—Hope (Drama) 1000

ESSANAY.

Oct. 15—A Mistaken Calling (Comedy).....1000
Oct. 16—The Grassville Girls (Comedy).....1000
Oct. 17—The Snare (Drama).....1000
Oct. 18—The Warning Hand (Drama).....1000
Oct. 19—The Outlaw's Sacrifice (Drama).....1000
Oct. 22—The Tomboy of "Bar Z" (Drama)...1000
Oct. 23—Bringing Father Around (Comedy)...1000
Oct. 24—The Thrifty Parson (Comedy).....1000
Oct. 25—Sunshine (Drama) 1000
Oct. 26—The Ranch Girl's Trial (Drama).....1000
Oct. 29—Miss Simkins' Summer Boarder (Com.)1000
Oct. 30—The Letter (Drama).....1000
Oct. 31—The Fisherman's Luck (Comedy)....1000
Nov. 1—The Moving Finger (Drama).....1000
Nov. 2—The Mother of the Ranch (Drama)..1000
Nov. 5—Chains (Drama) 1000
Nov. 6—A Money? (Comedy).....1000
Nov. 7—The Ranchman's Anniversary (Comedy-Drama) 1000
Nov. 8—When Wealth Torments (Comedy)..1000
Nov. 9—An Indian's Friendship (Drama)....1000
Nov. 12—From the Submerged (Drama).....1000
Nov. 13—The House of Pride (Drama).....1000
Nov. 14—Cutting California Redwoods (Ed.)..1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.)..1000
Nov. 16—"Alkali" Ike's Close Shave (Com.).1000

KALEM.

Oct. 19—The Rival Engineers (Drama).....1000
Oct. 21—The County Fair (Drama).....1000
Oct. 23—The Peril of the Cliffs (Drama).....1000
Oct. 25—The Girl in the Caboose (Drama).....
Oct. 25—New York Public School Drills and Dances (Educational).....
Oct. 26—Death Valley Scotty's Mine (Drama).1000
Oct. 28—The Power of a Hymn (Drama).....1000
Oct. 30—The Strange Story of Elsie Mason (Dr.)1000
Nov. 1—Pat the Soothsayer (Comedy).....
Nov. 1—The American Rhine (Scenic).....
Nov. 2—The Skinflint (Drama).....1000
Nov. 4—Mountain Dew (Drama).....1000
Nov. 6—The Mystery of Grandfather's Clock (Drama) 1000
Nov. 8—The Pony Express Girl (Drama).....
Nov. 8—Brave Old Bill (Drama).....
Nov. 9—The Fraud At the Hope Mine (Drama).1000
Nov. 11—Days of '49 (Drama).....1000
Nov. 13—The Young Millionaire (Drama).....1000
Nov. 15—I Saw Him First (Comedy).....
Nov. 15—The Bachelor's Bride (Comedy).....
Nov. 16—Battle In the Virginia Hills (Dr.)..1000

LUBIN.

Oct. 24—The Old Chess Players (Com.-Dr.)...1000
Oct. 25—The Noodle Industry (Industrial).....
Oct. 25—Down With the Men (Comedy).....
Oct. 26—The Forest Ranger (Drama).....1000
Oct. 28—An Irish Girl's Love (Drama).....1000
Oct. 29—Parson James (Drama).....1000
Oct. 31—The Heavenly Voice (Comedy).....1000
Nov. 1—Fixing a Flirt (Comedy).....1000
Nov. 2—The Family Next Door (Drama).....1000
Nov. 4—Juan and Juanita (Comedy).....1000
Nov. 5—The Substitute Heiress (Drama).....1000
Nov. 7—The Sheriff's Mistake (Drama).....1000
Nov. 8—Felix at the Ball (Comedy).....
Nov. 8—An Accidental Millionaire (Comedy)....
Nov. 9—The Water Rats (Drama).....1000
Nov. 11—The Way of the Mountains (Drama).1000
Nov. 12—At the Rainbow's End (Drama)....1000
Nov. 14—The Country School Teacher (Co.-Dr.).1000
Nov. 15—The Slate Industry (Ind.).....
Nov. 15—Suitors and Suit Cases (Comedy)....
Nov. 16—Chief White Eagle (Drama).....1000

MELIES.

Oct. 8—A Western Coquette (Drama).....
Oct. 8—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000
Oct. 17—The Judgment of the Sea (Drama)....1000
Oct. 24—A Son's Example (Drama).....1000
Oct. 31—Wrongly Accused (Drama).....1000
Nov. 7—The Smuggler's Prisoner (Dr.).....1000
Nov. 14—Value Received (Drama).....1000
Nov. 21—The Governor's Clemency (Drama)..1000

ECLIPSE.

(G. Kleine.)

Oct. 9—Through Derbyshire Dales (Sc.)..... 300
Oct. 9—A Roman's Conversion (Dr.)..... 700
Oct. 16—The Missing Locket (Drama).....1000
Oct. 23—In the Ossan Valley, Pyrenees, France (Scenic) 370
Oct. 23—Making Briar Pipes (Industrial)..... 330
Oct. 23—A Persistent Fly Swatter (Comedy)... 300
Oct. 30—A Race for onor (Drama).....1000
Nov. 6—The Queen of Spades (Drama).....1005
Nov. 13—Specimens of Lizards and Frogs (Ed.) 310
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Ind.)..... 380
Nov. 13—Reviewing French Troops By Airship (Topical) 310

PATHE.

Oct. 9—Passing Gypsies (Com.-Dr.).....
Oct. 10—The Horse Thieves (Dr.).....
Oct. 12—Naughty Marietta (Com.).....
Oct. 14—Pathe's Weekly No. 42 (Topical)...
Oct. 16—The Lass of Gloucester (Drama)....
Oct. 17—The Striped Bathing Suit (Comedy)..
Oct. 17—Submarine Fauna (Edu.).....
Oct. 19—Misleading Evidence (Drama).....
Oct. 21—Pathe's Weekly, No. 43, 1912 (Top.)
Oct. 23—The Simple Life (Comedy).....
Oct. 24—Little Raven's Sweetheart (Drama)...
Oct. 24—Olympic Games (3 reels) (Athletic)....
Oct. 26—The United States Armada (Topical)..
Oct. 28—Pathe's Weekly No. 44, 1912 (Topical)
Oct. 28—Frenzied Finance (Special Release) (Drama) .....
Oct. 30—A Mamma Wanted (Comedy).....
Oct. 31—Jim's Partner (Drama).....
Nov. 2—Wifey's Investment (Comedy).....
Nov. 4—Pathe's Weekly No. 45 (Topical).....
Nov. 6—Broken Hearts (Drama).....
Nov. 7—Victims of Fate (Drama).....
Nov. 7—Dinan, France (Scenic).....
Nov. 9—Buster to the Rescue (Drama).....
Nov. 11—Pathe's Weekly No. 46 (Topical)..
Nov. 13—A Trip to Mount Rainier (Scenic)..
Nov. 13—The Pineapple (Educational).....
Nov. 14—The Branded Arm (Drama).....

C. G. P. C.

Oct. 11—His Country Before All (Dr.).....
Oct. 15—Max Fights a Duel (Comedy).....
Oct. 15—The Valley of Chevreuse and the Vaux de Cernay (Scenic).....
Oct. 18—The Rubber Industry in Malaysia (Ind.)
Oct. 18—The Convertible Auto (Comedy).....
Oct. 22—The End of Louis XI (Hist.-Dr.).....
Oct. 22—Old Toledo (Scenic).....
Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab (Scenic).....
Oct. 29—Whiffles, Cubic Artist (Comedy).....
Oct. 29—In the Tyrol, the Arlberg Valley (Sc.)
Nov. 1—Tragedy at the Court of Milan (Dr.).
Nov. 5—Anne Boleyn (Drama).....
Nov. 8—Half a Pint of Milk (Comedy).....
Nov. 8—The Scarab (Educational).....
Nov. 8—A Trip Up the Elbe (Scenic).....
Nov. 12—The Spahi's Fiancée (Drama).....
Nov. 12—The Dinka Chief's Reception (Ed.)..
Nov. 15—Max Gets the Reward (Comedy).....

SELIG.

Oct. 15—The Opium Smugglers (Drama).....1000
Oct. 16—The Shuttle of Fate (Drama).....1000
Oct. 17—Where Love Is, There God Is Also (Dr.) 1000
Oct. 18—Subterfuge (Comedy).....
Oct. 18—The Geisha Girls of Japan (Edu.)...
Oct. 21—A Sad Devil (Comedy).....1000
Oct. 22—So-Jun-Wah and the Tribal Law (Dr.)1000
Oct. 23—Tempted By Necessity (Drama).....1000
Oct. 24—The Awakening (Drama).....1000
Oct. 25—Getting Atmosphere (Comedy).....
Oct. 25—The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan (Edu.) .....
Oct. 28—The Fisherboy's Faith (Drama).....1000
Oct. 29—Jim's Vindication (Drama).....1000
Oct. 30—A Heart in Rags (Drama).....1000
Oct. 31—Her Bitter Lesson (Drama).....1000
Nov. 1—His Wedding Eve (Comedy).....1000
Nov. 4—The Voice of Warning (Drama).....1000
Nov. 5—The Dynamiters (Drama).....1000
Nov. 6—Her Educator (Comedy-Drama).....1000
Nov. 7—Carmen of the Isles (Drama).....1000
Nov. 8—The Legend of the Lost Arrow (Dr.).
Nov. 8—Enchanting Japan (Scenic).....
Nov. 11—Kings of the Forest (2 reels) (Dr.).2000
Nov. 11—Saved by Fire (Drama).....1000
Nov. 12—Between Love and the Law (Drama).1000
Nov. 13—The Lost Inheritence (Drama).....1000
Nov. 14—Old Songs and Memories (Drama)..1000
Nov. 15—Shanghaied (Drama) 1000

VITAGRAPH.

Oct. 17—Father's Hot Toddy (Comedy).....
Oct. 17—Evening Parade and Gun Practice at Fort Hamilton (Military).....
Oct. 18—Bunny at Sea (Comedy).....1000
Oct. 19—Four Days a Widow (Comedy).....1000
Oct. 18—A Mistake in Spelling (Com.-Dr.).....1000
Oct. 19—Bunny at Sea (Comedy).....1000
Oct. 21—Four Days a Widow (Com.-Dr.).....1000
Oct. 22—The Spirit of the Range (Dr.).....1000
Oct. 23—Scenes of Irish Life at Dublin (Edu.)
Oct. 23—An Expensive Shine (Comedy).....
Oct. 24—The Toymaker (Drama).....1000
Oct. 25—Faithful Unto Death (Drama).....1000
Oct. 26—In the Furnace Fire (Drama..)4N4N4N1000
Oct. 28—None but the Brave Deserve the Fair (Comedy) 1000
Oct. 29—Bunny at the Derby (Comedy).....
Oct. 29—Just Luck (Comedy-Drama) .....
Oct. 30—Poet and Peasant (Drama).....1000
Oct. 31—On the Line of Peril (Drama).....1000
Nov. 1—Lessons in Courtship (Comedy) .....
Nov. 1—Bettina's Substitute (Comedy) .....
Nov. 2—In the Garden Fair (Com.-Dr.).....1000
Nov. 4—The Mills of the Gods (8 reels) (Drama) (Special) .....
Nov. 4—An Official Appointment (Drama)....1000
Nov. 5—The Face Or the Voice (Com. Drama).1000
Nov. 6—Michael McShane, Matchmaker (Dr.).1000
Nov. 7—Out of the Shadows (Drama).....1000
Nov. 8—A Modern Atlanta (Drama).....1000
Nov. 9—The Hand Bag (Comedy).....
Nov. 9—Arabian Sports (Sports).....
Nov. 11—Captain Barnacle, Reformer (Drama).1000
Nov. 12—The Professor and the Lady (Com.)..
Nov. 12—Aquatic Elephants (Novelty).....
Nov. 13—Lord Browning & Cinderella (Dr.).1000
Nov. 14—Billy's Pipe Dream (Comedy).....1000
Nov. 15—Una of the Sierras (Drama).....1000
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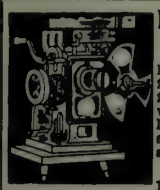

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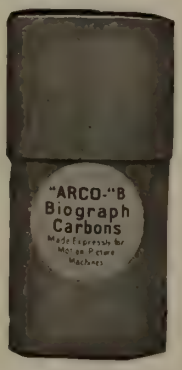

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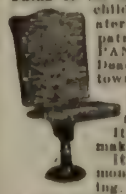

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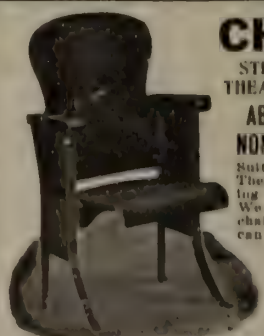

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Our patented loop setter device (costing but $10.00 extra) removes one of the most annoying obstacles known to moving picture projection. It resets the lower loop automatically without stopping the machine, thus DOING AWAY WITH THE DARK SCREEN AND BROKEN PICTURES.

THIS DEVICE IS FOUND ONLY IN POWER'S CAMERAGRAPH

Let us send you catalogue "G," giving full details

Nicholas Power Company

90 Gold Street, New York

For fifteen years the leading makers of motion picture machines

CAREY PRESS, N. Y.

Vol. 14. No. 7 November 16, 1912 Price. 10c.

STATE LIBRARY

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Invaders" (Kay-Bee).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

THE THANHOUSER THREE-A-WEEK

Sunday, Nov. 17

FRANKFURTERS AND QUAIL

"A trip to Coney Island for———cents!" That can be one way of billing this reel, but the main featuring should be of the fine problem it presents. "Where were they happiest?"—rich or poor—as part of "the crowd," or lonely in a mansion?

Tuesday, Nov. 19

MISS TAKU OF TOKIO

She was a Geisha and a visiting American wooed and won her. But when he took her to "God's country" with him, his family and friends couldn't "see" her. She resented their "recognition" of her, and went back to Japan. It was the great test of HIS love for her.

Friday, Nov. 22

"CROSS YOUR HEART"

The Young Thanhouserites put this picture over, the Kid, the Kidlet and Leland Benham. It's All-Star-Kid-Kast! Aside from the cuteness of the principals, there is a strong moral in the film. It is proof positive that dishonesty doesn't pay. It is interesting proof, too.

And as for features—NEXT!

The Forest Rose

Friday, Nov. 29
In 2 reels.

A realistic filmatization of EMERSON BENNETT'S thrilling story of pioneer days in the West.

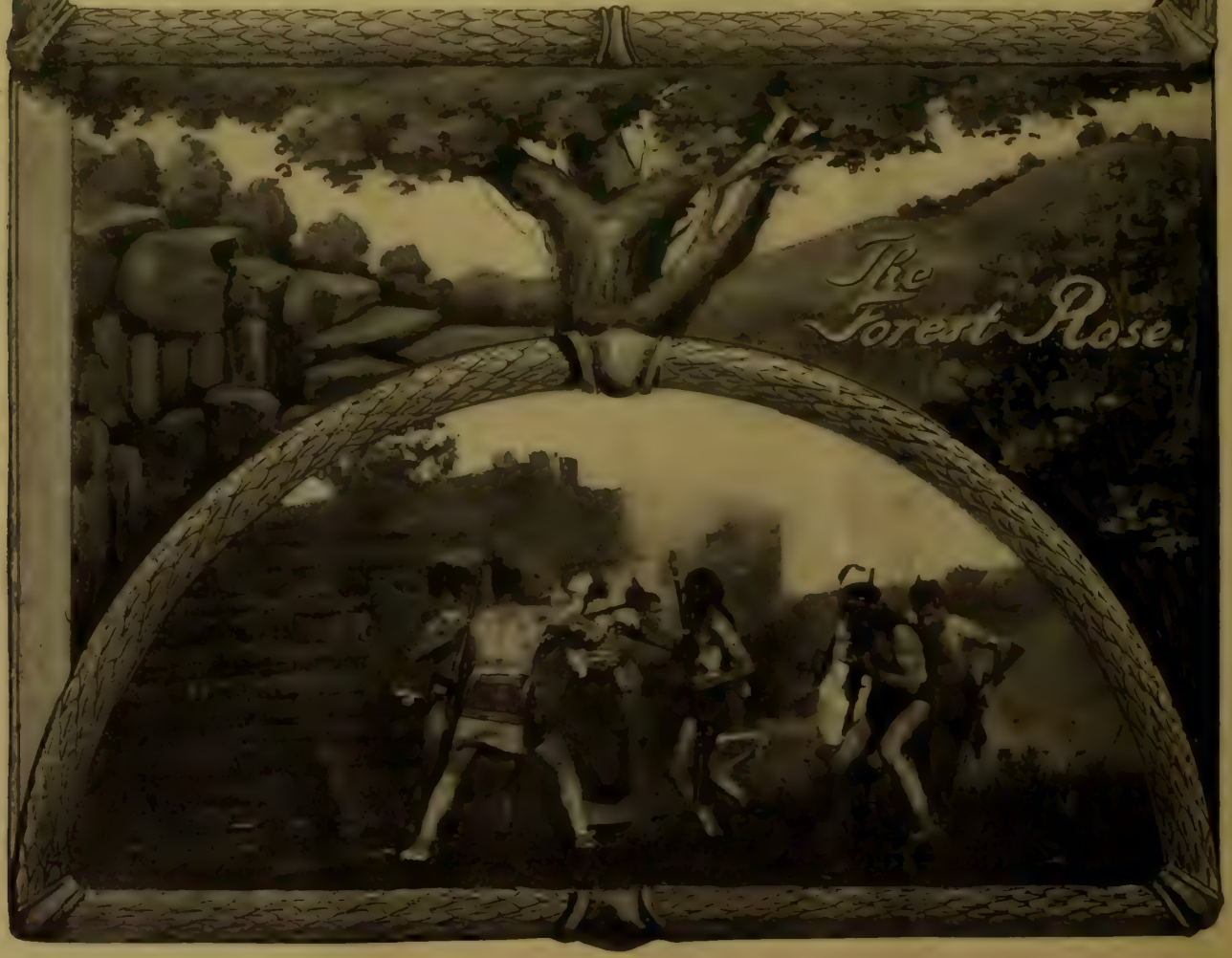
And then:

The Star Of Bethlehem

The most impressive biblical subject ever produced and the Thanhouser Masterpiece of 1912. Issued as a regular release, at 12 cents a foot.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Film Supply Company,
American and Canadian Agents.



FIVE-A-WEEK ESSANAY

THE FAMOUS REDWOOD FORESTS OF CALIFORNIA UNDER

THE AXE!

ESSANAY'S WONDERFUL EDUCATIONAL SUBJECT BOOKED THIS WEEK!

Released Tuesday, Nov. 12th.

"FROM THE SUBMERGED"

Another subtle, tense, superb dramatic masterpiece portrayed by the Essanay Eastern players. Ruth Stonehouse, E. H. Calvert and Dolores Cassinelli featured. A photoplay for long remembrance.

Released Wednesday, Nov. 13th.

"THE HOUSE OF PRIDE"

Francis X. Bushman, Beverly Bayne, John Steppling and E. H. Calvert in a powerful dramatic study. The struggle of a young city purchasing agent against the corrupt influence of the modern "machine." A distinct feature production!

Released Thursday, Nov. 14th.

"CUTTING CALIFORNIA REDWOODS"

Essanay's wonderful educational subject, showing the giant redwood forests of California under the axe. This film, produced under the personal direction of Mr. G. M. Anderson, is unquestionably one of the greatest scenic masterpieces ever booked!

Released Friday, Nov. 15th.

"MR. UP'S TRIP TRIPPED UP"

A fine farce comedy, involving complications of the funiously funny brand—distinctly a la Essanay. Howard Missimer, Wm. Bailey, Lily Branscombe and E. H. Calvert in the thickest of the melee!

Released Saturday, Nov. 16th.

"'ALKALI' IKE'S CLOSE SHAVE"

Augustus Carney, the world's funniest comedian, in another of this popular Western series, originated by G. M. Anderson. "Alkali" leaves his happy ranch, visits the great city and what happens to him is plenty. A positive volcano of hilarity!

NEXT WEEK!

"BRONCHO BILLY'S HEART"

With G. M. ANDERSON

MR. EXHIBITOR!

Are You Swelling Your Box Office Receipts with Those Great 3-Sheet Posters of All Essanay Saturday "Broncho Billy" Releases? Featuring the World's Most Popular Photoplay Star, G. M. Anderson! Order Direct from Your Exchange or from Morgan Lithograph Co., Cleveland, O., Price 35c Each.

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2. WHAT } IS A STATE RIGHTS PICTURE?

"THE VENGEANCE OF EGYPT"

THREE *REELS*

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1. BECAUSE { **The market is hungry for them. They are highly profitable.**

2. A { **Film distinct from the ordinary in conception, power and production.**

Film of length mathematically and breadth artistically.

Reel Reasons—Film Facts. Heralds, Lobby Display Posters 1, 3 and 6 Sheet

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A story to bring back the thrills of childhood when in the flickering firelight you sat with bated breath and staring eyes, listening to the tales about hollow-voiced, sheet-robed ghosts; of goblins with ghoulish laughter who appear when the Storm King beats upon the pane and the window shutter creaks ominously as it flaps against the ivy-clad stones; the broomstick-riding witch who eats little boys; of the ghastly spirits of the dead which float through the graveyard, their weird whisperings echoing unearthly among the clammy-cold tombstones.

THE unseen hand of a spirit avenger that comes from its immortality of two thousand years to wreak wrath upon the holders of a ring sacrilegiously taken from a mummy. For more than a century's length it brings violent death and destruction through agency of plague, the strangler, poison, bullet and the wreck of aeroplane and automobile. The diabolism contained in a talisman of tragedy. A token of the state marital which mocks at life and love. The sorrows of those whom "unmerciful disaster, followed fast and followed faster."

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GAUMONT COMPANY

FLUSHING, NEW YORK

Gaumont

A Great Big Boom
FOR
The Great Big "U"

The past two weeks have been marked with sensational successes for the Universal and its friends. Our complete and sweeping triumph in the "101-Bison" matter was only a starter. Since then, according to reports from exchanges, there has been a terrific demand for that Universal program from exhibitors who never paid any attention to it before. Here are some interesting news items:

1. We have moved our offices in New York from 1 Union Square to the entire third floor of the Mecca Building, gaining better facilities than ever for handling the mass of executive and clerical work.

2. We are now receiving from 15,000 to 20,000 feet of excellent negative film from our Western outfits every week. This is a record! It permits us to pick and choose only the cream of the best for release!

3. Starting the week of Nov. 20th we are going to release some powerfully good Powers "kid" pictures made in the West. See that you get these by all means.

4. We have just received some master films from the Ambrosio Company which will prove intensely interesting to the American public. Only Universal exhibitors can show them!

5. The quality of all films on the Universal program will take a quicker upward leap during the next thirty days than ever before. If you have not seen any Universal films lately, make it a point to do so at once. You'll be amazed! You will immediately see why you ought to—

"Demand That Universal Program!"

Universal Film Manufacturing Co.

New Offices
Mecca Building, Broadway at 48th Street
New York, N. Y.

"Demand that Universal Program"

This Is Only One of the UNIVERSAL'
From 15,000 to 20,000 Feet of Negativ

NESTOR

"A WHITE LIE."
Monday, November 11th.

Remarkable for its intensely gripping story and clever interpretation. A Western box office magnet that will draw the crowds.

"DAD'S MISTAKE."
Wednesday, November 13th.

A Western serio-comedy with heaps of laughter and plenty of action.

"A COWGIRL CINDERELLA."
Friday, November 15th.

The fairy tale of old in new settings and new atmosphere. A brilliant Western release most effectively produced.

101 BISON

"BLACKFOOT'S CONSPIRACY."
Tuesday, November 12th.

A series of thrilling adventures showing how an Indian was cheated out of his birthright and the dramatic, thrilling methods he employed to regain it. Intensely exciting

"THE TRIBAL LAW"—Two-Reel Western Feature.
Saturday, November 16th.

A novelty. A sensation. Something entirely new. An entirely different sort of Indian-Western picture. Wonderful scenic effects. Powerful situations and gripping climax.

Peeps Into The Future

A BRAND NEW BRAND ADDED TO THE PROGRAM and every release is going to be a sure-fire hit. Watch for release date.

"THE DEBT"—Rex Release, Nov. 21st. A genuine feature. (Two Reels.)

"THE HALF-BREED"—Bison Release, Nov. 23rd. A sizzingly Western thriller.

"VENGEANCE"—Two-Reel Imp. Released Nov. 28th. A sublime offering for Thanksgiving Day.

IMP

"WHEN CUPID RUNS WILD."
Monday, November 11th.

Florence thought it was a good joke to separate the countr boy and his sweetheart. Her little scheme acted as a boom erang and she actually had to propose to the country boy t save herself from an embarrassing situation. Many extremel funny situations and not a few dramatic touches. A ver pleasing serio-comedy.

"OFFICER 174."
Thursday, November 14th.

A *King Baggot* winner. A spirited drama of the adventurou life of a New York policeman. A big story capably handle and well produced.

"OLE, THE HYPNOTIST" and
"JUST LIKE THE WEST."
Saturday, November 16th.

They may look gloomy, they may feel blue when they com in, but after you've shown these two comedies they ar going home satisfied with a smile from ear to ear. A rea good split comedy

CHAMPION

"A PROTEGE OF UNCLE SAM"—Two-Reel Feature
Monday, November 11th.

The greatest drama ever weaved around the United State Navy. Glimpses of New York's underworld and the pa the hero played in it; interesting views of the life he le on Uncle Sam's fighting ships. The gripping scene in th boiler room is immense. A positive money-maker.

GEM

"THE LIGHTING OF LOVE'S WAY."
Tuesday, November 12th.

The half-witted hunchback loved the lighthouse tender daughter and he thought she loved him too. One of th many thrilling scenes takes place in the lighthouse whe the girl throws him from the lamphouse window.

AMBROSIO

"THE SIREN'S CALL TO DUTY."
Wednesday, November 13th.

From the time the big strike scene appears upon the scre until the little child pulls the factory whistle, and innocent ends the strike, it bristles with entertaining situations.

ive Great Western Outfits, Producing
ilm (All Features) Every Blessed Week

POWERS

"A COWBOY'S LEAP YEAR."
Wednesday, November 13th.

utchie's fear of the widow and his subsequent haste to arry her form the basis of a very funny Western. All the ow punchers fought shy of her until she inherited the money nd then they all made a scramble; but Dutchie had beat em to it.

"HIS CAREER."
Friday, November 15th.

linded by his political ambition and his mad desire to acuire new glory and fame he would have deserted his inalid wife had his lawyer not advised him that it was his ife's wealth that had made his success possible. An exeptionally fine drama.

VICTOR

"THE LADY LEONE"—Two-Reel Feature.
Friday, November 15th.

his is a Florence Lawrence house-packer if there ever was ne. It is so good that they will go home and bring the eighbors. You'll have to run an extra show to take care of ie crowds. It's a brilliant royalty drama with plenty of ction, beautiful costuming and staging and very superior cting.

CRYSTAL

"THE CHORUS GIRL" and "HER OLD LOVE."
Sunday, November 17th.

oo feet of smile-provoking laugh-getting comedy and a umorous mother-in-law farce that bubbles over with jollity.

MILANO

"THE BEWITCHED BANDBOX" and
"KELLY ON A TIGHTROPE"
Saturday, November 16th.

[a Ha! These comedies are so funny that we don't want to oil the fun by telling you about them. Don't fail to book em. They'll make a hit.

ECLAIR

"FOR THE HONOR OF THE FIRM."
Tuesday, November 12th.

Though the obstacles he had to overcome were innumerable the discharged employee surmounted them all and saved the name of the firm.

"THEIR CHILDREN'S APPROVAL."
Thursday, November 14th.

At first they objected to their parents marrying a second time, but when the girl found that it was her sweetheart's father that the widow wanted to marry and vice versa it all ended happily.

"A CRIMINAL IN SPITE OF HIMSELF" and
"OPORTO AND ITS HARBOR."
Sunday, November 17th.

A woman's vengeance, similarity of names of a gentleman and a criminal form the groundwork for a pleasing dramatic offering. On the same reel interesting views of the making of the world famed Port wine.

REX

"CAMPING OUT."
Thursday, November 14th.

Get ready for a good hearty laugh. Forty scenes with a great big laugh in every one of them.

"A MOTHER'S AWAKENING."
Sunday, November 17th.

There isn't a mother, father or child who won't go into ecstacies over this true-to-life dramatic offering. The theme is perfectly sublime, the acting par excellence and the settings gorgeous.

Peeps Into The Future

Soon to be Released—"The Rights of the Savage"—1,000-foot Bison. Contains the kind of Western atmosphere that made a trust release ("A Cowboy Millionaire") famous. Big Western street on a festive day; broncho busting, bull dogging steers, and other stirring features of Western life are extremely well visualized. Don't miss a single one of these "101"-Bison releases.

N. Y. MOTION PICTURE CO.

PRESENTS

"KAY-BEE" FEATURE FILM

In Two Reels, Released Friday, Nov. 15

"THE ALTAR OF DEATH"

A Dramatic Story of Thrills, Sensations and Surprises, Intermingled with Stirring Scenes of Battle and Heroism, Carnage and Destruction, with an Amazing Act of Self-Sacrifice by an Indian Girl

A Mountain Side Blown Up with Powder

In Desperation the Defeated Soldiers Attempt to Annihilate the Indians with a Mine of Powder, and the Terrific Explosion Destroys Every Man, Red and White

$50 FOR SCENARIOS. THE MINIMUM PRICE PAID WILL BE $50.00. WE WANT STIRRING FRONTIER, PIONEER, MILITARY STORIES IN TWO REELS.

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COMING! COMING!! COMING!!!

FRIDAY, NOVEMBER 29

A MARVELOUS PRODUCTION

In Three Reels, Entitled

"THE INVADERS"

Produced by the same Company, actors, soldiers, Indians, horses, etc., and using the same properties, paraphernalia and equipment and directed by the same man, Thos. H. Ince, as

"CUSTER'S LAST FIGHT"

But on a Bigger, Grander and More Magnificent Scale
Three Reels of Thrilling Battle and Sensationalism. Wonderful Dramatic Rendition

THE WORLD'S GREATEST FILM, RELEASED UNDER THE TRADE-MARK OF

"KAY-BEE"

"IDYLL OF HAWAII"

A romance, which found its inception in the circle of the elite of a metropolitan city in the East, finds its culmination in the Hawaiian Islands. In the execution of a carefully laid plot, the Princess of Hawaii bravely sacrifices her young life in order that the white planter whom she loved to distraction might be saved and marry the sweetheart of his own race. Beautiful settings, good dramatic action and excellent photographic quality.

1 and 3 Sheet Posters. **Release Date, Saturday, November 23, 1912.**

"THE THIEF'S WIFE"

A Western Thriller

Release, Mon., Nov. 18, 1912.

"THE WOULD BE HEIR"

A Drama of Love and Intrigue

Release, Thurs., Nov. 21, 1912.

A LETTER FROM OHIO.

Tippecanoe City, Ohio.

American Film Mfg. Co.
Gentlemen:

Please send me the Photos of your players as I am a scrapper for your product and I just simply preach "American" to my people and also to my exchange. Now I don't think there is a better make on the market—all around clean, clear and well acted; they can't be beaten.

(Signed by) A. R. BOYD, Palm Theatre.

AMERICAN FILM MANUFACTURING COMPANY
ASHLAND BLOCK, CHICAGO, ILLINOIS

FACTS
Not Released Heretofore

Listed below is a program of four regular releases—two comedies and two dramas—the output for two weeks. The comedies are lively and snappy and the dramas are impressive and forceful. The quality is of uniform excellence. These productions as well as the productions of preceding weeks bear the stamp of the new studio and its wonderful facilities.

A Comedy of Errors

RELEASED WEDNESDAY, NOVEMBER 20

A jealous husband is a comical spectacle particularly when his wife is above suspicion and when she has a sense of humor. His wife is in a compromising situation and she complicates matters herself with a fabric of fibs until her husband is almost frantic. Billy Quirk and Darwin Karr are the chief fun-makers.

The Power of Money

RELEASED FRIDAY, NOVEMBER 22

This story is of love, jealousy and finance. Scenes showing the operations of curb-brokers are enough to make this a feature. A broker is ruined by a rival and "bread cast upon the waters" returns in a full grown loaf.

The Paralytic

RELEASED WEDNESDAY, NOVEMBER 27

A wonderful exhibition in pantomime. Shows the mental agony of a paralyzed man in the presence of men he knows to have wronged his loved ones but he is powerless to accuse the guilty.

The Jenkins-Perkins War

RELEASED FRIDAY, NOVEMBER 29

The political differences between old Hiram Jenkins and Si Perkins, one a Bull Mooser, and the other a Wilsonite, starts a feud between the families and separates Billy from Sallie—but "love" finds a unique way and the Jenkins and Perkins war is declared off.

Solax Company

FORT LEE, NEW JERSEY

KLEINE

CINES URBAN ECLIPSE

RELEASES FOR NEXT WEEK

Eclipse, Wednesday, Nov. 20, 1912.

The MASQUERADERS

(Masked as a Convict)

A witty comedy-drama which keeps the spectator guessing until the very end.

Cines, Tuesday, Nov. 19, 1912.

CAUGHT WITH THE GOODS

(Comedy)

THE MAGIC ELIXIR

(Comedy)

Cines, Saturday, Nov. 23, 1912.

TWO AFFLICTED HEARTS

(Comedy-Drama)

MANFREDONIA (SOUTHERN ITALY)

(Travelogue)

Advance Synopsis Free. Write to

GEORGE KLEINE

166 North State St. CHICAGO

Licensed by Motion Picture Patents Co.

LUX FILMS

Released Friday, November 15th, 1912

The Adventures of a Handsome Young Man

Comedy. Length 691 feet

Boxing Under Difficulties

Comedy. Length 288 feet

The startling adventures of two gentlemen who are simply itching for a scrap.

R. PRIEUR

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5 West 14th Street New York

KINGS of the FOREST

The Most Exciting Motion Picture Ever Produced

This is the opinion of all critics and writers who have witnessed an exhibition of Selig's latest and greatest wild animal masterpiece, "Kings of the Forest." This is the film that has startled all picture-dom. Absolutely the most all-enthralling, vivid and fascinating drama of its kind that has ever been enacted before the camera. See the wild animals stalking a baby girl in the heart of the jungles. See the ferocious beasts wreak havoc in the covered wagon and carry away a live calf. Two reels of similar sensational incidents. Clever action and wonderful story. Two reels of total of 1800 feet.

DON'T FAIL TO BOOK THIS SENSATION OF THE FILM WORLD

Special Release for November 11th

SELIG'S INVINCIBLE "FIVE-A-WEEK"

Nov. 18th

A MAN AMONG MEN

The true story of a wealthy automobile manufacturer who suddenly turned philanthropic. A story such as is witnessed in everyday life. Miss Adrienne Kroell and Mr. Carl Winterhoff play the principal roles. About 1,000 feet.

Nov. 19th

The Saint and the Siwash

A thrilling and soulful story of life in the great Northwest. Showing that sometimes even white women can take lessons from their Indian sisters. Full of action and atmosphere. About 1,000 feet.

Nov. 20th

ATALA

Adapted from the French Classic of Chateaubriand

This is singularly unique in the manner of its adaptation. The great French masterpiece has been here visualized with especial attention to the illustrations of Gustav Dore. About 1,000 feet.

Nov. 21st

The Fire-Fighter's Love

This story of troubled love and daring devotion is exceptional in the usual run of fire dramas. Many are the thrilling scenes of rescue and sacrifice that occur in this remarkable sensation. See the burning building. About 1,000 feet. The week's feature.

Nov. 22nd

MIKE'S BRAINSTORM

One of those excellent Selig comedies in which wild animals are used to create hilarious mirth and round after round of applause. Be sure and book this film. "Big" Otto, Thomas Santschi, and "Toddles" the elephant, play the principal parts. About 1,000 feet.

"KINGS OF THE FOREST" PUBLICITY MATTER

Send in your name to-day for special free "Kings of the Forest" envelope. Most elaborate assortment of publicity aids and lithographs ever offered now ready. Wire, write, phone or call on your exchange or us.

SELIG POLYSCOPE CO.
Chicago, Ill., U. S. A.

TRADE S MARK

20 EAST RANDOLPH ST.
BRANCH OFFICES IN ALL IMPORTANT WORLD CENTERS

LUBIN FILMS

Released Tuesday, Nov. 12, 1912. Length 1029 ft.

AT THE RAINBOW'S END

John Lee, son of a country grocer, is married to a nagging slattern. Elane is also married, and to a man she loathes. In early years they had spent a day of Arcadian love which can never be forgotten. Again they meet. Elane being a widow and John unhappy, they resolve to unite and flee to a distant land. They are, however, awakened to the obligations of circumstances and realize that they are chasing a Rainbow.

Released Thursday Nov. 14, 1912. Length 1040 ft.

The Country School Teacher

Molly Mason, a beautiful, but wild, self-willed girl, has conquered all restraint until she meets Neil Freeman, the new teacher of the school. He is a man of large frame and strength and can subdue the boys by physical force. With Molly he uses gentle firmness, but the girl laughs at him. One day in anger her brother strikes the teacher. Then fright and pity develops her womanhood and she falls in love with her master.

Released Friday, Nov. 15, 1912

Length 687 feet

SUITORS AND SUIT CASES

Sam and May love each other, but Dad wants May to marry Jones and he arranges an outing, at which he hopes to bring Jones and his angel child together. Reggie, a mutual friend in the party, however, in the bustle at the depot exchanges suit cases with May. He then dresses up in May's clothes and creates a lot of fun, which eventually brings the true lovers together.

Length 365 feet

THE SLATE INDUSTRY

An interesting industrial picture showing the evolution of the school slate. First, the quarrying, splitting and cutting; later in the factory, where the slates are polished, trimmed, framed, bound and laced. The scenes are taken at one of the largest factories in America.

Released Saturday, Nov. 16, 1912. Length 1054 ft.

CHIEF WHITE EAGLE

White Eagle by the death of his father is appointed Chief of the tribe. He has been at school in the East and on his arrival at the reservation, a white woman flirts with him and induces him to love her. He proposes marriage and the woman turns on him so viciously that he strangles her. The Commander of the Fort orders White Eagle to be shot, which he is; and the tribe kneel around the dead body of their Chief and pray to Manitou, the Great Spirit.

Released Monday, Nov. 18, 1912. Length 1054 ft.

THE GOOD FOR NOTHING

Dick Evans, a farmer's son, who has discovered that he is a failure in the big city, goes back home and buys out the local newspaper, "The Citizen." He had been looked upon as a "good for nothing" and the postmaster refuses to let him have his daughter. Dick, as an editor, is a cyclone, his paper suggests a new postmaster and the editor runs for Mayor against his own father. Finally he is admitted to be "good for everything" and the greatest power in the town.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS, 20th and Indiana Avenues, Philadelphia, Pa.

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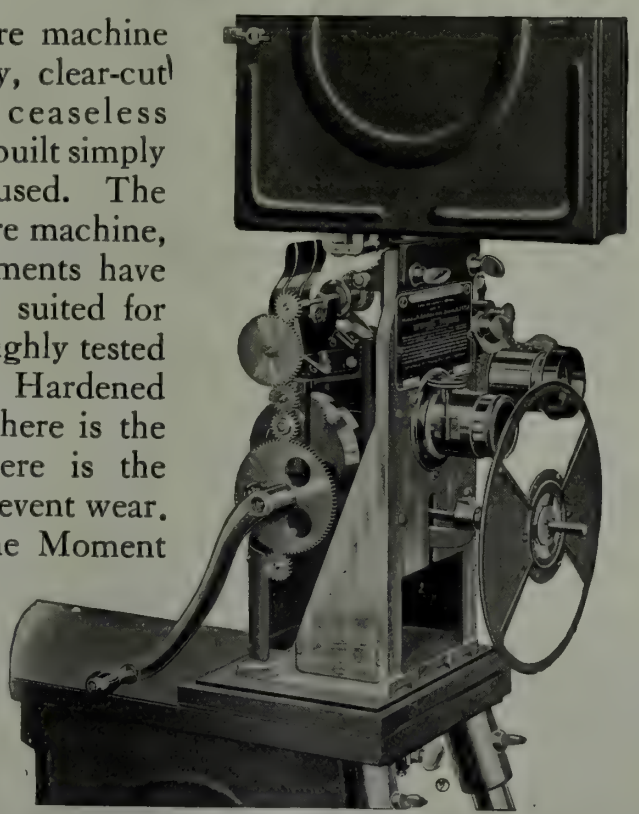
The final test of a motion picture machine lies in its ability to project steady, clear-cut pictures while it is subjected to ceaseless grinding. To do that it must be built simply and only the best materials can be used. The Edison, the pioneer moving picture machine, is built to last. Countless experiments have shown just what materials are best suited for each part and each part is thoroughly tested before it is placed in the machine. Hardened steel is used in the Edison where there is the greatest strain. Everywhere there is the greatest possible care taken to prevent wear. Buy an Edison and let that "One Moment Please" sign gather dust on your shelf.

The exceptionally high grade lens used on the Edison gives the clear, sharp picture that your audience has a right to demand. The well-balanced mechanism gives freedom from flickers.

Get an Edison, save repair bills and hold your patrons.



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Write today for full particulars and a copy of the Edison Kinetogram.

Thomas A Edison INCORPORATED

[239 Lakeside Ave., Orange, N. J.

CURRENT EDISON FILMS

Nov. 12—"Salt Lake City, Utah, and Its Surroundings." 500 feet. Scenic.
" 12—"Linked Together," by Abigail Marshall. 500 feet. Comedy.
" 13—"A Thrilling Rescue, by Uncle Mun," by Fred E. Nankivel, the originator of "Uncle Mun." 1,000 feet. Comedy.
" 15—"The Old Reporter," by E. J. Montague. 1,000 feet. Dramatic.
" 16—"Hope," A Red Cross Seal Story by James Oppenheim, produced in co-operation with the National Association for the Study and Prevention of Tuberculosis. 1,020 feet. Dramatic.
" 18—"Tim," by James Oppenheim. 960 feet. Dramatic.
" 19—"A Noble Profession," produced in co-operation with the Metropolitan and City Hospitals of Blackwell's Island, New York. 1,000 feet. Educational.
" 20—"High Explosives as Used in the U. S. Army." 325 feet. Descriptive.
" 20—"Salley Ann's Strategy," by Louise Alvord. 675 feet. Comedy.
" 22—"A Letter To the Princess," being the fifth story of "What Happened to Mary," produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.
" 23—"A Chase Across the Continent." 1,000 feet. Dramatic.
" 25—"The Third Thanksgiving," by James Oppenheim. 1,000 feet. Dramatic.
" 26—"Some Rare Specimens and a Few Old Friends, New York Zoological Park." 1,000 feet. Descriptive.
" 27—"The Totville Eye," by Bannister Merwin. 1,000 feet. Comedy.
" 29—"The Island of Ceylon, India." 1,000 feet. Scenic.
" 30—"On Donovan's Division," by W. Hanson Durham. 1,000 feet. Dramatic.

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THAT THEY WANT FIRST-CLASS PRODUCTIONS

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FILMS
HAVE BEEN ELECTED

the best in the world because

EVERY FILM TELLS A STRONG STORY, IS CAPITALLY ACTED BY STAR PLAYERS AND THE PHOTOGRAPHY IS PERFECT.

SATISFY YOUR PATRONS

BOOK
C. G. P. C.
FILMS

VITAGRAPH
LIFE PORTRAYALS

"CAPTAIN BARNACLE, REFORMER" *Mon., November 11th*

He shows a hard-hearted father, the error of his ways in denouncing his boy. He brings about a happy family unity and reform.

"THE PROFESSOR AND THE LADY"
"AQUATIC ELEPHANTS" } *Two on one— Tues., November 12th*

Watch the professor and you will learn how he won the heart of an obdurate spinster. The elephants shoot the chutes in the water and dive to beat Annette Kellerman.

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"BILLY'S PIPE DREAM" *Thursday, November 14th*

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"UNA OF THE SIERRAS" *Friday, November 15th*

She is brought up among the mining camps of the mountains. She shows the wise ones a thing or two when she gets to the city.

"THE MODEL FOR ST. JOHN" *Saturday, November 16th*

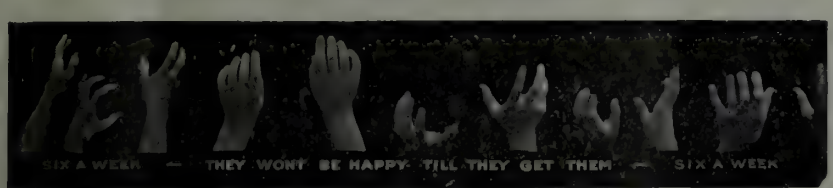
Time worketh a great change. The boy of today is the man of tomorrow. There are two great pictures in this one.

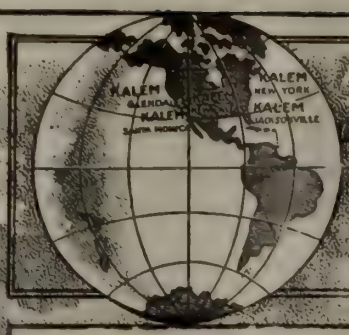
NEXT WEEK, SIX A WEEK

"THE UNEXPECTED HONEYMOON."—High-Flyer. MONDAY, NOVEMBER 18th.
"ROMANCE OF A RICKSHAW."—In India. TUESDAY, NOVEMBER 19th.
"TIMID MAY." "DARKTOWN DUEL." } Two Comedies. WEDNESDAY, NOVEMBER 20th.
"SIX O'CLOCK."—On Time. THURSDAY, NOVEMBER 21st.
"HOW BULLINGTON RAN THE HOUSE".—Very Smart. FRIDAY, NOVEMBER 22nd.
"WILD PAT."—Irish Drama. SATURDAY, NOVEMBER 23rd.

"BILLY'S BURGLAR" In Two Reels, Special Feature

Released Through the General Film Company, Friday, November 22nd





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KALEM

MOVING PICTURE WORLD

J. P. Chalmers, Founder.

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Facts and Comments

THE MOVING PICTURE WORLD is much gratified to think that its stand on the cigarette coupon offer has met with such hearty response from individual and organized exhibitors. The Columbus Local No. 4 has passed a resolution endorsing our attitude toward the coupon offer, and goes on record as opposed to all premiums and prizes. The Cleveland Local No. 1 praises THE WORLD editorial on the subject of the coupon offer and declares its emphatic protest against the idea of using the motion picture theaters for the distribution of cigarettes. We received a number of letters from exhibitors taking a decided stand against the premium proposition long before our editorial went to press, showing that the moving picture men are alert and thoroughly alive to their own interests. There is every reason to believe that the scheme of the tobacco company to stimulate the sale of cigarettes with the aid of the motion picture will not succeed.

* * *

THE MOVING PICTURE WORLD receives so many words of praise and compliment for the stars, the lesser as well as the greater, of the silent stage, that we could fill column after column with words of appreciation. While this is of course impossible, we cannot help conveying this message of enjoyment and admiration from patrons to the thespians of the silent stage in general. Their tasks are often hard and arduous, and the reward for the exercise of their gifts must sometimes seem meagre. There must be a deep sort of satisfaction in knowing that your audience is the world and that the applause travels with the sun and is ever present. The very fact that thousands of motion picture patrons think it worth their while to sit down and write earnest and often long letters of appreciation to this paper is proof enough of the valuable work done by the actors and actresses who show their art before the camera. There is a bond of friendship between patrons of the electric theater and certain actors and companies that is just as strong and never quite as foolish as the "hero-worship" that follows the stars of the speaking stage.

* * *

THE law of the State of Massachusetts allows the exhibition of motion pictures on Sunday under numerous conditions and restrictions. No picture can be shown on Sunday unless it receives the special approbation of the State authorities. In addition to this there must be a formal licensing by the local officials. Similar laws prevail in other parts of New England. On the whole such an arrangement, while far from being just, is better than an absolute prohibition on Sundays. It gives the exhibitors a chance to assert their influence and to sway public sentiment. As the final consent for a Sunday exhibition depends on the local authorities, it is not likely that mayors will antagonize a healthy and general demand for Sunday exhibitions in their cities by withholding their approval. Wherever the exhibitors exert themselves in promoting a favorable public opinion the Sunday exhibition is a moral certainty. We are pleased to note that exhibitors are doing this with energy and good sense, using the weapons and arguments provided for them in many relevant articles printed in THE MOVING PICTURE WORLD.

We mention a recent instance of an anti-Sunday crusade in the city of Fitchburg, Mass., because the case is typical and may afford a lesson to exhibitors in other parts of the country when they are confronted with a similar situation. In Fitchburg the mayor, though personally in favor of Sunday exhibitions, has announced his intention of refusing further Sunday permits because of a protest of the ministers of the city. It is to be noted that no chance was given to the friends of the decent Sunday exhibition to be heard before the mayor, and we are glad to say that now one of the leading exhibitors has taken up the fight and seems in a fair way of gaining at least a rehearing of the subject before the mayor. It remains now to stir up friends of the motion picture who are not financially interested in the Sunday exhibition There is not a community in the land without its true and disinterested friends of the picture. Let the exhibitors approach them and make them active in the cause of a clean and proper Sunday exhibition of moving pictures. We know that in many towns and cities the best men and women in all walks of life are the earnest friends of the motion picture, and need very little urging to voice their convictions in places where it will do the most good. We have looked through the reports of the Fitchburg papers in search of the reasons given by the ministers to sustain their objections against the Sunday exhibition. We have been unable to find anything more definite than the opinion of the ministers, "that the pictures were not for the best interests of the community." We have a right to ask these clergymen for a "bill of particulars." Unless they specify their objections it is impossible to reply to them. We live in too enlightened an age to regard the arbitrary and dogmatic utterance of ministers as final and conclusive in any large question which affects the moral welfare of a very large portion of the community.

* * *

ONE of the most pleasing signs in the conditions of the industry today is the continued and deeper interest of the general public in the making and exhibiting of motion pictures. What was formerly but a passing curiosity has today developed into an intelligent and permanent interest. The change has been slow and gradual but sure and universal. There is every reason to believe that this sympathetic interest will be of immense benefit to the industry. There is no form of amusement today, which has on the whole a higher morale than the motion picture and a keen and general interest in motion pictures will build up the most desirable and enduring kind of popularity. It will also act as a safeguard against a deterioration in quality.

* * *

A FRIEND and reader sends us a clipping from a newspaper, in which a steady patron of the electric theater speaks interestingly of what he calls the "moving picture face." Watching the audience at a motion picture entertainment is a great study in psychology. Our friend says that he recently saw "a clown picture," and looking at his neighbor observed "how his face was moving in response to every contortion in the face of the actor." In a tragic play he noticed some "much-affected young woman swaying hither and yon, obeying every movement of the sorrowing heroine."

Critic, Producer and Exhibitor

By W. Stephen Bush

IN telling the plain truth about the merits and demerits of film productions the moving picture journals fulfill a most important duty and render a great service to the entire industry. The exhibitor has a right to look to the critic for advice and information concerning the releases of the present and the future. Unlike his European brother, the American exhibitor has, generally speaking, no opportunity to get advance views of the reels which he is expected to rent. It is quite true that he receives from the manufacturer of films much literary matter dealing with the reels which are offered to him either for purchase or rental. It is natural and reasonable for the manufacturer to have an exalted opinion of his own work. Without confidence in himself he probably would never produce anything worth while. It is easy to see, however, that the manufacturer cannot be expected to be a fair and impartial judge of his own pictures. No man can sit in judgment on his own case. It is safe to presume that he is more or less prejudiced in favor of himself. He is an interested party anxious to dispose of his output at a profit. To neutralize the exaggerated optimism of the producer it is well for the prudent exhibitor to keep on hand a large supply of grains of salt. These valuable grains of salt are the products of the Laboratory of Honest Criticism, and are furnished freely by The Moving Picture World.

It is not claimed that the critic is infallible; on the contrary, it is most emphatically admitted that he is not. Nothing more can be asked of the critic than that he be honest and competent. Possessing these two qualifications he cannot help being useful to the manufacturer no less than to the exhibitor. The reviewer is much closer to the public than the manufacturer. He is in constant touch with the best friends of the motion picture and knows pretty well what the enemies of the picture are thinking and doing. He hears the comments and opinions of others, and this prevents him from becoming narrow, one-sided or dogmatic. He has special facilities for gauging the public taste and divining changes in public sentiment. He has no axe to grind and no special interests to serve. He can take a broad view of things, and need not squint in any particular direction. In other words, he writes chiefly for the benefit of the exhibitor. He tries to see the pictures as the best and most intelligent portion of the public will probably view them. He must have a high standard. He is not without sympathetic knowledge of the difficulties which beset the manufacturer, and he is always willing to make a judicious allowance therefor. Whenever he looks at a picture he realizes that it has taken time and money and labor and patience to produce it. His chief function, therefore, is not the destroying but the correcting and improving of things. It is easy to pour forth the vials of sarcasm on the inexperienced or ill-advised producer, or to indulge the vein of satire at his expense. There is, however, no promise of construction in such work. The honest and enlightened critic will turn the destructive edge of his pen only against such men as would wilfully and deliberately degrade and debase the picture and cater to the baser and lower instincts of human nature.

The producer who aims at clean pictures and strives after perfection in art and who sets store by the educational value of the picture; the manufacturer who engages in big productions and loves to handle big subjects, will claim no exemption from criticism, but will rather invite and welcome it. Criticism is really nothing more than co-operation in disguise.

There is little doubt that the exhibitor appreciates and profits by the candid and impartial reviews of the critic. If the absolute right of selection is denied to him he still has the power to avoid what is weak or inferior or objectionable. If a new production of superior merit makes its appearance on the market the exhibitor likes to have the praise of the manufacturer corroborated by praise from disinterested and thoroughly reliable sources. True criticism is to the exhibitor what the lights on the sea are to the navigator.

Criticism in the higher sense of the word does not mean merely the reviewing of certain pictures. To attain its highest usefulness criticism must point out ethical errors and shortcomings and warn against mistakes that affect not only a particular film but apply to certain kinds and classes of pictures. To make my meaning clearer, I will mention two instances in point: The making of sectarian pictures was a grave injury to exhibitors. At one time there seemed to be a veritable deluge of these pictures, rousing public indignation and resentment and doing good to nobody. The Moving Picture World, in the interest of the industry, and especially for the benefit of the exhibitor, declared war against productions of this type, and we are glad to say that there has been an end of them. There is another error into which, in recent times, even some of the clever and reputable manufacturers have fallen. I am speaking of the attempts of the producers of one nationality to portray either the social life or the history of another nationality. Purely and distinctively English or American subjects should not as a rule be taken up and filmed by French or Italian producers, and vice versa. There are but few exceptions to this rule. I imagine that no European manufacturers could, for instance, do justice to a Life of Washington, and but very few American producers have the facilities and equipments for the making of a great historic picture taken from the annals of Europe. I am always reminded of a famous French translation whenever I dwell on this subject. When the "weird sisters" stop Macbeth with most prophetic greeting "on the blasted heath" they address him with this solemn greeting: "Hail, Macbeth." A Frenchman calmly translated it with, "Bon jour, Monsieur Macbeth," which in plain American means about the same as "How are you, Mac?"

AN old and observant motion picture man who recently returned with his company from the European continent had gathered some interesting facts about the methods of censorship which are in vogue there. The police in France, Germany, Italy, Austria and Russia are lenient to the point of laxity in all matters relating to morals. Plainly unclean and vulgar pictures are freely permitted, "pictures," as our informant says, "which no self-respecting American manufacturer would want to put on the market even if there were no Board of Censorship." On the other hand, any pictures that in the judgment of the government seem to weaken the respect of the public "for duly constituted authority" are tabooed. Excepting France, the policeman is a sacrosanct person in Continental Europe, and our free and easy way of joking at the expense of constables and sheriffs is not well received by autocratic governments.

Home Pictures

Two Delightful Ones Released by Edison.

Reviewed by Louis Reeves Harrison.

STRAIGHTFORWARD enjoyment and a deep sense of relief is to be found in "The Third Thanksgiving" and "A Christmas Accident" of the immediate Edison program, especially after such a gloomy time as we have been having with ghastly murders and other dark deeds of the blood-soaked description. Some of the exchange men seem to be under the impression that the entire production of moving pictures should be consecrated to crime, but the daily papers put most of us in as close contact as we care to be with assassins, and we prefer to let the majesty of the law deal with them rather than our little places of entertainment.

I welcome with outstretched hand any idealism in moving pictures when it is woven into the very fabric of our daily lives. Any inspiring photoplay that warms the natural tenderness within us, that makes intelligible the necessity of our living close to the best that is within us and around us—for growth in this new art is conditioned on its fidelity to our advancing ideals—must rise to our social relations and the progressive spirit of our enterprises to take the high place it deserves.

Scene from "The Third Thanksgiving" (Edison).

"The Third Thanksgiving" and "A Christmas Accident," are both plays that will reach out to all classes without exception of age or circumstance, and both drive straight at the narrow-mindedness of a type still in our midst, the selfish old man who has accumulated a little pile of his own. We all know the old fellow who folds his scanty cloak of superiority about him—"I've got mine"—and hands out advice or philosophic precepts because they are cheap.

In the first-named play he is a New England farmer, who is about to sit down with his wife to a Thanksgiving dinner when the only son arrives with his fiancée, a young actress. The young people receive a cold greeting on account of the old man's prejudices and take their leave instead of sitting down to the table. They return to the city, marry and live the simple life—a Harlem flat. They actually thrive on bread, cheese and kisses, even after a baby comes, but they are unable to effect a reconciliation with the old couple and the second Thanksgiving is shown in a pretty double exposure, the old ones at home, the young ones in a city restaurant.

Before the third celebration of divine goodness, the most distinctive of New England holidays, the young man is taken ill, loses his situation and is threatened with extreme poverty. His loyal little wife seeks employment at a moving picture company, and her professional experience, together with the fact that she has a dancing friend at the work, gives her opportunity. She takes up her burden with courage, supports her sick husband and baby, and keeps her small household in order besides.

The old farmer is taken one night to a picture show and there sees on the screen an Edison release exhibiting the young man's wife in abbreviated costume. It is now high time for him to assert his moral superiority. He accordingly takes his wife to town, and they visit the poor home of their boy. The old man opens up in denunciation of the ungodly wife, but is not permitted to go very far by the young husband. He strikes back with more soul than strength, reveals that the little creature has pulled him through the hardest and most perilous period of his mature life and leads his parents to the kitchen where she is bearing her heavy burdens with cheerful courage.

Knowledge of the wrong he has done to the young wife cuts the old man to the quick, and the sudden revulsion of feeling he shows is the affecting moment of the play. The art that reflects temperament, intellect, emotions and character in this simple way is not to die if its evolution proceeds along such natural and simple lines. A reconciliation is effected after a lot of beautiful and sincere work on the part of the characters, and the "Third Thanksgiving, as may well be expected, is the happiest one in the lives of all."

A Christmas Accident.

The old man in "A Christmas Accident" is another of the same kind, though he lives in the city. He and his wife live alone in security so far as money is concerned, but he is annoyed by the enforced contact with a young neighbor who has a wife and four small children. The crabbed old money-maker has reached the height he wished to attain, but he has grown sour in his isolation—he has climbed above the companionship of his fellowbeings, above the natural and sympathetic interest all normal men feel in bright children. They bother him at the front door and distress him in the back yard, where they play with his dog. When some one poisons

Scene from "A Christmas Accident" (Edison).

his pet he accuses the children of doing it to spite him, and his rage grows to sullen hatred.

He has what the young man lacks, but the young man has what makes the world go round more than money ever did, the love of a true woman and the affection of devoted children. The sun shines merrily for those who love, while the self-enforced isolation and exclusiveness of the old man who has detached himself from God's own creatures brings him only a deeper sense of loneliness. When time comes to celebrate the festival of the birth of Christ, the old man orders a turkey of the butcher, but the young one gives his small savings entirely over to brightening the lives of his children.

The turkey is carried home by the old man in a snow storm, and, while blinded by the wind and snow, he walks into the wrong house, though it might be the right house for turkey appetites. He finds that the children of his neighbor have caught their papa and mama with the goods, caught them dressing the Christmas tree. They have made the best of the situation by telling a story about Santa Claus, when the old, white-haired money grub comes in with his turkey. He is mistaken for Santa Claus and compelled to deliver what was intended for his own consumption. In recompense, when his real identity is made clear, one of the little girls gives him her teddy bear to replace the pet dog he lost.

The old man's mental readjustment is gradual—it is difficult for him to give up anything—but his forlorn wife comes in and is so warmed by the charming scene that she helps break down his egotism, and general happiness results.

HECTOR DION LEAVES RELIANCE.

Hector Dion, for some time leading man of the Reliance company of players, has resigned and is now at liberty to engage with any reliable company. He has had a long and successful career as a motion picture player dating back to the early days of the Vitagraph Company for which concern he was the first leading man.

"From the Submerged" (Essanay)

Reviewed by James S. McQuade.

PRODUCER THEODORE K. WHARTON and one of Essanay's Eastern companies have given us a well staged and well enacted photodrama in "From the Submerged," which will be released November 12th. The story has a strong heart appeal, not from the sentimental angle only, but from the sympathetic as well. It brings us in touch with people in the "bread line," and with pampered society folks who have never known the pinch of want. It shows us that poverty begets sympathy and that wealth has the tendency to breed selfishness and apathy, when those who possess it fail to keep in touch with their less fortunate fellow creatures.

F. H. Calvert appears as the man who was "down in his luck," and who afterwards falls heir to an ample fortune. He shows his versatility by being equally at home in the part of the hungry, forlorn wanderer as in the role of the favored society man. Misses Ruth Stonehouse and Dolores Cassinelli give strong portraitures of the poor girl and the rich girl, respectively.

There are several fine scenes in this photoplay, notably those showing the "bread line," the fashionable reception party and the slums of Chinatown. The settings are artistic and the photography excellent.

John Wingfield, the only son of a rich father, is disowned because of his extravagance and dissolute life. He goes out West and attempts to begin life anew. He finds, however, that he has no knowledge that will enable him to earn a livelihood, and is obliged to work as an unskilled laborer, when chance offers him even that.

Things have gone hard with him, as the opening scene shows us, for he is seen rising from a bench in a park, where he has spent the night. Thoroughly discouraged and hopeless, he walks with difficulty to a bridge nearby, and is climbing the framework to plunge into the river, when a poorly clad girl seizes him and prevails on him to forego the suicidal act. She shows him that life is for her also a hard struggle, and he reads in her face the lines showing the mastery of self and determination to do her full duty against all odds.

A sense of shame seizes him, and he clasps her hand in farewell as he thanks her for her intervention.

Spent with hunger, Wingfield smothers his pride and makes his way to the bread line in the city, where others are waiting to be served. He sinks on a bench, being too weak to stand, and a man in the crowd rushes to his side and gives him the cup of coffee and the bread which had just been received. While eating, Wingfield picks up a newspaper and reads the following advertisement: "John Wingfield is requested to return home at once as his father is dying. All will be forgiven."

The following scene shows the home-coming and the reconciliation at his father's bedside. He had arrived just in time, for his father died a few minutes afterwards. And now we see Wingfield installed in a magnificent mansion, with a great fortune at his disposal and flattered by the men and women of his set. An ambitious mother sees in Wingfield a most acceptable husband for her daughter, and the latter takes pains to make herself attractive to him. Wingfield is impressed by the beauty and cleverness of the rich girl and evidently believes that she will prove a fitting mate. But fate destines otherwise.

One evening a slumming party is formed from Wingfield's fashionable set, and his prospective wife is one of the party. The miseries of Chinatown and other places are viewed during the trip. As the party passes a "bread line" in a squalid neighborhood, John draws the attention of his fiancee to the hungry throng. She laughs indifferently at the spectacle and thinks it very funny. John is shocked at her heartlessness. He goes among the men and gives to each a sum of money, while the others of his party pass on. The incident, he feels, has created an insurmountable barrier between the rich girl and himself, and he rejoices that her true self had been revealed to him in time.

Seated in his home, his mind goes back to the poor girl, who had saved him from himself. The fearful scene comes back to him vividly. As he resolves to find her, he tears the photograph of his fiancee in pieces.

Next day the search was begun. Arriving in the Western

The Breadline Scene in the Essanay Subject, "From the Submerged."

city he visited the park where he had met the girl who had been his savior. For days following, he frequented the walks and drives, scanning eagerly the many faces, with the hope of finding her, but was obliged to return to his hotel each day disappointed. One evening, when he was about to give up the search, fate brought the poor girl back to him. He was seated near the river, into which he was about to plunge to his death when her hand had withheld him. His attention was drawn to a forlorn woman, who walked determinedly towards the water. He could feel that she meant self destruction and he rushed to prevent her. Then he found himself face to face with the object of his search.

Before revealing the change in his fortunes, he asked her to be his wife. Joyfully they sought a pastor to perform the ceremony. Not until she arrived at his palatial home did the poor girl learn that her husband was a millionaire.

"Billy's Burglar."

Two-Reel Vitagraph Comedy of Boyhood.

Reviewed by Louis Reeves Harrison.

THIS is a bright and attractive glimpse of what goes on in the mind of a boy, together with a pictured account of his thrilling adventure with a noted burglar. He is a well-fed and interesting kid—not one of the fretful kind—and his bland self-confidence in a trying situation is a delightful piece of characterization. His natural love of the story, the same that takes him to the moving picture shows, is one that is bound to be utilized in due time to lead him into the heart of history and literature in general, but it impels him in this case to read sensational detective stories of the Nick Carter type.

The fascinating mystery of these tales so absorbs the time and attention of Billy that he reads them while he is brushing his hair or washing his face, always with results negligent that do not contribute to his personal appearance, and he tells them over again to the older members of the family in a way that gets on the nerves of his father and mother, but the natural tendencies of his mind, together with those instincts of the chase that are revealed to be in the blood of every fighting little human male, carry him through an experience requiring pluck and intelligence to solve and cause those who ridiculed him to sit up and think it over.

The author of this comedy is Miss Mignon Ziegfeld; the direction of the production is credited to Mr. Van Dyke Brooke.

Casey, the convivial policeman, brings notice to Mr. Mack that several robberies have been committed in his neighborhood by a clever second-story man known as "One-Eyed Jim," whose specialty is that of disguising himself as a bicycle cop. When this notice is returned to Casey in the kitchen, he is so engrossed in cajoling Molly that he drops the notice on the floor. There it is subsequently found by Billy. The boy is at once fired with an ambition to capture the noted crook, and confides this to Molly. Her mind becomes so upset by the terrors Billy depicts that she packs up her things and escapes from the house in a hurry.

When Casey revisits the house to wet his whistle with some of Mr. Mack's whiskey he finds Mrs. Mack at work and mistakes her for a good-looking new cook. Mrs. Mack mistakes him for the burglar who enters houses disguised as a policeman, and a scene of terror for her and of unrestricted drinking for Casey follows. In order to save herself from the supposed burglar, Mrs. Mack encourages him to drink himself into a state of insensibility. Then from merciful impulse that seems somewhat strained she ties up his head in a towel.

The real burglar, meanwhile, gets busy. He climbs the porch with agility and skill so significant that one might think he had been in that particular line of business before becoming a villain in moving pictures. He is seen looting one room after another, while the policeman is getting a solid package in the kitchen and trying to kiss Mrs. Mack. Her screams draw the attention of the pseudo policeman, and he goes to the kitchen to protect her from the real one.

One-Eyed Jim takes charge of the drunken intruder and goes through his clothes for what is supposed to be stolen property, appropriating the drunken cop's money, watch and revolver. While this is going on—it is an amusing piece of comedy—Billy and his dad return home and find the upper house in disorder. Further search for Mrs. Mack reveals that the noted burglar has been at his old tricks. When they enter the kitchen they find the burglar in charge of the situation and the real policeman befogged with liquor. It is time for One-Eyed Jim to make his getaway, but bright little Billy recognizes Casey as a local officer, and a casual inspection of the disguised burglar reveals to the embryonic detective that the supposed bicycle cop has only one good eye.

Billy sneaks up stairs to get at the telephone, but is compelled to hide behind a curtain when One-Eyed Jim follows closely. The burglar has come up for his loot, but his suspicions are aroused by Billy's movements, and he drags the boy from his place of concealment. He gags and binds the kid in the same thorough manner that he climbed the porch and manages to escape out of the window. He is making for the automobile he uses in such depredations when he notes two officers on the ground discussing Casey's singular absence from his accustomed beat. This holds the thief in his hiding place for a while.

Billy now does the best business in the comedy. He has not read the detective stories for nothing. He manages to remove a sabre from its place as a wall ornament and places it between his legs in such a manner that he cuts the cords that bind his wrists and the rest is easy. He takes a pistol from the sideboard drawer and goes in pursuit of Gloomy Jim of the Injured Optic.

He is just in time to catch the auto while the burglar is cranking it up. The plucky kid hides under the hood and crawls over the latter while the machine is in motion and compels the burglar to turn in his auto tracks and forces him to stop when they come upon a policeman who is actually attending to his duty. The cop jumps in, and the noted burglar personally conducts himself back to his undoing.

The plight of Mr. and Mrs. Mack when they find that their supposed captive is an officer of the law is relieved by the disclosure that their bright boy has caught the real criminal with the goods, and Billy becomes the hero of the day.

As a comedy of boyhood the play is clean and wholesome. We can stand more of the same kind if they give us an insight into impulses moving the American of tomorrow, the active, intelligent and interesting boy of to-day.

Scenes from a Vitagraph Two-Part Comedy, "Billy's Burglar."

"Convicted by Hypnotism"

Union Features.

By G. F. Blaisdell.

IT is always a pleasure to see on the screen the work of Miss Lucille Guyon. In the latest feature production of the Paris Eclair studio this superb—one is tempted to say peerless—actress of the photoplay has unusual opportunity to display her marvelous versatility. In the portrayal of the hypnotized subject of the unscrupulous physician husband her absolute control of facial muscles transforms the expressive countenance to a condition of immobility. Throughout the two reels there is a constant shifting from the state of hypnotic irresponsibility to that of normal vivacious womanhood. The transition of the features from extreme fluidity to the blank stare denoting the plasticity of the subject to the will of her mental master will hold the deep interest of the beholder.

Miss Guyon is given the best of support. The role of the husband is taken by M. Krause, who does well in an extremely difficult part. Other notable characterizations are those of the father of the heroine and of the physician, Dr. Harrison, the mutual friend of all. The settings indicate much forethought and display good taste. The photography

Scene from "Convicted by Hypnotism" (Union Features).

is in keeping with the other chief factors of the production. One of the outdoor scenes that will attract attention is that of the garden party which Dr. Harrison has arranged in order that the criminal husband may be undone before many witnesses. As the guests arrive they see in the foreground what appear to be a number of Japanese sunshades. Suddenly the parasols rise from the ground, revealing a maiden under each. The girls form a circle into the center of which steps an Oriental dancer, who entertains the party.

Dr. Harrison introduces Dr. Lanning to Blanche Raymond. The acquaintance ripens into love. Dr. Lanning goes to Mr. Raymond and asks for the hand of his daughter. In a charming scene Mr. Raymond sends for Blanche and the parental sanction is given. Shortly after the wedding, Mrs. Lanning, while entertaining at a lawn party several of her women friends, suffers a nervous attack. Her husband, in treating her, discovers that he has hypnotic influence over his wife. He makes use of this power very shortly in order to steal away to his club. In subsequent visits he gambles heavily and is ruined financially. Impelled at first to end all by means of a pistol, he changes his mind and decides to make use of his strange control over his wife. After hypnotizing her he orders her to proceed to the home of her father, get the key of the safe from under the paternal pillow, and bring to him at home all of the contents of the receptacle. Mrs. Lanning implicitly follows instructions. As she closes the safe door her father, aroused by the noise, takes a pistol and starts to investigate. He is horrified to discover his own daughter robbing him. As he expostulates with her she shows no sign of recognition. The father takes hold of the young woman to detain her, but she, with the strength of a hypnotized person, throws him to the floor and fractures his skull. Mrs. Lanning returns to her husband and delivers the valuable papers and notes she has taken from the safe.

In the morning Mrs. Lanning is informed of her father's death. Dr. Lanning, under pretense of attending a doctors' conference, steals away to Italy. Mrs. Lanning receives a letter from her husband. Joyously she opens it. As she reads it her face undergoes a change. The set, stern expression indicates the condition of self-hypnosis. Dr. Harrison is called in. He suspects that all is not as it should be. He questions his patient, and his fears are confirmed. He successfully brings Mrs. Lanning back to a normal state.

Dr. Harrison is convinced that the unworthy husband intends to leave his wife permanently. He brings matters to a climax by inviting Dr. and Mrs. Lanning to a party to be held on his lawn. Before the assembled guests, and with a detective in the background, Dr. Harrison puts Mrs. Lanning into a trance and questions her as to her actions on the fatal night. She freely tells him what took place. Dr. Harrison denounces the real murderer and brings the wife out of her trance. Seeing her husband in trouble she rushes to his side. Then she is told the story she has told the party. Dr. Lanning is overcome. His wife collapses. She is inconsolable. The detective takes the husband away. It is a strong story—strongly told.

"A PROTEGE OF UNCLE SAM" (Champion).

The Champion two-reel picture, "A Protege of Uncle Sam," is a far more valuable offering than may be at once apparent. Reflection will prove it and it will do a heap of good. The best thing that it shows is the navy's value to the United States simply and solely as a training school for men. It tells an optimistic, wholesome story of the regeneration of a rather wild youth, using the discipline and training that Jack Tar gets as the means. It is convincing, for it is true. The scenes were taken on board one of the big ships and show, somewhat idealized, yet fairly, what a sailor's life is. As showing this, it gives what is not only interesting but valuable information, especially since it suggests a good use for it. The picture will not only help the navy but it will help many boys who want to make something of themselves and can't, and may help many parents who don't know what to do with some unruly son who has much good in him but needs training. For its own good the national government should help this picture along. It tells a good and interesting story besides.

The picture was probably suggested by the visit of the big fleet to New York recently. It gives the history of a lad from childhood to the time when he has distinctly made good. He was adopted from an orphanage by rich people and grows up as their son. The parental discipline of his foster father wasn't quite enough to keep the lad straight. This is natural. A father has usually a key to his child's character in his own nature, but an adopted child is apt to be an unknown quantity until it is too late to guide him easily. We see it so in this boy's case. His foster father is unable to rein him in and he runs a pretty fast pace. There is a girl in the story, the daughter of the banker who is a warm friend of the foster father and who tries to train the lad to be a business man, but fails. The girl knows that there is much good in him and she remains his true friend, even after he has been discharged for drunkeness by his employer and cast adrift by his foster father in the hope that he will wake up and make a man of himself. There isn't much hope of it; he goes from bad to worse and his course downward is steady. It takes us through some very interesting slum scenes. He is now down and out and finds the upper part of the city "healthier" than the Chatham Square purlieus. We had seen a very lively fight in the latter place. The young man is shown leaning on a railing at Riverside Drive watching the armada of fighting ships. The girl, passing in an automobile, recognizes him, gets out and advises him to join the navy. This he does.

The second reel occupies itself mostly with his experience in the navy. It shows us ships and life on shipboard. Of course, this has been done before, but we have never seen it done in just this way and we do not think that any other picture of an American Jack Tar's life has had the human and the educational value that this has. Yet the story has not been spoiled for the sake of information; perhaps the shoe is on the other foot, but it is true enough and satisfying.

The Picture in the Pulpit.

By the Rev. E. Boudinot Stockton, S. T. B.

THE Rev. Herbert A. Jump, who has not only done but also suffered in the cause of educational and religious moving pictures, delivered in the University of California, October 24, last, a most interesting lecture on the subject of the "Motion Picture as a Five Cent University." Mr. Jump is now the pastor of the First Congregational Church at Oakland, California. In the report before us, he claims that the picture theater is the "most democratic thing which we have in American life today except the polls, and that no student of social conditions can afford to be in ignorance either of its extent or its power for molding character." Then follow some interesting statistics and similes as to the size of the business and a discussion of the reasons why people like the pictures and why they are a great boon to the poor man, giving him a chance to have clean fun, just as the printing press gives him a chance to learn. We would like to qubte the whole report but must content ourselves with a couple of extracts that have particular bearing on the religious and moral aspects of the pictures. The first of these is as follows:

> "From pictures, we unconsciously derive notion of life and knowledge of the world which affects our whole point of view. Every time you see a film it makes a difference. A story is written on your brain, and the brain translates that story in some respect upon the soul. The scene of cruelty, vice or brutality makes it easier to believe that the world is cruel, vicious or brutal; whereas, on the other hand, scenes of tenderness or heroism or love have a positive effect in the same proportions."

This is not only good psychology but good theology too and it is an important point for all religious workers who use or advocate using the pictures to bear in mind. As Edison says, "seeing is believing, not because we were doubtful before but because seeing enables us to understand better." Every religious service is essentially a drama whether it be the simple morning and night prayer at the bedside or in time of trial or temptation or the most elaborate ritual service that can be performed; and consequently when we embody the picture in a religious act or service and make it a part of a drama in which the spectator himself is an interested actor we not only teach him more effectively the particular moral lesson conveyed by that film but we also give him a moral tonic that raises the whole tone of his spiritual being, a fact that is one of the strongest arguments we know of for the educational and religious picture. We would like to add, however, to Mr. Jump's proposition, that while in themselves deeds of wickedness make it easier to believe the world is evil and deeds of the good, the true or the beautiful have an equally positive effect in the opposite direction, it is also true that evil deeds presented in their real relation to good have the effect of repelling us from the bad, and urge us forward and upward. As he says further on in his lecture,

> "The evil effects of the motion picture has been grossly exaggerated. When any act of violence has been done by some youngster the first explanation by the police has been to the effect that the motion picture is to blame. As a matter of fact, we are no more justified in eliminating the motion picture because of these occasional unfortunate occurrences than we would be justified in giving up our public library because the story of adventure contained therein has occasionally moved nervous youngsters to unfortunate imitation thereof. The moral standards of the motion-picture films is quite as high as the moral standards of fiction and poetry which are put out by our public library."

We are inclined to go a little further than the lecturer and say that the moral standards of the picture are in not a few respects much cleaner and higher than a great deal of the poetry and fiction we get today, especially in some of the so-called first class magazines and novels. With pictures, with literature, with in fact all the things technically called "the pomps and vanities of this wicked world" the truth of the matter is that they are morally good if they are used in the right way and at the right time and that if they are used in the wrong way and at the wrong time they are morally bad. Christ Himself bids us "make to ourselves friends of the mammon of unrighteousness," that is, use, not abuse these things for human betterment; but Scripture is equally emphatic in telling us not to set our hearts upon them but to "set our affection on things above."

More Converts.

A letter from Mr. George H. Hackathorn of Pendleton, Oregon, tells us that the First Methodist Church of that place has begun experimenting with the picture by showing "a one reel picture of the Life of Christ with an appropriate entertainment in conjunction." As a result, he continues: "The Pastor was highly pleased as well as all those who witnessed the production." So much so, indeed, that other exhibitions have been planned and the officers of the church have determined to make the second occasion a greater success than the first. Mr. Hackathorn also says that the schools have become interested in the educational use of pictures through the judicious exploitation of the Milano "Odyssey" by the theater men and that the Orpheum theater in Pendleton is going to exhibit, at the request of the high school, Cines' "Conspiracy of Cataline." This is very good news indeed and we are especially delighted to learn of the cordial relations between the schools and the exhibitors. Both are certain to reap much benefit from the alliance and we hope soon to hear that equally cordial co-operation exists between the churches and the exhibitors. As the following will show, this co-operation is already working in Vincennes, Indiana.

Comment and Criticism.

The news comes to us in a recent letter from the Rev. Edgar Fay Daugherty, of Vincennes, Indiana, which is very interesting also as showing the results that can be accomplished in the religious field in a short time by intelligent and earnest effort. Last Sunday was known in most of the Protestant churches as "Tuberculosis Sunday" and Mr. Daugherty wrote us about a week before that he intended to us slides in connection with his sermon. We suggested his using either Edison's "Curable Disease" or Selig's "On the Trail of the Germ" as well. Mr. Daugherty says:

> "I am indebted to you in decided measure for the suggestion concerning 'On the Trail of the Germ.' I have just received and tested out the film this Saturday night in a local theater after the show of the night had closed. It is superb for my purpose, and tomorrow night, with fifty slides of the American Institute of Social Service on the 'Battle for Health' I have no doubt my church will present the best study on tuberculosis and fulfil the intent of the Sunday better than anywhere else on the American continent. My slides would have been sufficient but you put me in touch with the film and made me doubly efficient. I note, too, today a synopsis of 'A Curable Disease' advertised in Indianapolis for presentation next week and it is all right is every respect."

A postscript to the letter adds "Monday morn: A most thoroly satisfactory service last night." The above contains several things that it is well worth the while for the worker with the religious film to know. In particular we wish to call attention to the testing of the film in a local theater. The testing is a matter of course with every careful man but the idea of enlisting the help and sympathies of the exhibitor is excellent. We also wish to thank and congratulate the exhibitor. It is much more than courtesy for a tired man at the end of a busy Saturday night's work to give up twenty minutes to half an hour of well earned rest simply to help out another man, it is essentially one of the highest forms of Christian charity and a much bigger thing than most people are apt to realize nowadays. In another part of his letter Mr. Daugherty says:

> "I received from a personal friend, formerly in the picture business here, a page from THE WORLD with your article wherein you quote and criticize me. Your article is admirable in all respects, your criticisms constructive. I want to accord you my heartiest appreciation for the sanity of your treatment of the matters involved. You are on the path to do far reaching service in promoting up-to-date methods in church life and work for a better world."

The article he refers to is our "Picture in the Pulpit" in the issue of October 26, where we commented on his attitude towards what he called "Roman Catholic bias in garb and action" in many of the religious and moral photoplays. We had a personal correspondence with Mr. Daugherty on the subject and in one of his letters he says regarding the argument for our point of view:

> "I am weighing it and will doubtless follow the suggestion in full, for a kindly divergence in dogma and opinion will certainly be more in accord with the best spirit of the times than a militant aggressiveness against tenets and dogmas with which I disagree."

Our article was not intended to be a personal criticism but rather a help to others who might meet with the objection in question that Mr. Daugherty raised and we have quoted him as above not only to show that he did not take the criticism as personal, but also because others may be glad to learn that we are not alone in our opinion and because Mr. Daugherty himself has set us a good example that ought to be noted of the man who learned and had the courage to say so. Such a man is bound to find the truth and succeed.

Will You Not Help?

Some time ago one of our correspondents told us of an exchange man in the middle west who had been of considerable service and help to him in inaugurating the religious use of moving pictures in his parish work. Believing that a great deal of profit would come from learning what the exchange man's side of the question was, we wrote to this man and asked him what his experience in helping clergymen and educators in their particular kinds of work had been. He acknowledged the letter courteously and said he would be glad to tell us at his earliest opportunity to write, and we have just received his reply. We regret very much that it contains nothing of value to any one. It is mainly a laudation of the men who show their common sense by using the pictures and a criticism of all those who disapprove of them. The conditions he attacks have entirely disappeared and the two news items he refers to are stories of the long ago. We are only too glad to chronicle that ignorant and fanatical antagonism to the pictures is very rapidly disappearing (except perhaps in some back country districts where the people still think Grant and Lee are yet sitting under the apple tree at Appomat-

tox) and we are calling attention to this correspondence simply because we wish to ask every exchange man who is willing to aid in promoting the educational use of the picture in a practical way, to let us know what his actual experience has been along these lines. We are no longer confronted by a theory; that day we are thankful to say has passed by. We are now face to face with a condition. There are actual workers in the field and their number is constantly increasing, and these people are trying their best to make the most of what is accessible and obtainable and to invent ways and means and methods by which the educational and religious use of moving pictures may be made of greater value to every one. We wish to hear from all practical workers about the things that have helped them and the difficulties they have met with, because these are the persons we are trying to help.

Signs of the Times.

Whatever may have been the situation a year ago, there are many signs today that cry aloud, "The times have changed." First there is the rapidly growing list of the religious and secular educationalists who are experimenting with and making use of the pictures. Secondly there is the work of the educational department of the General Film Company which is becoming better and more important every day. Again there is the changed attitude of the exchanges and exhibitors who are daily going more and more out of their way to aid and encourage the educationalists; and most significant of all is the fact that last month scarcely a week apart two of the most influential religious conventions of their kind seriously considered the adoption of the moving picture as a recognized instrument of their work. Facts such as these cannot be ignored and the manufacturers have already begun to realize their significance and possibilities. There has been a steady if small increase in the number of photoplays with a strong underlying moral which are suitable for sermonizing and religious teaching. There would be more, we believe, if the photoplaywrights who can plot would turn their attention in this direction. The number of Scriptural and religious subjects released lately or soon to be released is greater than ever, and setting aside such special productions as Kalem's "From the Manger to the Cross" and the forthcoming Thanhouser's "Star of Bethlehem," at least one company is already making a determined and definite effort to provide an elaborate series of religious films that will meet the demand of serious work. Every man who has read his WORLD carefully and intelligently and watched and attended to his business properly ought to have seen and already know all this; but for the benefit of those who may not have read thus between the lines we wish to repeat as emphatically as we can, the night of ignorance and prejudice is far spent, the day of enlightened progress and cooperation is at hand. The times have really changed and some men with them. Will you not join their ranks?

At Different Angles

Some Pertinent Observations, on Both Sides, Relative to Photoplays.

By Hugh King Harris.

TO one who enjoys the study of human characteristics, there is always a rich fund of philosophy and pleasure in listening to the remarks of photoplay audiences.

Seated before the screen the other evening, viewing the splendid views shown in "Cashmere," a lady was heard to remark, "How perfectly splendid. I do wish they would show at least one such film every night."

Later on I had a little chat with the manager of that same theater, he was complaining because he had to show "As You Like It," at an early date.

"Fact of the matter is," he remarked, "folks in this town don't care for the big educationals and classics. They want short snappy stuff, a live Essanay or Edison Comedy, a spirited Kalem railroad or adventure film, but let me advertise a religious piece or Shakespeare and it means an off day in the box office."

I do not care to dispute this manager, for he is old in the business, and is a better judge of actualities than any outsider could be, as far as his own box office is concerned, but I have always noticed a running fire of favorable comment in that theater when the "classics" did appear, and I contend that there is a sufficient majority of persons, and by the way, just the class of persons we all like to see coming to the motion-picture houses—who will fully repay any effort of maker or manager to supply the better class of films from an educational, scenic and classical standpoint.

The programs of Howe are indicative of popular taste, surely. He covers the country and is making money, he has an eye on the box office, and his program contains as LEADERS the travel and scenic, the higher class films. If a feature program taken about the U. S. makes good on this character of film, it is self evident there is ample demand for the same to warrant going after it.

I have heard on several occasions some person complain at the "break" in a film when some blow was about to be struck, a stage coach to be robbed, or a house "burgled."

"It is so provoking to have them never show the actual deeds, why don't they show every detail." Runs the trend of the comment along this line.

Why, indeed?

And here are editors, photo-playwrights and censors all working to make an artistic achievement of the covering up of these same acts, in order to get the film "across." If the public only knew how much work and worry is caused by not being able to "show it all"—there would be less complaint.

Some patrons call eternally for comedy, others desire the realistic westerns and other clamor for strong domestic scenes, while the manager out in front tries to please one and all with a program suitable for all tastes.

The different angles on which some makers work, to the advantage of all concerned was recently illustrated in a large playhouse in the middle west. A train wreck caused a delay in the delivery of films, with the consequent result there was a lot of scrimmaging to secure the supply of the local exchange and not disarrange bookings.

One theater, as mentioned, secured three films, and the manager cussed just a bit, as he saw they all were made by one film maker.

"Now for it, a bunch of three from the same house, it will be a poor programme, I am afraid."

When that programme was run it was found to contain a stirring western that was a treat, it contained a splendid "heart interest story" and a comedy split with a travel feature.

One of the most varied programmes the house ever produced and many a patron declared it was the best run of films that they had seen in many a day. This forcibly illustrates how the makers of films are bending every effort, striving every energy to supply service at an angle suited to every city, and to every patron of each theater therein.

GEORGE GREENBAUM.

The above illustration is a likeness of Mr. George Greenbaum, the American representative of the Vitascope Company, of Berlin, which has opened offices at 145 West 45th Street, New York City, with Mr. Greenbaum in charge. It is the intention of the Vitascope Company to release one feature subject every week. The first subject will be entitled, "The Unwritten Law," a feature drama which will be followed by "Custom House Station No. 12," a smuggling and aeroplane sensational production. Mr. Greenbaum is the son of Mr. Julius Greenbaum, president of the Vitascope Company.

Motion Picture Exhibitors' League

GREAT NEW ENGLAND CONVENTION.

THE motion picture exhibitors of New England are planning a great convention in Boston to which every exhibitor, big or small, licensed or independent, is most cordially invited, and urged for his own betterment to attend. The purpose of this convention is to form a strong, permanent, active organization for mutual co-operation and for the general elevation and improvement of the business as a whole. The success of this convention, and the stability of the organization to follow, necessitates the attendance of every exhibitor of New England who can possibly arrange to be present.

The convention will be held Tuesday, November 19th, at Commercial Hall, third floor, 694 Washington St., Boston, at 2 p.m. sharp. The feature speaker will be Mr. M. A. Neff, national president of the Motion Picture Exhibitors' League. Mr. Neff desires to affiliate the exhibitors of the New England states with the League, and promises to give those present some red-hot information in regard to the plans, purposes and achievements of the League.

There will be an informal dinner in the evening which everybody is likewise urged to attend. Mr. Neff will speak and it is believed that Mayor Fitzgerald can be induced to attend. The details have not yet been arranged; however, it is understood that the tickets will not be more than a dollar. To facilitate arrangements, will everybody who wishes a ticket for the dinner, please notify Mr. A. F. Washburn, 700 Washington St., Boston, as it is imperative that the number of people attending should be known in advance.

Advices from President Neff are to the effect that he will surely be in New York for the Exhibitors' Ball on November 14. After that event he will proceed to Boston to assist in the organization of the New England exhibitors.

Iowa State Convention Called.

The officers of the Motion Picture Exhibitors' League of the State of Iowa have called a meeting to be held in Des Moines on the 3rd and 4th of December, 1912. The call has the endorsement of the National President of the Motion Picture Exhibitors' League. The motion picture exhibitors of Iowa are not only invited to attend the Des Moines convention but are urged to be present. The convention is held for the purpose of completing a thorough organization, and every exhibitor in the state is invited. A program will be published later.

Nebraska Will Have Convention.

A state convention of the Motion Picture Exhibitors of the State of Nebraska is called to meet in Omaha on the 5th and 6th of December. Every exhibitor in the state is not only invited but urged to attend the convention. The convention is called for the purpose of organizing a State League which will be affiliated with the Motion Picture Exhibitors' League of America.

West Virginia Exhibitors to Meet.

A meeting of the Motion Picture Exhibitors of the State of West Virginia will be held on the 17th and 18th of December at Huntington, West Virginia. There will be big doings and much important business transacted. Many prominent exhibitors throughout the country will attend this gathering. The meeting is called by M. M. Wear, State President, and L. R. Thomas, State Secretary. There will probably be a new treasurer and first vice-president elected at this convention. President Neff will attend the convention.

COLUMBUS, OHIO, LEAGUE DECLARES ITSELF.

Editor The Moving Picture World,
New York City.

Dear Sir: Columbus Local No. 4, The M. P. E. L. of America, desires to compliment you on the stand you have taken against the American Tobacco Company's scheme to use the Motion Picture Industry to boost the sale of its cigarettes and thereby bring the Motion Picture Theaters into disrepute.

Columbus Local No. 4 has passed the following resolution and we trust organized Exhibitors everywhere will do likewise.

Be it resolved that the Motion Picture Exhibitors of the City of Columbus at a Meeting held at the Star Hotel on Sept. 17th at 2.30 P. M. go on record as being opposed to giving away premiums, coupons, trading stamps, etc., or accepting anything but a straight price of admission to their theaters.

And be it further resolved that on and after this date no Exhibitor will enter into any agreement with any individual firm or corporation dealing in trading stamps, merchants tickets or similar schemes until a special meeting of the Columbus Exhibitors is called and the matter brought to their attention and ratified by two-thirds of the Exhibitors present.

Yours truly,
MAX STEARN.

LAST CALL—EXHIBITORS' BALL.

THE stage is all set for the biggest social function that motion picture people have ever enjoyed. This affair will be the Second Annual Reception, Entertainment and Ball to be given by the Motion Picture Exhibitors' League of Greater New York. Thursday evening, November 14th, is the date, and the Palm Garden, 58th Street and Lexington Avenue, New York City, will be the place.

For three months the Entertainment Committee has been making plans and preparations which have, at this time of writing, merged into a complete and perfect schedule that will carry the festivities along without a hitch, and with surprises following novelties throughout the evening. Most of the moving picture trade is already aware of the principal preparations that have been made, but lest there be one exhibitor anywhere within traveling distance who has not heard of the New York Exhibitors' Ball, it is well to recapitulate a little and mention some of the prominent features that have been secured by the entertainment committee.

The Lubin acting company will come over from Philadelphia, personally conducted by "Pop" Lubin, and will appear in a comedy sketch in the olio. The olio will be composed of advance views of the best film subjects of the various manufacturers, varied with personal appearances of many of the famous screen stars. The Chicago Essanay acting company will have a delegation on hand which will appear in the olio. The Imp company of players will present a playlet. Several of the Vitagraph players will appear individually as will also certain members of the Kalem, Thanhouser, Solax, Eclair and other companies. In addition to the regularly selected bill there will be prominent photoplayers drafted from the audience and compelled to get upon the stage and do their stunt, even if it is only to make a bow.

The Grand march will be lead by Mr. Maurice Costello and Miss Florence Lawrence and Mr. King Baggott and Miss Florence Turner. The music for the occasion will be furnished by the New York Hippodrome Band.

All indications point toward a landslide for the New York Exhibitors. Those who remember last year's ball are the only ones who can form a real idea of what this affair is going to be. It will be more than a landslide; it will be an avalanche. The only doubt is whether the Palm Garden will be big enough to hold the crowd. The one dance floor engaged last January certainly will not hold them all, therefore both dance floors have been engaged and the entire Palm Garden, which usually takes care of several different balls in an evening, will be entirely at the disposal of the New York Exhibitors' League.

There have been many inquiries received at the World office from exhibitors and others in regards to their eligibility as guests. The New York exhibitors wish it to be distinctly understood that this function is to be national in character. Any exhibitor or moving picture man or

woman from any part of the United States, Canada, Europe, Asia, or Australia, is more than welcome. There have been a number of persons who are not connected with motion pictures who have inquired whether they would be admitted. The answer is that they will be admitted without question upon presentation of a ticket, the price of which is $1.00 per couple and fifty cents for each additional lady. These can be secured by mail or telephone from the New York League headquarters, 136 Third Avenue (telephone, 2568 Stuyvesant), or from any league theater in New York.

The object of this big gathering is to raise funds for the coming national convention of the Moving Picture Exhibitors' League of America, to be held in New York City during July of 1913. Every moving picture man or woman should consider it a duty to attend and assist the exhibitors in raising the business to a higher status. President M. A. Neff, of the National League of Exhibitors, will be present to welcome all. With him will be Ex-Senator Joseph B. Foraker, of Ohio, who is counsel for the League. Remember the date, November 14th, and the place, Palm Garden, and don't fail to be there.

President Samuel Trigger desires to inform the Brooklyn exhibitors that should any of them wish tickets to put on sale, he would like for them to call him up at the League rooms and he will send a messenger right over with the tickets. The Brooklyn men have not been neglected as some may be inclined to think, but the New York men have had their hands full.

PRESIDENT TRIGGER NAILS A CANARD.

The last issue of the Cincinnati Billboard prints a lurid story of dissensions in the ranks of the New York State Branch of the Motion Picture Exhibitors' League of America. It further stated that a new organization was planned, that there was widespread dissatisfaction over the manner in which the arrangements for the National Convention for next year are being handled, and that an attempt would be made to secure a new charter from the National League. There were a lot of other generalities.

Samuel H. Trigger, the president of the New York State Branch, when the article in question was called to his attention, said this was the first time he had heard of anything of the sort. Mr. Trigger says it can be taken from him that there is not even a basis for any such statements as are contained in this particular article in The Billboard; that there is perfect harmony in the State League, and that furthermore there is every reason to believe there will continue to be.

Another member of the State League, when asked in regard to the matter, said that undoubtedly the article was inspired by one against whom charges of irregularities have been in contemplation and that there was good reason to believe it was founded in malice.

Isadore Bernstein, of the International Feature Film Co., 145 West 45th Street, New York, has returned from a nation-wide trip. He reports twenty exchanges buying International Features.

VICE-PRESIDENT CORNELL IN TOWN.

Brings Word of the Construction of a New Theater and Office Building in Syracuse.

Vice-President B. E. Cornell, of the State Branch of the Motion Picture Exhibitors' League of America, is spending a few days in town with Mrs. Cornell. They are staying at the Grand Union Hotel. Mr. Cornell says that the picturemen of Syracuse are enthusiastic over their organization—and they are all in it. The exhibitors have agreed to limit all shows to four reels, to cut out vaudeville in picture shows, and to eliminate all advertising on the screen. It is also agreed that each exhibitor will display on his curtain an announcement that the coupons from cigarette packages will not be redeemed in his house.

Mr. Cornell brings word of the formation of a new company in Syracuse, the Eckel Company, which will put up a seven-story structure on the site of the old Kingsley House, a hotel which had stood for seventy years at Fayette Street, near Warren. The new building, which will be 125 by 66, on plot 167 by 66, will have many offices besides a theater containing seating capacity for 2,000 persons, of whom 1,600 will be accommodated on the main floor. The new house, which is expected to be open by May 1 next, will have an orchestra of seven. An independent electric plant will be installed.

The Eckel Company is composed of Peter Eckel, president; Henry Howell, secretary; B. E. Cornell, treasurer and manager. The company is incorporated for $125,000, with a capital stock of $90,000. It is intended to use Licensed service in the new house, for which as yet a name has not been chosen.

The interests behind the Eckel Company now own the Savoy Theater, in the immediate neighborhood, which has a seating capacity of 1,000, using Independent service, but the accommodations of which have been found insufficient to take care of its rapidly increasing patronage. The Savoy last Sunday, for instance, sold 5,433 tickets. This house has been open three years, being built especially for picture shows. It has an orchestra of five.

TO ORGANIZE WESTCHESTER EXHIBITORS.

On Tuesday, November 12, National President Neff and State President Trigger will organize the Exhibitors of Westchester County.

THE GORDON SQUARE THEATER.

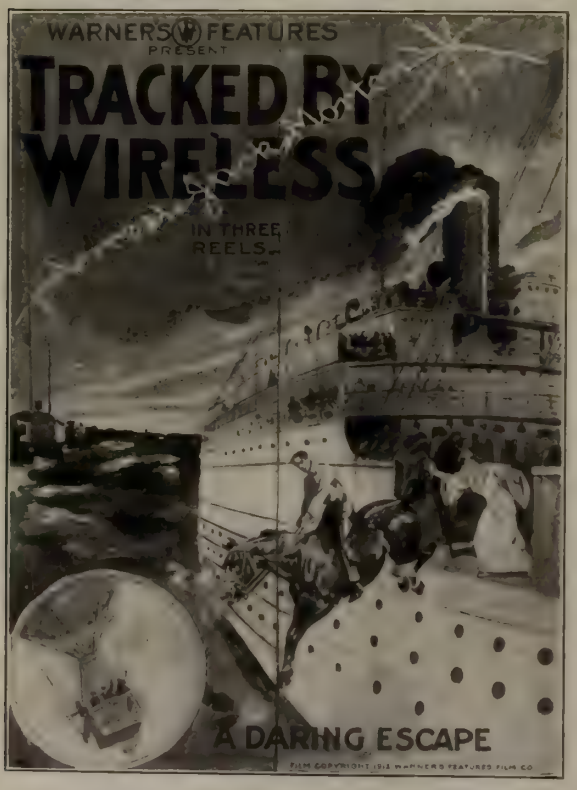
We publish herewith a half-tone of a water-color painting of the Gordon Square Theater, situated at Detroit Avenue and West 65th Street, Cleveland, O. The house conforms in every way with the new state building code and cost about $60,000 to construct. The lot upon which the structure stands measures 110 by 180 feet. The entrance to the theater is through a handsome lobby, 20 feet by 40 feet in size. The building is constructed throughout of fireproof material and seats 1,500. Moving pictures and high-class vaudeville constitute the programmes.

View of Gordon Square Theater, Cleveland, Ohio.

"Tracked by Wireless" (Warner's Feature).

LOVERS of sensational pictures will find in these three reels quite enough to satisfy them. Not that this film will be valued for its sensationalism alone. There are other characteristics—major ones—that will serve to make it a popular picture. Among these are the settings and the photography. As to the latter, it is of a quality it is pleasant to see. To the skill of the cameraman has been added the applied experience of the laboratory—there is a variation of light and shade, of tinting and toning, that charms as well as relieves the eye. As to the settings much may be said. There are many fine interiors and several notable outdoor scenes.

Perhaps the striking incident of the picture is where Jack, in his endeavors to elude the pursuing detectives, drives the horse on which he is seated over the side of a steamer into the water, and the following after him of Kate, the widow under the spell of the fascinating confidence man. Other scenes worthy of especial mention are those of Kate in the early part of the story, where she reclines on the tiger skin and folds her arms about the enormous head; of Kate receiving Jack in her garden in the arbor, with the effectively arranged back light; the arrest of



Poster Design for "Tracked by Wireless."

Jack's accomplice on the roof of the city's housetops in the distance; Jack's escape in the balloon; the Erl dance, in which more than a dozen comely maidens participate; another escape by Jack across the trelliswork to the ground; the third time the wily and slippery Jack gets away from the police, by horseback, with Kate behind him; the trip of the detectives to the wireless station and the sparks from the apparatus as the message is sent out into the ether; and the wild dash of Jack mounted on the faithful horse in his last futile attempt to escape—the climb up the sharp hill only to meet death at the jump.

Miss Gundrun Haalberg, of the Royal Theater of Copenhagen, plays Kate Holborn; Richard Jensen, also of the Royal, has the part of Jack Morton, and the friend of Jack Morton, Stacy Black, is portrayed by Olaff Fonss, of the Dagmar Theater, Copenhagen. The work of the three is clever—finished.

Mrs. Kate Morton is a widow of means; her home plainly indicates her financial standing. In a visit to a photographer's, she is struck by a portrait shown in a case with others. She induces the photographer to let her take away with her the picture which appeals to her as her ideal. Shortly after this, Kate has occasion to send to the jeweler's for repair a pearl necklace. As the jeweler is examining the string preparatory to putting it away, a well-dressed man enters, carrying an umbrella. As the tradesman is engaged in conversation with the man who brought in the pearls, the last comer draws his sleeve across the necklace and it is swept into the umbrella. As the latter turns to depart the jeweler discovers his loss. The stranger insists upon a search being made. The mystified tradesman apologizes. Nevertheless, he notifies the owner and the police. Kate responds immediately. As she enters the store she meets the original of the photo she had taken home. It is Jack Morton, come, as is his usual custom in such cases, to claim as his the umbrella which in the meantime has been suspended on the showcase. When Morton sees the charming woman in distress he gallantly shakes the umbrella, the necklace falls out and everyone is happy.

The police call at the store after Kate's departure. They recognize the umbrella trick as a specialty of one Morton. The jeweler identifies the police photograph of record. The detectives set out on the hunt for Jack and his confederate. The former has accepted the invitation of Kate to call. The two are becoming firm friends. The detectives arrest Black, and Jack narrowly escapes. As he and Kate are visiting the aeronautic grounds Morton discovers two detectives coming for him. He jumps for a balloon just being cut loose. As Kate has interfered with the officers he climbs into the basket and gets away.

Several months later Kate gives a garden party. Jack returns, sees the gathering, learns the cause, and bribes a dancer to let him take his place. He dons the garb of the entertainer and leads the Erl dance, which is finely done. Kate recognizes her lover. Jack has hardly got seated in his old home later in the evening when the police enter. He eludes the detectives narrowly, climbs over the latticework to the ground and gives the police the slip. Morton goes to Kate to say good-bye. She insists on joining him. They go to the stable, mount a horse and ride at top speed for the nearest steamer. The police, on the track, send a wireless to the captain of the ship, and as the vessel is about to anchor in port the commander puts Morton under arrest. Jack is on the horse's back. His only chance for escape is to drive the animal into the water, and that is what he does. Kate plunges in also. All swim ashore. There, after furious riding, uphill and down, in an effort to elude the police machine which has along shore followed the steamer, Jack realizes Kate's presence means his capture. He bids her good-bye and sets off alone. He climbs a steep hill which the machine cannot negotiate. The detectives clamber up the knoll, and at the crest peer over the edge of the sharp declivity. Morton has tried to jump his beast across one too many gullies, and the man who has so many times eluded his pursuers is lifeless at the base. The detectives assist Kate, who has followed afoot, to the side of her lover. What had at first been her ideal had become her idol. The first had been shattered figuratively, the second physically.

POWER NOT CONTEMPLATING ANOTHER MACHINE.

We wish to correct a statement made in last week's Number, regarding the interview of our representative with Mr. Nicholas Power. Through a typographical error one word was omitted which, while trivial in itself, entirely changes the meaning of the statement which we intended to make. It should have appeared as follows:

> "The Nicholas Power Company will soon put a new machine *control* on the market. It is claimed it will be perfect in every detail."

The Nicholas Power Company have just perfected, and are about to place on the market a most excellent mechanical speed control for motor driven machines. It overcomes the troubles and criticisms of the electrical speed controllers for both alternating and direct current. It is prophesied that it will become very popular.

C. LANG COBB AT LIBERTY.

C. Lang Cobb, who has been in charge of the sales department of the Reliance Company for some time, resigned that position last week and is now considering offers from several companies. Mr. Cobb is in receipt of a very flattering letter of commendation from Mr. A. V. Ritchey, who expresses the opinion that Mr. Cobb is a hustler with good ideas and is a thoroughly reliable and valuable man.

Edison Players Return

Hard Work in London Under Adverse Conditions Made Them Happy to Get Home.

WHEN the American Transport Line steamer "Minnehaha" docked at its pier in New York City on October 22nd, among the passengers who disembarked was a little company of photoplayers, members of the Edison staff who had been spending the summer in England, to whom the tall buildings of New York City were a most delightful sight. This little company, headed by Director Ashley Miller, consisted of the cream of the Edison players, Mr. Marc McDermott, Miss Mary Fuller and Miss Miriam Nesbitt who went abroad early in the summer for the purpose of securing local color for a number of photoplays which the Edison Company had in the making. Concerning the trip Mr. Miller was not enthusiastic and emphasized the fact that he was again pleased to be back home again.

"We got what we went after and a little more," he said, to a representative of THE MOVING PICTURE WORLD, "but I don't know when I have put in a more disagreeable, nerve-racking time, as you have probably heard the season in London was extremely cold. It was even a record-breaker in that respect—colder than they had experience in many years, and we were correspondingly uncomfortable. With the cold came rain and cloudy, foggy weather, not at all suitable for picture-making. We had to watch our chance, read the weather reports and telephone around to different localities outside of London to learn if the sun was shining anywhere within reach. The situation got on my nerves, and I think I lost more sleep last summer than at any previous time in my existence. We simply had to get those scenes and the dodging about looking for the sun to shine was some task.

"But altogether we were very well satisfied with the trip and, as I observed before, we got more than we expected, which, in a way, compnsated for the troubles we had to endure in getting it. As you have probably heard, we did some of the 'Mary' pictures, for which purpose Miss Fuller came on after the rest of us had reached London. We got some scenes for some more Dickens pictures and for a number of other typical English subjects. We were well received by the people over there and had all the co-operation necessary, the police helping us out on a number of occasions.

'One instance that was rather amusing was in connection with the suffragette pictures which we were taking. We were at Trafalgar Square and the scene was typical of the campaign the English suffragettes are waging. In the midst of the scene, when one of the women players was making a demonstration, a bystander sailed into the mob and began laying right and left about him with his cane, shouting 'We have had too much of this thing here.' It took the efforts of a number of London 'bobbies' to extricate the fellow and quiet him down. He proved to be a retired soldier and there was a good laugh coming when he learned that it was only for a moving picture.

"Some of our party made a flying trip to Paris before we started home, but all of us are glad to get back and not at all anxious to go through another London season like the last."

THE MOVING PICTURE WORLD reproduces herewith some very good likenesses of this little company of English players. They scarcely need any further introduction, for our readers are all familiar with their faces. Mary Fuller has done a great deal of remarkably good work and the Edison pictures are enhanced by her presence. It would not be stretching the imagination any to say that Marc McDermott is probably the most versatile of the motion picture stars. The range of characters which he has assumed covers almost all of which the male is capable and in every instance the verdict has been "well done." Miss Nesbitt has proved herself to be a most capable actress and her charm of manner is always pleasing to the observer. Of Mr. Miller's work a great deal in the way of praise might be said. He has filled the position of director at the Edison studio for several years, coming to that position from the field of the legitimate drama in which he had gained some reputation as an actor and stage manager. He has a large number of Edison successes to his credit. Mr. Miller was accompanied on this trip by his wife, professionally known as Ethel Browning. Favorable mention is also due the cameraman, Mr. Bredeson, who shared the pleasures and a large proportion of the tribulations of this little company, for the weather was not such as a cameman would pick out for a trip of this kind. Some of the pictures taken by the Edison Company abroad are already appearing in the list of releases.

A. W. HALE AROUND AGAIN.

Albert W. Hale, who recently resigned his position with the Mutual Film Corporation, and who in about two weeks will join the Famous Players' forces as general assistant to Mr. Porter, is about following a successful operation at the Neurological Hospital.

RELIANCE ADDS ANOTHER FEATURE.

The Reliance Company will release a two-reel feature every other Wednesday, commencing with "Don Caesar de Bazan" on Wednesday, November 20th.

The Moving Picture Educator

GUILTY!

AN accusation—a railing accusation—has just been brought against the moving pictures, accusing them of being despoilers of trade—a certain trade—which is one of the most profitable all over the American Continent. Not only is the accusation true in fact but in substance, and there is no escape from the consequences, neither are there any mitigating conditions, or extenuating circumstances; the moving pictures must face the issue and accept the responsibility, for they are completely and thoroughly GUILTY. To strengthen the accusation it must be noticed that it does not come from single, lonely or irresponsible individuals, it comes from organized tradespeople in council assembled, speaking through the reports of their qualified official. The Liquor Dealers' Association, composed of saloon-keepers, brewers, rumsellers and all allied trades, annoyed at the continued decrease in their previously boasted receipts, declare: "The many nickels (hundreds of thousands of them) which the great body of workingmen used to spend in their places are now diverted to the moving pictures; the workingman now takes his family there to such an extent, that the lessening of the liquor dealers' income is appalling to the extent of demanding attention." If any admirer of the pictures could have argued that they were effective in preventing the growth of the greatest vice of the day, such an argument might have been denied by those at whose business it was aimed. The truth is, however, that so great have been the inroads into the vital part of their business that they are compelled to come out in the open and call for "quarter." This result was not sought for by the moving pictures; they were never intended to hurt any trade; if, however, they are the means, educationally of improving the moral, the social and financial wellbeing of the people, their guilt in overcoming any vice is a virtue redounding to their honor.

As it is now brought so authentically and officially before us, it is worth while looking into the merits of the occasion so far as the action of the moving picture is concerned in its relation to the drink question.

In the main that action has been chiefly passive; the moral and educational added to the entertaining value of the pictures have taught the average workman that there is a social place now preferable to the saloon, and also a place offering a better value for his nickel, as also for the nickels he can spare for his family, who now can join him in a social manner. It must be confessed that there is also an active element in the picture which must tell against the great business of the liquor dealers. No working man who ever sees the two great temperance pictures produced by the Pathe and Eclair firms respectively will ever again (if he has any humanity in him) allow even a stray nickel to find its way to a place where all other crimes in the decalogue find their birth. In a word, then, the accusations against the pictures is timely and well taken; may their guilt in this respect continue to increase so long as there is an evil which they can counteract.

The positive aspect of this discussion emphasizes a fact many times previously pointed out, that in its proper right use the cinematograph is a great factor for good. In the relationship of this article, the great temperance question never had a greater advocate, orator or illustrator; convincing and educating to the fullest extent, throwing both the light of exposure and truth in dark places and upon doubtful questions. In like manner, there are other subjects which will suffer or benefit as the case may be, and it will never need the friends of the pictures to advocate its forces, virtues or helpfulness. This may safely be left (as in this particular instance) to those who are hurt or distressed, for their lamentations and protestations will call attention to their own demerits, while pointing out the merits of the power which has made possible such changes, long sought for, but hitherto made difficult. May the moving pictures still be found guilty of many greater reforms in its educational progress.

MOTIVES OF PROMINENT ACTORS.

From time to time we are made acquainted with the motives which have induced many prominent actors to enter the field of moving picture reproductions of their efforts. A study of these motives leaves little room to detect either a desire for self-adulation or personal aggrandizement; they are too accustomed to being "in the limelight" to be unduly carried away with egotistical ideas. Some with a p rdonable pride in the accomplishments with which they are endowed, supported with a strong faith in the value of the character they portray, see in the moving pictures an opportunity to appear before millions instead of thousands, thereby legitimately increasing their own fame while giving a wider scope to whatever dominant characteristics of value are enshrouded in that which they reveal.

Others tell us that they see in the moving picture room and opportunities to accomplish many an ambition, or an ambitious project, impossible within the limitations of the stage. A play once well acted is finished for all time, making the tiresome dull monotony of too frequent repetitions unnecessary, besides giving occasion for more and greater efforts. Those of the Madame Bernhardt class say they see an opportunity to immortalize things that appear to be of equally immortal value.

True, they themselves are carried forward into a future they can never expect to see, but if any vanity lurks within the thought, a generous world will overlook that human weakness, while appreciating the greater good they accomplish, awarding a due measure of praise to be continued until a greater successor appears. Histrionic ability is recorded so that future generations may pass judgment upon, or perhaps learn lessons from, their predecessors. The moving picture certainly seems that perfect style of acting which Shakespeare causes Hamlet to require of his "players" when, concerning their speech, he demands that they "do not mouth it as if the town crier spoke the words," such mouthing being impossible in the silent picture; we have only to fear lest in motion efforts they "do not saw the air." Of this latter proscribed fault we have no fear; the actor of to-day (in the moving picture studios) is conscious of the fact that his actions are more closely watched and followed than is either customary or necessary upon the stage; the result being a more perfect reproduction or delineation, sufficient to satisfy the fastidiousness of Shakespeare himself.

Thus the general motives are high: indeed, high above the average of a former standard. The moving picture has elevated the actor, his profession and his work. The actors and actresses in turn have responded by a high endeavor to prove equal to the occasion, the result being an educational uplift to everything connected with that great art. Of the highest class of entertainment which has through all ages thrilled humanity, these high motives are the best assurances for the future.

TOLEDO EXCHANGE MAN VISITS CHICAGO.

Mr. and Mrs. H. R. Ashbrook, from Toledo, spent a few days in Chicago last week. They visited the American studio and plant, witnessed a private demonstration of advance releases and expressed themselves in very decided and favorable terms about the excellent equipment and facilities with which quite a number of Eastern Companies could make no comparison. Incidentally, he remarked that "Flying A" products were meeting excellent results in the Toledo territory.

AMERICAN SPLIT-REEL COMEDIES.

American Film Manufacturing Co. announces that it will shortly release split-reel comedies. This line of subjects has been given most careful consideration and the results secured are highly pleasing and will no doubt add considerably to the exclusive variety now being offered by this company.

Coming of William Penn and the Treaty with the Indians.

Historical Pageant in Pictures

Magnificent Spectacle at Philadelphia Secured by Spanuth for State Rights Feature.

FEW people knew and still fewer gave any thought to a remarkable historical pageant which occurred in the city of Philadelphia during the week of October 7 to 12, yet on that occasion there was enacted upon the broad green of Fairmount Park one of the most interesting and dramatic spectacles ever given in America; equal, in a way, to the wonderful Durbar which marked the raising of the present King George V to the throne of the Emperor of India. This remarkable pageant typified the events of America's history beginning with the exploration and settlement of the country round about Philadelphia, leading up by successive episodes and scenes to the Declaration of Independence, of the strife which followed, down to the year 1854 when the various villages in the vicinity of the original colony became consolidated under the present city government.

In this pageant more than 5,000 persons participated. Many of these were direct ascendants of the early settlers of that city and other regions of the United States. The book of the pageant was written by Francis Howard Williams and the event was organized and staged under the direction of Ellis Paxson Oberholtzer. It was patronized by many of the leading citizens of Philadelphia headed by the Hon. Rudolph Blankenburg, Mayor of the city, as president. Large financial contributions were made by Hon. John Wanamaker, Cyrus H. K. Curtis, James McCrea, E. T. Stotesbury, George F. Baer, Hon. Samuel W. Pennypacker and others of national reputation. On the committees, honorary and active, were enrolled the names of the leading men and women of the city of brotherly love.

Tournament in Honor of Sir William Howe at Philadelphia.

It is conservatively estimated that had the persons engaged in this undertaking been paid at the minimum compensation accorded picture actors, it would have cost $500,000. To this should be added the cost of the thousands of costumes designed to fit the various periods covered by the pageant and you have an undertaking which no manufacturer in this or in any other country would dream of putting into pictures.

There were the landing of the immigrants, the early settlers of Pennsylvania, the building of block houses and dwellings, the wars with the Indians, the wars between the colonies; for the Dutch, the Swedes and the English contended for their possession of Pennsylvania. Then came the breaking out of the war for Independence, the crowning event of which, so far as Philadelphia was concerned, was the battle of Germantown. This scene was put on with all the circumstances of real war. Hundreds of soldiers took part and the historic fight at the Chew mansion was fought over again. Then there was the reception of Benjamin Franklin at the court of France, the signing of the Declaration of Independence, the ratification of the constitution of the United States, the reception of President Washington, the visit of Lafayette to America and other notable events which occurred in and about the city of Philadelphia.

As before observed, no moving picture manufacturer would think of undertaking such a stupendous work, but there was nothing to prevent the ubiquitous cameraman from being on the scene, and he was there through the enterprise of Mr.. H. A Spanuth of the General Film Publicity and Sales Company, who secured the exclusive right to make pictures of this extraordinary historical pageant. Many of the details of this picture have already been described in the advertising pages of the Moving Picture World. Demands upon our space forbids any extended description, but no great imagination is necessary to conceive the importance of the subject. Not only as a feature but one having great educational value. Mr. Spanuth's company is offering this remarkable subject on extremely favorable terms with an abundance of advertising material. It is something which must appeal to exhibitors generally.

Mr. Spanuth reports that he is receiving many inquiries for this subject and anticipates a large sale.

REMOVAL NOTICE.

The New York Motion Picture Company have removed their offices from 150 East 14th Street, New York City, to the New Long Acre Building, Broadway and 42d Street, where they have a new and beautiful suite of offices. This change is caused by the large and rapidly increasing business of the company. Messrs. Kessel and Bauman will be glad to welcome old and new friends in their new quarters.

Arranging the Treaty Between the English, Swedish and Dutch Colonists.

CHICAGO LETTER

By JAS. S. McQUADE

THE following letter from M. A. Neff, president of the M. P. E. L. of America, shows in unmistakable terms his stand on the question of the misrepresentation of films by misleading posters and titles:

"I have just read your remarks in regard to the posters and titles of pictures which are shown outside of motion picture theaters which are not shown in the theater. This is not fair to the public, and your remarks are timely and to the point, and I hope you will continue to agitate this matter. Cinematography cannot lie, and it is the instrument by which the public is being educated, and it is not right that any exhibitor should impose upon the achievements of any camera man, or manufacturer, through misrepresentation.

"In observing closely, I have noticed that any misrepresentation on the part of the exhibitor in regard to his program has caused the public to lose confidence, and it is embarrassing to every exhibitor in the United States, as it has a tendency to decrease the confidence in all motion picture shows. In passing through St. Louis the other day I noticed a sign stating that six first run pictures were shown every day. I only had a few minutes, but stepped in and the first picture that greeted me was over ninety days old. These are the statements and advertisements that cause the honest exhibitor and those who are trying to elevate cinematography much trouble and money. I hope that you will bring this matter prominently to the front, as these conditions should be eliminated."

The co-operation of all right-minded exhibitors on this important question will go far toward stamping out the evil of misrepresentation. Let us give these unprincipled fellows the limelight of publicity. They must reform or be driven out of the business.

An Insolent Proposition to Picture Theaters.

It is urgently requested that exhibitors throughout the country will refuse to join hands with the American Tobacco Company in its plan to advertise a certain brand of cigarettes. The picture theater is the popular resort for the boys and girls of the nation, and proprietors and managers know that their best interests lie in keeping the moral atmosphere of their houses above reproach. Cigarette smoking is one of the curses of the race and boys should be protected from this pernicious habit in every possible way.

Just think of the insolence of this company! It plans to make every moving picture house a station at which its coupons can be cashed! It is directly aiming at the boys who attend picture theaters and seeks to make profit by the ruin of the nation's youth. This is a matter that should be settled in no uncertain way, right at the start. He would be a nearsighted man who could consider for a moment such a prostitution of his picture theater.

J. D. Williams Enters New Zealand.

J. D. Williams has extended his interests to New Zealand. With picture palaces in Melbourne and Sydney, he has secured the Adelphi Theater in Wellington and contemplates acquiring large theaters in Christchurch, Auckland and Dunedin.

Mr. Williams is a live wire in the exhibiting and renting field and sets the pace for all competitors in publicity. He thinks nothing of taking several pages in the leading newspapers at a time, with the result that he is the best known showman in the Antipodes. And he has accomplished all his big doings within three years.

Chicago Film Brevities.

John R. Freuler, general manager of the Mutual Film Corporation, has not resigned that position as was stated in my last letter. Mr. Freuler states that at no time had he contemplated taking such a step.

* * *

Frank L. Hough, Jr., has resigned his position in the Kinetoscope department of Thomas A. Edison, Inc., and has been appointed manager in charge of the projecting machine department of the Kleine Optical Company, with Charles Kaufman as chief assistant. Mr. Hough is well known to the trade and has a large following.

* * *

Chas. Vance, proprietor of the Dawn Theater, Streator, Ill., was a visitor last week. He reported very satisfactory business.

The Empress Theater, Nebraska City, Neb., owned by Ballou & Hagel, will be finished about November 15. This is one of the most elaborate and costly picture houses in the State. The structure cost $15,000 and will seat 500 people.

* * *

S. L. Warner, of Warner's Features, came into the city last week from Minnesota, where he had been for some time. Mr. Warner reported business as being very flourishing. Every exhibitor visited by him spoke of the large increase in business. The Warner's product is proving very popular. The "Peril of the Plains," released October 14, has made a big success in Minnesota.

* * *

Mr. and Mrs. H. R. Ashbrook, of Toledo, were in the city Tuesday, October 29. Mr. Ashbrook is manager of the Mutual Film Corporation in Toledo, Ohio. Mr. and Mrs. Ashbrook called at the offices of the American Film Mfg. Company and were taken out to the American plant, in North Edgewater, by Manager Nehls. Mr. Ashbrook declared himself as delighted with its fine equipment and facilities. The Film Supply Company's product is in big demand in Toledo, Mr. Ashbrook says.

KINEMACOLOR IN GRAND CANYON.

Dramatic Productions Staged Amid the Beauties and Difficulties of Western Wonderland.

The special train engaged for the Kinemacolor acting forces on their trip to winter quarters left Jersey City three weeks ago. Already from the West have come encouraging reports of the work being done by the three large dramatic companies. The train was sent over a schedule that allowed a rest of a day for the entire company at Williams, Arizona, two sections proceeding the following morning to the new Kinemacolor Studio at Hollywood, Los Angeles, Cal.

From the accepted scenarios which have been accumulating for several months Mr. Miles, the chief director, had picked several to be acted amid the grandeur of that Western Wonderland—the Grand Canyon of the Colorado River. One of the film plays was staged at a place called Turtle's Head, to reach which it was necessary to ride eighteen miles on burro-back along a trail which descended 3,000 feet during the first mile and then zig-zagged back and forth, so that the only picture made that day was one of the sun slowly setting in the West, just as the party reached their camping place.

The pack mules carry tents, which were used by the women of the party, the men preferring an experience in open-air-camping. Though they took what they considered plenty of blankets, it was found shortly after nightfall that not a tenth part of the necessary preparations against cold had been made, so it was a very thankful party that greeted the morning. In order to get many of the pictures in the proper way, it was necessary for the cameramen to scale cliffs or be lowered down great precipices with ropes. The burro could cling to the very outer edge of the trail with perfect safety, but to those not experienced in such traveling the canyon held a thrill for every minute of the day. It was necessary to make a start for camp each day at 3 o'clock, in order to get out of the awful chasm before dark. Being lost there was a horror no one wanted to contemplate.

It was a tired and peculiar looking lot of men and women who hobbled to the station and boarded the train which was to take them to the winter quarters with the rest of the company in California, but they all voted that the work was worth the pains, for in these Kinemacolor releases something remarkable will be given to the public.

GAUMONT SHOWS HOW NEW YORKERS TRAVEL.

The success with which New Yorkers get on in life and incidentally their daily traffic showing how the spirit moves and also the body is depicted in the Gaumont film "How New York Travels," to be released on the Saturday Great Events' split reel on November 30. Here is shown how six million people travel daily and the system of transportation which conveys the population of the second largest city of the world from the wilds of Brooklyn to the darkest Bronx. All kinds of trolley cars are shown. There are also pictures of the subway car which travels to and fro in the largest hole in the world and also of the elevated and of the Fifth Avenue bus.

There are views of the Brooklyn Bridge and last but not least of the electric patrol wagon.

MAJESTIC RELEASES THEIR THIRD REEL.

Commencing Thursday, November 21, the Majestic Motion Picture Company will release a split reel of slapstick comedy. Great care has been exercised in selecting comedians to put this work over.

Music for the Picture

BY CLARENCE E. SINN

TIPS ON IMPROVISING.

IN modulating to a foreign key it is a safe rule to always aim for the dominant seventh chord of the key you wish to change to; lead up your chords toward the dominant seventh rather than to the tonic chord of the new key. I don't mean that this is the only correct way, but that it is a satisfactory plan always sure to be pleasing to the ear. The reason for this is that when we hear the dominant 7th chord we naturally anticipate the tonic chord of the new key, and when this follows there is a sense of completion. There is a reason, too, for this anticipation. The seventh note in any scale is called the "leading note":

C D E F G A B C
1 2 3 4 5 6 7 8

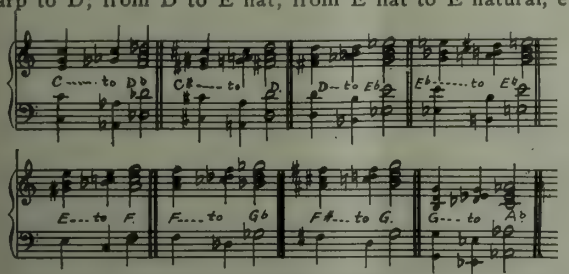
In the key of C the 7th note is "B" and is therefore the leading note. The tendency of this note is to ascend to the next note above—to the key-note. The 4th note ("F") on the contrary has a tendency to descend to the note immediately below. F and B are both found in the dominant 7th of the key of C:

g b d f

and this tendency of the "f" to descend and the "b" to ascend is what leads the ear to expect this progression:

f e
d c
b g
g

which is the tonic chord of C—the natural progression. By taking advantage of this it is an easy matter to modulate directly from any key to the one a half tone above; as, from the key of C to the key of C sharp (or D flat); from C sharp to D; from D to E flat; from E flat to E natural, etc.

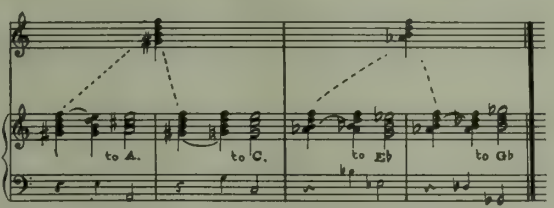


You will notice in the above illustration that the first chord is C; in the next chord the note C becomes the **leading note** of the scale of D flat, and (as combined with the other notes of the chord) its tendency is to ascend to D flat. The second chord, of course, is the dominant 7th of the key of D flat. To avoid confusion the note E flat has been omitted, though it belongs to the chord. The example is given to point out the tendency of the 4th to descend and the leading note to ascend, and their consequent usefulness in progressing to a key one-half note above a given key.

The Diminished Seventh.

The chord of the "diminished seventh" is another very useful chord in modulation; it is not too much to term this chord invaluable. It is formed by raising the fundamental note of a dominant 7th chord one-half tone. For example, the dominant 7th chord in the key of C is composed of the notes G, B, D and F; by raising the note G one-half tone (making it G sharp) we get the following chord of the diminished 7th:

f
d
b
g sharp

Now, by lowering any note in this chord one-half tone we will get a **dominant seventh** chord of some key.

In the first chord of the above illustration, we lower the note F one-half tone (to E), which gives us the dominant seventh chord of A major (it could be A minor also). In the second chord we lower the note G sharp to G natural, which gives us the dominant 7th of C (major or minor); for the purposes of this illustration we will regard G sharp and A flat as the same note, so in the following chord (whose intervals sound the same as the first) we lower the note B to B flat and get the dominant 7th of E flat; in the next and last chord we lower the note D to D at and get the dominant 7th of G flat. Technically speaking, the B natural also becomes C flat, though we do not need to bother with that at present. Through this one chord we are enabled to modulate directly to A, C, E flat and G flat (major or minor).

I said that for the purposes of illustration we would regard G sharp and A flat at the same notes. To fend off criticism I will explain how the above two chords are obtained. The first diminished 7th has already been shown. The second is made from the chord B flat, D, F and A flat (the dominant 7th of E flat. By raising the note B flat a half-tone we get the chord:

A flat
F
D
B natural

and these intervals sound on the piano exactly the same as an inversion of the first chord in the illustration. Compare them:

A flat G sharp
F F
D D
B B

If we take a liberal view that these two chords are practically the same, we might say that the twelve chords of the diminished 7th (there is one built on each of the 12 notes of the chromatic scale), may all be found in these three:

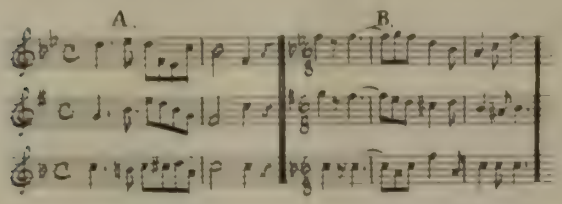
F F sharp G
D E flat E
B C C sharp
G sharp A B flat

F sharp may be written G flat; E flat may be D sharp; C sharp may be D flat, and G sharp A flat, but they sound the same on the piano. The difference is called **enharmonic** and only exists technically.

It is possible to go from one diminished 7th chord to another, though the descending scale (chromatic) is agreed to be the most pleasing. It is possible to form a diminished 7th from any dominant 7th, and from the resulting chord to form another dominant 7th and so on indefinitely. By the ease with which we may progress to almost any chord of the diminished 7th, and the power to progress from this chord to any one of four keys (either major or minor), as shown in the second illustration, we see how rich in possible modulations it is.

In picture playing it is often necessary to "blend" one movement with another; to glide as nearly imperceptibly as possible from one number to the next. Modulation plays an important part in this phase of picture-playing technique, but it is not all. When the two numbers to be connected are of widely different movement the **figure** of each must be considered, and, unless a marked change of tempo is wanted, the connecting phrase should be such that the "break" between the two movements is not too startling.

By "figure" is meant the form made by notes of different lengths. This is entirely apart from the melody. A "figure" can be written for a drum as well as for any other instrument:



In this illustration ("A") are shown three different melodies, yet the figure is identical in each one. We have a dotted quarter note followed by an 8th; then a group of four 8th notes. The second measure contains a half note, a quarter and a quarter rest. In example B we find the three phases to be also alike in figure, though the melody is different in each one. When it is possible to end a strain before going to the next number, it may not be so necessary to lead by a connecting phrase into the movement of the following tempo, but when you are obliged to change in the middle of a phrase—or in the middle of a strain, as is so often the case, it is a good idea to anticipate the figure of the movement to come. Sometimes this may be done by a simple succession of notes of the same tone and same length (eighths or quarters) for one hand while the other fills in the modulating chords if any are necessary.

(To be continued.)

FILM THIEF GETS YEAR SENTENCE.

As an indication of how thoroughly the Moving Picture World is read in all quarters, it may be of interest to our readers to know that within one week from the time a reward was offered for the arrest of a New York film thief, the guilty man, in custody of an officer from the district attorney's office, was on his way from Chicago to New York to answer the charges against him.

In our issue of Sept. 21, 1912, a reading notice and advertisement appeared stating that there had been stolen from the Feature Film Co., of New York, 108 East Twelfth St., "The Forged Bill," a one-reel feature, and "Madeline," a four-reel feature. A reward of fifty dollars was offered for the arrest of one Max Sokolow, alias Max Stanley, who rented the reels and disappeared with them and other reels belonging to other exchanges. By the time the reward notice appeared in print, these pictures were being shown in Chicago. An operator in one of the theaters picked up his copy of The World and read that the great feature being advertised by the "opposition" house was "stolen goods." Following instructions in the notice, the operator communicated with the W. J. Burns Detective Agency, who were on the case, with results as above stated.

Sokolow was tried before Judge Swann, in New York, Special Sessions, and sentenced to one year for larceny. The operator received the $50 reward.

THE UNIVERSAL IN ITS NEW HOME.

Takes Possession of its Ample Quarters in the Mecca Building, on the White Way.

THE Universal Film Manufacturing Company is in its new home, on the third floor of the Mecca Building, at 1600 Broadway, at the corner of Forty-Eighth St. The entire floor will be devoted to Universal uses. Not only will there be sufficient space adequately to accommodate all of the company's executive force under present conditions, but due allowance has been made for future expansion. The furnishings and fittings are all in mahogany, and the appearance of the offices indicates solidity, substantiality. As the building fronts on Broadway, Forty-Eighth Street and Seventh Avenue, there is an abundance of natural light. The windows all bear in alternation the corporation name and the Universal trademark, and will be conspicuous on the upper White Way.

The outer reception room is in onyx marble, ornamented by a large stained glass window bearing the Universal trade mark. The inner reception room is spacious, and is finished in the prevailing mahogany. The telephone switchboard has a capacity of seven trunks and forty extensions. There is a complete system of sprinklers throughout the floor. In the center of the building adjoining the reception room sits Charles Simone, who entertains out-of-town visitors and exchange men. There is ample provision for a large corps of stenographers. The shipping department, under the charge of J. W. Ward, also has extensive quarters in the center of the floor. The fire-proof vault for the storage of film has capacity for several thousand reels. There is a projection room 25 by 50 feet, which will be furnished with large and comfortable armchairs. The projection booth is fireproof, well ventilated and contains two projectors.

The office of the president of the Universal, C. H. Laemmle, is in a large room at the corner of Broadway and Forty-eighth street. Here he will have ample space in which to conduct the rapidly expanding business of the corporation. Ranging in order along Broadway are the offices of W. H. Swanson, secretary; Joe Engel, in charge of the sales department; Joe Brandt, the advertising and publicity man of the Universal; Mark M. Dintenfass, foreign department; Thomas Bedding, editor of the Universal Weekly; C. V. Henkel, general accountant and office manager. Fronting on Forty-eighth street are the offices of David Horsley, the treasurer, and P. A. Powers, vice-president. At the corner of Seventh Avenue there is a well-equipped directors' room. The company will have in reserve ample space for the installation of an exchange if in the future this should be decided on.

FAMOUS DE LA GUERRA MANSION USED IN AMERICAN PICTURES.

Aside from the story itself, which deals with the early customs of California, the historic backgrounds used in the American release, "Her Own Country" are of more than passing interest. The famous home of the De La Guerras, built in 1828 by Don José De La Guerra y Noriega, is used in this picture. It is generally conceded that the leading Spanish family in Santa Barbara is that of De La Guerra, often wrongly called Noriega from a misapprehension of the Spanish patronymic with the prefix "y" ("and") after their father's; this, however, is a matter of compliment to the mother, and the father's remains the lawful family name. Thus, the founder of this family from his mother being a Noriega was called De La Guerra y Noriega. This old structure is one of the show places of Santa Barbara, and is in a remarkable state of preservation. It is built in the form of a parallelogram with a large patio in front. Within this enclosure the elite of the early Californian period were wont to gather to the fandango and carnivals which were their forms of amusement. Don José De La Guerra y Noriega was district judge during his lifetime. Here it was that Richard Henry Dana attended the marriage, as he describes in his book, "Two Years Before the Mast," of his agent to the Donna Anita De La Guerra y Noriega, youngest daughter of Don Antonio Noriega, who was at that time (1836) the grandee of Santa Barbara. In this picture old costumes of the De La Guerra family that had been preserved for generations are worn by the members of the American company, through the courtesy and kindness of the present members of this household. With the assistance of Alexander F. Harmer, who designed the scenery and costumes for "Natoma," the scenes of which were laid in Santa Barbara and written by J. D. Redding and Victor Herbert, and in which Mary Garden recently starred, "Her Own Country," to be released November 28, will be historically correct as to detail and mannerisms. Even to the greetings, old Spanish cordiality will be reproduced exactly.

"MAX GETS THE REWARD" (C. G. P. C.).

Max Linder, the king of fun-makers, presents another clever C. G. P. C. comedy. He is aided by some scientific trick photography in his demonstrations of the method of robbery by personal magnetism. The film will be released on November 15th.

For diversion Max undertakes the study of the principles of magnetism and soon learns how to extract pocketbooks and other rather personal belongings from passers-by. He considers it a great joke, but the victims think otherwise, and, accordingly, notify the police. A detective is assigned to the case and a reward is offered for the apprehension of the mysterious burglar. Then begins the battle of wits. The detective becomes suspicious of Max and sets a trap for him. The trap is a logical one, for by it Max is invited to call upon a young lady admirer and give an exhibition of his powers. Max, flattered, accepts the invitation, but one glance at the sleuth in the guise of a young girl is enough to tip Max off to the situation. Feigning that he is unaware of the detective's real identity, Max watches him grow careless through over-confidence and with a dexterous movement has him at his mercy. Max places the now helpless official in a canvas sack and then, disguising himself as the detective, he turns the bundle over to the chief of police and is quickly paid the reward.

Doings at Los Angeles

Unusual Activity in All Los Angeles Studios—An Interesting Budget of News from the Coast.

THE return of the Biograph comedy company, and the arrival of two new companies which are now installed in permanent quarters, has added 90 people to the rapidly growing motion picture colony now in Los Angeles. The Biographers consisted of 19 people, then followed the Powers company with 26 more and now the Kinemacolor forces have arrived from New York with 46 people. All three companies are actively at work.

The Powers company is now located at the Universal studio in Hollywood where it is engaged in making comedies and dramas. H. C. Matthews is the director and H. C. Blackmore and Charles Manley are among the leading people. Manley is probably the oldest actor now working in moving pictures. He is 81 years of age and as active as a boy. The company brought along two talented child actresses, Early Gorman and Mattie Roubert and plans to make a series of children's pictures before returning to New York early next summer.

Following the Powers company the Kinemacolor company arrived a couple of days later. It took six special cars to bring them and their belongings, not to mention several carloads of properties which are coming by freight.

Jacob Kempner, San Francisco representative of the Kinemacolor company, came here ahead of them and had made all the advance arrangements. A long term lease was taken on the old Revier studio at 4500 Sunset boulevard. This consists of three acres of ground with offices, stages, property rooms and other necessary buildings. It has been used by several different motion picture companies within the last two years.

As soon as the Kinemacolor forces took possession a large force of carpenters was put to work by W. H. Hoover, superintendent of plant. A scene dock 50 by 80 feet in dimensions, a new stage 40 by 80 feet, nineteen additional dressing rooms and a revolving stage 100 feet in diameter are now being built. Before Christmas there will be sufficient homes built on the grounds to accommodate all the employees and their families. One of the theories of the management is that the employees must be absolutely comfortable if they are to do the best work. The dressing rooms for example are being fitted up with hot and cold water, electric heaters, thick carpets and oak furniture.

Dave Miles, producing manager of the Kinemacolor Company of America, heads the company. He will act as head director, the other two being Frank Woods and Jack LeSaint, formerly of the Imp company. Both are on the ground. There are five cameras and cameramen and a complete developing plant. There are eight employees in the factory end, five property men and eight carpenters, besides the executive officials, the actors and Charles Dunzen the business manager—46 in all. The company brought along four horses, two dogs, two cats and three automobiles. The animals are all trained to act in the pictures.

Comedies, dramas, and high-brow Western features are to comprise the output from this plant. There will be nothing smaller than two-reel subjects although there may be releases of three or more reels if the stories are worth it. Each director will be looked to for approximately one release a week making six reels weekly. The company has been making film for several months.

Egan School Contest.

The prize photoplay contest of the Egan Dramatic School which closed October 15 brought in nearly 100 scripts which are now being reviewed and classified preparatory to the awarding of the prizes November 1. There are to be three prizes of $100, $75 and $50 respectively and another condition is that the company will pay $25 each for any manuscripts which, although not prize winners, are available for production.

Meanwhile the company has suspended operations at its plant on West Temple street. Frank C. Egan, head of the enterprise, says that this suspension is only temporary and that work will be resumed about November 1. L. A. Thompson, the scenic railroad man, who is looking after the details of disposing of the productions of the school, has gone East on a business trip for the concern and there will be no further productions until his return. A one reel drama called "A Ball of Yarn" was tried out at the Optic Theater one night this week for the benefit of Mr. Egan and the members of the company.

Bosworth "Doubles" In Legitimate.

Newspaper announcements to the effect that Hobart Bosworth had been engaged as leading man with the new stock company which will open an indefinite season of drama at the Lyceum theater in this city, beginning with "The Landslide" October 24, was responsible for a report that he had given up the position of leading man with the Edendale company of the Selig Polyscope Co. The rumor was baseless. His contract with the Lyceum stock company was signed with the consent of the Selig people. He will work in motion pictures at the Edendale studio during the day, except on matinee days, and will appear in the theater at night. After each evening's performance he will have the satisfaction of knowing that there is nothing to do until tomorrow.

Brevities.

Patrons of Horne's theater were again warned not to patronize the films inside this week. Billy Horne didn't like the program the General Film Co. sent him and he said so on the bulletin boards. For example: "An alleged Pathe comedy called 'Naughty Marietta,'" he announced. "You may laugh your fool head off at this, but we think it a rather dolorous attempt at comedy." In the middle of the week he got out an extra. "Sensational News Item," it read. "Broncho Billy, nursed by Max Aaronson, is reported to be sinking fast." Many stopped at the box office window to know what it meant.

* * *

Richard Willis and James Dayton, twin scenario editors of the Universal company, are enjoying the simple and primitive life. Their office was moved last week from the Hollywood plant to the new Universal studios at Oak Crest in the San Fernando valley. The nearest habitation is more than a mile away and within a stone's throw of their den is a deep canyon with a running stream. Ambitious photoplay writers cannot reach them without taking a five mile walk or hiring an auto. The offices they vacated in the Hollywood studio have made it possible to shift about so as to make space for a new projecting room and a substantial enlargement of the dark rooms. William Horsely has come back from New Jersey bringing with him a carload of laboratory apparatus. The plant is now equipped for making positives on a large scale.

* * *

M. M. Steele, who at the time of his death was an employee of the San Francisco branch of the Kinemacolor Company of America, committed suicide in Golden Gate Park, San Francisco, last week. He shot himself through the head with a revolver. The reason for his act is not known.

* * *

The Bison three reel production of the Custer Massacre proved to be a big card for the independent theaters last week and this week. It had received a great deal of favorable advertising in advance and it was one of the few features that had excited real interest before it arrived. On top of that the handling of the subject and the photography justified the promises that had been made for it, and the advertising that was given it by people who saw it at the first run houses made it even more profitable for the second run houses.

* * *

I have located the hardest-working, most intelligent picture pianist in Los Angeles. She is employed at the College Theater and I go there often not so much to see the pictures as to hear her play them, for she not only employs judgment and originality in making the music fit the scenes, but is an artist besides—has tone and temperament. I am told by the management that her name is Ruby Wallberg. POWELL.

TONY O'SULLIVAN RETURNS TO BIOGRAPH.

After an absence of three years, Anthony O'Sullivan, one of the famous original Biograph stock company, is going back to the scene of his former triumphs. He goes to the Biograph Company, Nov. 2, as a dramatic producer. He was formerly one of the company's best comedians. Mr. O'Sullivan for the past year has been the principal producer for the Reliance Co., having been advanced to that position from the stock company ranks. His success as a director has been noted in these columns many times, and his call to the Biograph Company will perhaps justify those assertions. While being a comedian of rare ability and long experience, Mr. O'Sullivan, as a director, has shown that he possesses the dramatic instinct to a remarkable degree, and has turned out some powerful dramatic subjects. These he has varied with his "Bedelia" comedy productions, appearing himself as "Bedelia" and directing the work. Incidentally, Tony will receive a far handsomer salary than he did in "them happy days gone by."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

That Cigarette Scheme.

WE have received in the past couple of weeks all sorts of communications in regard to the offer of the American Tobacco Company in connection with a brand of cigarettes, each package of which carries a coupon with a cash value of one-half of one cent, and which are announced to be redeemable at motion picture theaters at their face value. At the same time the houses have been notified that the coupons will be redeemed at face plus 5 per cent. when sent in in lots of $5 or multiples.

The scheme has as many angles as the furniture in a dark bedroom when you have to walk the floor with the baby, but the consensus of opinion is decidedly against this combination of the motion picture and cigarette business. The cigarette, justly or unjustly, is not regarded with favor. It is but recently that the motion pictures have been able to emerge from the disfavor of the unthinking reformer. To these the new combination of the picture and the cigarette is but a fresh proof of the immorality of the picture shows, and the manager, for his own sake and the sake of the business in general, cannot well afford to have traffic with the cigarette offers.

There is absolutely no reason why the man who wants to smoke a cigarette should not do so. We have no use for cigarettes because we started on a pipe, and waited until a proper age before we started. The trouble with the cigarette is not that it *is* a cigarette, but that the stunted, stupid youngster is generally a cigarette smoker and owes his misfortune to the habit, and it requires no keen discernment to perceive that this motion picture scheme is not designed to draw the trade of the man who is able to judge for himself whether he wants a cigar or a cigarette. The picture scheme makes the cigarette more attractive to the small boy of eight to twelve or fourteen, who has no business using tobacco in any form.

Just Plain Business.

It is just a plain business policy to repudiate this deal. Post a sign that you do *not* accept cigarette coupons, and it will mean vastly more business to you than a hundred dollars' worth of coupons a month. You cannot afford to stand in with the tobacco company in making cigarettes more attractive to undeveloped boys. Unlike the tobacco company, you are dealing with the mothers of those boys, and you must make your choice between her support and the uncertain patronage of the nicotine-soaked child. It is not morality. It is not sentiment. It is plain, common-sense, every-day business judgment to array yourself on the side of the mothers and other right-thinking people, on the side of little girls and girls of larger growth, on the side of good business against bad.

Looking at it from another cold commercial point of view, you do not want the trade of these coupon-proffering boys. Many of them will come to your house anyhow. They will not visit the theater just because they have smoked up ten packs of cigarettes to get the five cents' worth of coupons. You don't want those sort of boys about your house. You'll probably get them and their nickels, but you do not want them, and it will pay, for the benefit of your other business, to keep them out. If you want their money you can get it in coin as easily as in coupons, and you'll be spared the trouble of handling the coupons. The announcement that you will not accept coupons will not hurt your business one penny. The announcement that you will accept the coupons will do you a real and permanent injury. Look beyond the glowing general statement that the coupons will help your business, and figure things out.

The cigarette company is not doing this to help out your business. IT IS DOING IT BECAUSE THE DEMAND FOR NICKELS FOR THE PICTURE SHOW IS THE ONE THING THAT MOST HURTS THE SALE OF CIGARETTES TO THE JUVENILE TRADE, AND THEY ARE USING YOU TO WIN THIS TRADE BACK TO THEM FROM YOU.

Are you going to help give the picture industry a setback just because a tobacco company asks you to? Think it over carefully; then go and paint this sign:

> Cigarette Coupons
>
> NOT
>
> Accepted for Admissions Here.

Then listen to what the mothers say.

Another Side.

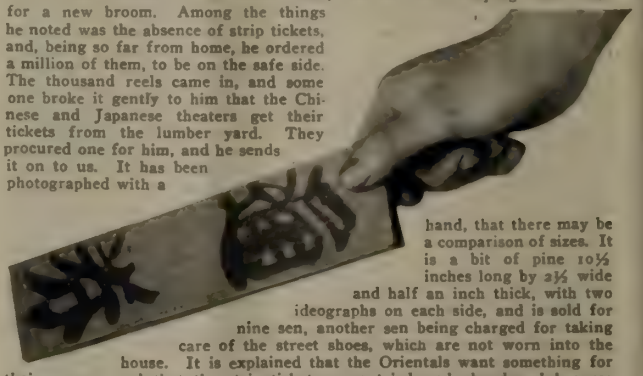
There is another side to this business.

There are hundreds, thousands of young men who do not care for the photoplay theaters, but who will appreciate the value of the coupons as a bribe. One of the counts against the picture theater in the old dark days was the undoubted fact that a child could be coaxed to ruin through the picture houses more quickly than through the medium of candy or other treats. Even money was not equal to a theater ticket in the hands of the vicious. Will you restore that condition? Can you afford to?

As a coupon proposition the idea is not bad. Were the coupons packed in candy, chewing gum or similar wares the manager could afford to take the trouble to handle the coupons for the 5 per cent. allowance, though it is to be questioned if the percentage is sufficient to cover all expense, particularly in rush times, but no manager catering to women and children can possibly afford to assist in the physical wrecking of boys and the moral debasement of little girls. It is a bad business, no matter what your point of view. It won't make business, and most assuredly it will hurt it.

A Japanese Ticket.

There is a letter that goes with this cut of a Japanese theater ticket, but we were so careful to file it away that we cannot find it now, and so cannot acknowledge the courtesy of the friend who sent it on from Yokohama with a good story on himself. It seems that he was a new chum in the land where the tea comes from, and he was sweeping clean even for a new broom. Among the things he noted was the absence of strip tickets, and, being so far from home, he ordered a million of them, to be on the safe side. The thousand reels came in, and some one broke it gently to him that the Chinese and Japanese theaters get their tickets from the lumber yard. They procured one for him, and he sends it on to us. It has been photographed with a



hand, that there may be a comparison of sizes. It is a bit of pine 10½ inches long by 2½ wide and half an inch thick, with two ideographs on each side, and is sold for nine sen, another sen being charged for taking care of the street shoes, which are not worn into the house. It is explained that the Orientals want something for their money, and that the strip tickets were tried and abandoned because it seemed too little to the purchaser, though he cheerfully lugs this small plank across the lobby, with the feeling that the show must be good because the ticket is so large.

We regret exceedingly that we are unable to credit the courtesy of our contributor.

He Still Lives.

We were wondering if William Barie, Jr., had been snatched from this sphere, when he broke his long silence to offer this suggestion:

> Using your "Advertising for Exhibitors" department as a guide, I thought I would try having the children write criticisms of the films, and the result was so astonishing one could hardly believe they could stir up so much interest in a contest of that nature, but at the end of the first week I had some 300 different stories on the pictures, and considering that we only change twice a week, I think that a mighty good showing.
>
> I am running the contest for a period of four weeks, and offering $5 in gold for the prize, and from the way each mail brings in more letters I can heartily endorse the scheme as being a good one, and praise the department for offering the idea.
>
> If all exhibitors would not only contribute to this department, but try those little schemes out and then tell how they "worked" for them, everybody could get away from the "old grind," and the patrons would undoubtedly take more interest.

Note that last paragraph particularly, please. If you try one of the schemes mentioned by another exhibitor, report on the results. Let us know if you put in any new twist to the wrinkle, and how that worked. If you try this scheme, be particular to explain to your patrons that criticism is not fault finding. A criticism may find no fault at all and still be a criticism, and it will not pay to encourage a spirit of fault-finding. We think that Mr. Barie covered this point in his contest.

Properly done, we think that the contest will aid the intelligent appreciation of the films, and in this way, as well as in direct interest, the scheme will more than pay.

The Vitagraph Monthly.

Did you notice the last issue of the Vitagraph bulletin? It is the first film publication issued by a manufacturer covering an entire month. It will now be possible to get your advance information four weeks ahead, instead of only two, and we extend our congratulations to Editor Spedon. We hope that others will fall into line.

Sounds Like China.

A letter from the Celestial Theater, Pekin, sounds more like China than Illinois, but that is where D. C. McClellan runs his house. We are glad to see his conscience pricked him, for he writes:

> A blush of shame suffuses my brow when I confess that this is the first time I have ever sent you a specimen of a publicity stunt, though I have profited many, many times by your department and I want to thank you for your sincere efforts to elevate the publicity end of the motion picture business.

Enclosed is an envelope in blue cloth-laid paper and a double sheet to

match. The envelope is simply marked, "A Celestial Treat," and the sheet reads:

> You are cordially invited to attend any performance at the Celestial Theater. We are enclosing a slight courtesy, which we trust you will make use of, as we are desirous of demonstrating the superiority of our entertainment. It would be considered a favor if you would use the enclosed card at some performance between October twenty-first and twenty-seventh, inclusive. We regard the programs offered at the Celestial as worthy of your time, attention and patronage. As our specially invited guest we shall endeavor to make your visit a pleasant one in every possible way. D. C. McCLELLAN, Mgr.

Accompanying the invitation is a small card that reads:

MRS. JOHN DOE
Is the Invited Guest of the Management
of the
CELESTIAL THEATER
At Any Performance from Oct. 21 to 27, Inclusive.

The name is filled in in ink. There is no "Saturday or Sunday excepted" or any of the other familiar legends. The invitation stands good any day for a week. It may be a little more costly, but in return there is a chance of getting more long-run business than would be possible with the restrictions. We like the way the card is phrased. An invitation is even better than a pass, and this line cannot be improved upon. As Mr. McClellan also conducts the Idylhour and Dreamland, the three houses having a combined capacity of 12,000, we hope that he will be a frequent visitor to this department, now that he has found his belated way in.

Doing Things Well.

Mr. McClellan seems to be willing to spend a little money on style when he starts out to do things right. The card, envelope and sheet probably represent a cost that would shock some managers, but he is out for good business, and he goes at it in the right way. If you went into a first class restaurant and the waiter came to serve you in his shirt sleeves, the chances are that you would go somewhere else, on the proposition that the coatless waiter was indicative of the place. In the same way, do not send your advertising out in its shirt sleeves. Put a coat on it and see that its shoes are shined and its nails manicured. If you want to make a good impression, start it out right. If you want the cheap business, use the cheap paper and hurried presswork, but if you want the best, ask for it in a way that shows you will know how to appreciate it when you get it.

Likes Street Work.

These Indians of the Paleface tribe are one of the schemes for advertising the Dreamland Theater, Modesto, Cal., and C. B. Johnson, the manager, writes that he finds that street advertising pays. Any kind of advertising pays that is properly done, and street work, if it possesses a touch of novelty, is a certain winner. This Indian stunt is a good one in a double sense. The get-up is novel and a kiddie will always attract attention. The idea is particularly good where some Indian subject is being advertised, but with any sort of release the novel stunt will attract attention,

the great point being to take it off the street before it becomes common. Give most persons a chance to see it once, and then retire the idea for something else, even if you have to wait for an inspiration. Mr. Johnson uses the Universal program and there should be plenty of Indian releases when this advertising would be particularly appropriate. He writes that he would not think of trying to run his house without the Moving Picture World, and we do not see why anyone should try. The trouble with many exhibitors is that they do not use it enough. No matter what service you run you can get all the details from this paper and get it accurate. Do not merely subscribe for the paper. Use it.

We Tear.

S. A. Arnold, of the Lyric Theater, Mena, Ark., who has sent us many live wire ideas, sends in a throwaway that was used during the county fair week and asks that we tear it to pieces, which shows that he doesn't think it is just right himself. It is a sheet, 9 by 4½, printed in green ink with a border. Here is the essential copy:

The High Cost of Living

The truth about to-day told in Moving Pictures. A drama dealing with facts in which America of to-day is shown as it is. The picture shows the

Robber Trusts

as they are. How they rob the Consumer.

Do you know why you pay more for Clothing, Meat, Sugar, Coffee, Bread, etc.?

The answer will be shown in Moving Pictures TO-NIGHT.

Mr. Arnold thinks the title of the subject should have been in 24 point instead of 18. We'll see his 6-point raise and raise him twelve. The title should have been in 36 point at least, for if there is anything that will catch the rural eye it is the high cost of living.

The printer has used a 72 point "To-night" and a 60 point "Lyric" with the address in 18 point and "theater" in 24 point, but the big line of the whole thing is relegated to 18 point, the same as the street address. Catch them with the high cost of living in 36 point and they would find the address of the house were it in 6 point. The title should have been in three lines as bold as could be used across the page. A 60 point face would have been better yet with an 18 point "To-night," and the address in 10 point. The "do you know" could have been continued in 18 point, but "the truth" could have gone in 8 point leaded just as effectively, and the whole would have worked out about the same space as is now used. Mr. Arnold had the right idea, but the printer did not properly value his lines. Catch the eye with the big name in the largest possible type for a throwaway, and that will take care of the rest, so the name of the house is properly displayed.

Believes in Ink.

A. L. Stallings, of the Angelus, Spanish Fork, Utah, sends in an advertisement for criticism, and supplies his own comment. He writes:

> I enclose a copy of a local paper containing a half page ad. and would like your opinion of it. I myself think that there is too much descriptive matter for the size of the paper, but at any rate it got the business, and that's all we can expect it to do. In addition to the publication in the paper I had 650 sheets run off from the same type. We did a capacity business with "The French Spy," regardless of the fact that we had strong competition on both nights and in the face of an advanced price of admission.
>
> I use the local paper as much as possible, although with only one issue a week it is not safe to depend entirely on that. It would seem that the minds of the patrons must be refreshed every few days; that is, those who are not regular attendants—and it is these you are advertising for. The regulars keep themselves posted.
>
> I am also sending a program I used some time ago. They did not seem to take to it the way I thought they would. Cheaper advertising seems to appeal more strongly to them; at least we get better results, and when we get the results we should be satisfied.
>
> I have come to the conclusion that when I advertise I want to advertise my performance and let the public know what I have to give them, not what the butcher and grocer have for sale. It is the same way with slides. If they are run they should refer to the house, and not to other business concerns. I have tried the post card scheme with success, putting them out through the mails. I use the mails a great deal. It is expensive, but it is about the only way to get into the home and make people take notice.
>
> I have read about a slide that can be made on the typewriter. I sent for a gelatin outfit, but it was colored. Would like to know where these slides could be purchased.

Making Slides.

Mr. Stallings can get colorless as well as tinted gelatin sheets if he will ask for them. Possibly the company will exchange what is left of the colored for white. Most houses seem to prefer tint.

Any light white paper can be written upon and made translucent through the application of oil or varnish. In a pinch old kodak films can be cleaned off and used.

We quite agree with Mr. Stallings that the slide advertising some other business has no place in the theater. There are some houses where the interval between the reels is marked by a dreary exhibition of slides of everything from the doctor to the undertaker, and it doesn't pay. On the other hand, where a large program is printed there is no good reason why some trade advertisements should not be used to cut the cost. The trouble is that some programs give up the space to the foreign advertising at the expense of the house booming, and this defeats the end of the management. A reasonable number of advertisements should not prove objectionable.

The program cover of which Mr. Stallings speaks is a handsome three-color stock cover, and we cannot understand why they were not received with favor, unless, perhaps, the two-day program did not interest as would one running for a week.

Space and Filling.

Getting down to the advertisement, we agree with Mr. Stallings that he has too much type for the space. Apart from the name of the house a 36-point line is the largest he gets in a half-page advertisement. He got the business because he offered an attractive proposition, "The French Spy" and four other reels for 20 cents, but it would have been much better had he taken more of the space for the feature and less for the other reels. The special is in the center of three boxs and gets the 36-point line, the other titles getting in 24 point. Nothing stands out strongly, and in a larger and busier town the space would have been wasted.

Had we been laying the advertisement we would have thrown a title line clear across the sheet, using a 72-point extended letter. Then we would have played up the fact of seven reels more importantly than the other four titles, giving just a hint of each, together with a large title. Little more than this would have been needed. Seven thousand feet for 20 cents is more potent in its pull than the list of features in a Pathe Weekly. Most persons know the Pathe Weekly and at best this was an old issue. Play up your big points in the big type, and if you have room for more, all right. If you have not, let the story of the film wait until the audience gets to the theater. With Pathe, Vitagraph, Edison and Biograph on the same bill an excess of detail is not needed.

But Mr. Stallings knows what the matter is, and he knows, too, how to advertise, as other samples show. With a third of the space he gained twice the display for Pathe's "A Nation's Peril." He knows, too, how to get the ad. to carry reading notices. The papers are peppered with them.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Comet Not Buying.

JOE ROACH writes that at present Comet is not in the market for scripts, but that presently new companies will be formed, when there will probably be a demand for two or three a week. For the present lighten his labors by not sending anything in. It will do no good, and puts someone to the trouble of sending the script back or losing it.

Wants a Near-Author's Club.

Lucien G. Lambert suggests that there be formed a near-authors' club, with dues sufficiently heavy to permit the engagement of a critic to be at the disposal of the members.

We do not think that the plan is feasible. It is not criticism that helps the beginner so much as study and practice. The idea of the club it is our purpose to form on our return from the south is to help these beginners, those who have arrived giving assistance to those who are still struggling. The purely informal club will be better than a cumbersome organization with a paid secretary-critic and do a lot more real good.

What Happened to Jones.

There is a man by the name of Jones who writes to one of the manufacturing companies thusly:

Dear Sir"s:

I hearwith enclose two photoplay storys, composed by one of the writers who have signed contracts with me, agreeing to give me the exclusive privilege to sell their plots on commission basis.

Please give these storys your most careful consideration.

This is a new idea And I hope to be successful, with a few months I exspect to have a staft of at least fifty writers, Hopingy for a favorable reply I close. your"s truly,

And a man who cannot even spell the plural of story, who uses a period only at the end of a full paragraph, hopes to have a staff of fifty writers under exclusive contracts!

What happened to the erudite Jones was that he was advised that the company preferred to deal with the authors direct. Jones wasn't even told that his idea is exceedingly old. Sales bureaus are scattered all through the hamlets of Indiana and Ohio, to say nothing of New York, Chicago and Philadelphia. Get a list of studio addresses that will be sent you for a stamped and self-addressed envelope and you will have the same chance of selling your stuff as Jones and his numerous predecessors have—perhaps an even better chance.

Keep a Carbon.

Do you keep a carbon of every script you write, or are you one of those who talk regretfully of your "lost" scripts?

Keep a carbon, a good strong carbon, and you'll have no lost scripts. If the editor of the "Gumph" film company writes that he sent your story back three months ago, and you know you never got it, take the carbon out and copy it, but you can't copy it if the copy is not legible.

Don't engage in the interesting experiment of seeing how many carbons you can make from one sheet of carbon paper. Carbon paper costs two or three cents a sheet, but if you can make fifteen clean impressions from a sheet, each impression costs but the fifth of a cent, and is worth it. Keep carbons and keep them in an orderly and systematic manner. Keep them until your accepted story has been produced. It has happened more than once that an original script gets lost after purchase. If you are asked for a carbon and must confess that you have made none, the editor is apt to remember the next time one of your scripts comes in that you cannot help him out of a hole if he gets in one.

More than that, lots of stories have been paid for after production on the strength of the carbon copy as evidence of ownership. That may happen to you tomorrow. Have you the carbon?

Tag Up the Envelope.

A. Van Buren Powell read of the lady who got someone else's script back in one of her own envelopes from she didn't know where. Then he sat down and wrote in the suggestion that the author write on the return envelope "From," and the name and address of the company to which it was sent. That's a good idea, but a better one yet is to write inside the envelope the name or number of the story sent. This is almost necessary where more than one script is sent the same company within a short period.

It is convenient to give a script a number as well as a name. It is easier to handle and fully as explanatory. One card system carries the number on the card, and the cards are filed by number except when they are in the hands of some editor. Keeping the carbons in numerical order makes them easier to find, since you handle the cards to find the title and turn straight to the number. If you have from twenty to thirty stories out, as a professional should have, some such system as this is imperative.

When you get stuck.

Ever get stuck with a story that gets hung up in the middle and sags at both ends? Here is part of a recent letter:

> Then, too, I frequently get stuck. I get a fine idea, which works out for ten or twelve scenes and then comes a place where, to save my soul, I can't get it right or write a scene to fit. I can write the end, but the middle seems to be the hard place; is every one afflicted this way?

It is something that is liable to happen to anyone now and then and to some very often. The answer is that the ends are not mates or it's the wrong middle. If you have your start and your climax properly matched up the action in between should be clear and well marked in your mind, but if you start with one idea and write toward the wrong conclusion and the middle runs right you are liable to find that your story stops because you cannot make the middle match the climax. The best thing to do in a case like this is to forget the projected ending and let the action run straight to the climax that it suggests. Given a start and a finish what comes between should be suggested by one end or the other. When it does not run straight you've made the wrong start for the finish or you have the wrong finish for the start. Do not try to force the middle action toward the decreed finish, but let the action run on to its own conclusion and sometimes you will find that you have a better finish than you originally planned. It is a good plan to have some end in view and work toward that end, but you cannot distort the run of action to fit a predetermined climax if you have not selected the proper climax. You never can tell what you are going to have until the story's end and sometimes you'll stop right in the middle of a story because there seems to be no end. You can fight your plot if you feel so inclined, but the better plan is to lay it aside and write something else and some day you'll find the proper ending for that good start and finish it off.

If you want to fight with it go at it right. Don't grow angry and wrestle all over the mat. Argue with it. Ask it where it wants to go and why it wants to go there. Offer some other possible destinations and some explanation as to why that particular destination should be as good. Be more than half way willing to arbitrate and in the end you'll have some sort of a story. It may not be a very good story, but it may be susceptible of improvement. It's a poor plan to go to your machine determined to write one particular story and no other. Get a start and some idea of a finish and work toward that end, or, better still, do not go to the machine until you have the details so well worked out that you can sit down and write it straight through because you have already written it in your head.

Doesn't Get the Point.

A California correspondent, apparently a newspaper woman, takes issue with us on a recent suggestion that it was best that the novice stick to familiar themes until the pinfeathers gave place to pinions. She writes:

> I am a native of Southern Indiana, but have spent the last eleven years in San Jose and upon this coast, during which time I have studied and written about the West, not as it was in the beginning, but as it is to-day and was a few years since. I have boarded for months at a time upon different ranches, have witnessed fruit handling, know the difficulties encountered with the coming of "coolie labor," have studied social conditions in Western cities, and have tried to tell my stories truthfully, but to date have had but one Western scenario accepted and in that, all that was truly Western was cut out and other scenes substituted. There are companies in Los Angeles making Western pictures, but they hang to the pioneer days, and to Western people generally these are nauseating to say the least.
>
> A cowboy riding through the streets of San Jose to-day with his conspicuous attire is just as much a novelty to the small boy as he is in the picture. Once in about two years something happens to bring in the use of a posse. The wild-west shows that exhibit in large circus tents in the East are just as well patronized here in San Jose as there, for none but pioneers have witnessed such escapades in real life; however, they are not patronized by the better class of people.

We do not think that this correspondent read our remarks with her brain, but merely with her eyes. She goes on to point out that there are lots of spots outside of California that would look as well in pictures, and winds up with "so it does not necessarily follow that because Westerners do not write of the stories close at hand, that they can not know something of other parts of the world."

That is exactly and precisely what we said. We suggested that the novices start writing of home things and as experience came broaden their field until they could write of other parts of the world, just as this writer contends. But until you can write of other parts of the world, write of that part of the world you know something about. The other day we received from a beginner in the country a story of a broker. We have several relatives in Wall Street and we know something of the stock game and how brokers act. But this story was the sort of story that someone would write whose experience with the market was limited to reading Tom Lawson's stuff in the magazines. He might have written a good story of his home town, but he came to town in imagination and his imagination was dead wrong.

Here is a woman who goes to California and makes a study of the West of to-day. She disdains to learn of the old, romantic pioneer days. She studies the somewhat unpicturesque modern West and grows angry because the manufacturers will not make pictures of this phase when they have the richer color and free life of earlier times. She writes what she wants to write rather than what she knows the editors want her to write, and then she wonders why she does not sell.

The Los Angeles producers are not making pictures to please her and those other "better class people" who stay away from Wild West Shows when they come to town. They are making pictures for the whole world, and two hundred prints sold abroad loom larger on the books than the three or four prints sold to the California exchanges.

Editors do not want stories of fruit gathering. They can get the industrials themselves. They do not want coolie labor problems unless they are made into gripping stories. The old West is more picturesque. It sells better in the world market. They make what sells and they make it well, and the stories of pioneer days do not hurt the feelings of the real Californian who is proud of being a Native Son. They hurt the feelings of

the imported citizens from the Middle West and elsewhere. And in the meantime this writer keeps on writing of the West to-day and the people back East keep writing as well as they can of the West of old and they sell because they meet the market and take the opportunity from the people who might write more accurately of the old West because thy are on the ground.

If you want to sell stories, write the sort of stories that will sell and do not try to educate the editors. If you want to write merely to please yourself and your personal friends, do not be surprised if you make few sales.

And we did not say, in the first place, that Californians must write only of California. We said the trained writer could go anywhere with the aid of books of travel, but that until you know something of other lands it is better to write of familiar topics and gradually widen the field. The properly trained writer should be able to write of East or West and this trick will come to all in time, but until it does come, through practice, stick to home stuff and like the ripple that follows the stone broaden until you cover the whole pool and reach from shore to shore.

Something to Laugh At.

Two of the correspondence schools are using testimonials written by pupils before they discovered just how little they had been given for their money. Inquirers to these two persons are told the truth and advised to keep clear. It's a little tough on the schools, but it has been harder on the pupils.

Listen to This.

We've just come across the cutest swindle yet. Have you?

A "service association" in Chicago wants to get twenty-five good photoplay writers. They are in "dire need" of them, in fact. The dire-est sort of need, apparently. They are spending a lot of money to coax in some writers, 25—count 'em—25 who will earn from $200 to $250 monthly, commencing December 1st. IF the service association hasn't moved so far by then that even the police and post office inspectors can't find them. They are sending out a sheet (most appropriately a deep yellow) in which they make plain their needs. Just incidentally you must write the prize-winning story in a certain form, and this form—and a book on photoplay—will be sent you for one dollar. We are almost willing to bet that the form promised is that dear old Mother Love that has been done to death though as a sample photoplay it is not a success since it carries neither leader or inserted matter. It is worse than useless.

If you have been one of those who have fallen for this glittering, glamorous offer, count your dollar as one long dead. You'll never see it again. If you have been tempted and did not fall, rejoice and be exceeding glad. In any event write this down.

No prize contest other than one conducted by a reputable company having an outlet through one of the three distributing channels can be other than a fraud.

Any person who promises a novice (let alone 25 of them) an income of $200 a month is a liar. There are not 25 persons in the United States who are getting that much a month unless they are hired by some company.

Writing Two-Part Stories.

Now that there is a growing demand for two-part stories, a few hints may prove helpful. Select a strong theme, one that will permit you to use plenty of action. Few polite dramas will hold the interest through two parts, so turn in preference to the rugged themes of outdoor life. Develop your action with more care for detail than you can show in a one-part story, but developing detail does not mean to run a lot of padding. If you've a good story you can run into two parts and still have it all solid meat, but where you condense for a short story take the time to give ample development. Run from fifty to seventy scenes according to the length of action and about halfway through bring events to a strong, tense situation that will leave the spectator gasping and wanting more. The part of a picture is like the act of a play. The curtain should not fall on a quiet scene nor yet one that suggests that the story is over. Bring everything to a boil and just as it seems about to bubble over cut the scene and leave the solution of the matter to the next part.

Practise varies as to whether the script should be in one or two parts, but the better plan is to run it as a whole, numbering the scenes consecutively throughout and marking the point where it is suggested that the first part should end. One complete synopsis should cover the entire story.

But before you write two-part stories study them on the screen and see just how they are handled. There are lots of little points that you can get only from actual observation.

As to the market; almost any company will make a two-reel subject if the theme be strong enough, but it must be an unusual story to tempt the management.

Keep Going.

The other day we had a letter from a photoplay writer who told us that she had been writing for two years in which time she had done five scripts. Of these, two were sold, two had become lost and one was apparently an undesirable. And that same afternoon came a man who told us that nine weeks ago he bought a book on technique since when he had written ten scripts of which four had sold, a fifth being held for consideration, while the others were going the rounds.

In a word the man had accomplished in nine weeks double what the other had done in two years and he had done it by sticking at it. In the same nine weeks a professional writer did thirty-three scripts and sold eighteen of them for $450.

It is to be presumed that the professional standard at which the novices aim. The man who wrote a little more than one a week will no doubt find his place among the regulars because he keeps at it and learns from his disappointments. The woman who writes two and a half scripts a year never will get anywhere in particular because she lacks application.

There is only one way to become a practised writer and that is through constant practise backed up by study. Every time you write a story you are one step nearer the professional grade. Each time you write a story it will come a little easier. If you write a story and wait until it sells you never will get anywhere, because each time you start to write a story it comes as hard as the first one did. Write and keep on writing until writing becomes a habit and then work and keep on working until the habit becomes the habit of writing good stuff instead of stuff that varies. You can't write a good story every day, but if you write a story every day you're bound to write some good ones. Try it, but don't make writing a story a semi-yearly event and expect to succeed.

Do You Live in New Haven?

If you live in New Haven and write photoplays we know a man in Yale who wants someone to talk photoplays with.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

H. C. W.—Dell Henderson is with the Biograph.

MARBLEHEAD.—The Masko Film Company makes special productions and has no regular stock organization, for which reason names are not available. The Kalem production is a photoplay, of course, though it is hinted that there is a foundation of fact. A little thought will make it plain that it would be impossible to have a camera handy to cover all the unforeseen happenings of a story taken from real life at the time it occurred. Sorry we cannot give you the Biograph names, but they are newcomers.

E. J. M.—You seem to give too short a time to the company. Scripts liable to be accepted always remain longer in the studio than those that are not. Correspond with the company before issuing a fresh copy. Register the letter. We have already announced the postponement of the formation of the Inquest Club.

G. H. H.—You have Bert Hendler correctly placed in the parts you mention. Alfred Paget was the convict in "A Beast at Bay." Frank Oppermann was the claim jumper in "Man's Lust for Gold." Don't know for certain, but think Miss Pickford has brown hair. Rex does not give casts.

M. L. P.—Glad the tip brought about a sale. James Cruze was Vaughn in the Thanhouser "Called Back."

S. A. M.—S. M. Spedon, the Vitagraph chief publicity man offers this solution as to the two wrongs in "The Red Barrier". She marries the wrong man and throws down the right one. Then the right one kills the wrong one in a duel. Get it?

J. D. P.—The address of the Gaumont Company is in the advertising pages each week. They have no company here and the names of their French company are not known.

G. H. H.—We fail to see that certain speeches from a drama are essential to a play that does not duplicate the plot, but if you merely desire to make a brief extract for leader put the quotation marks around it. Do not pick out long speeches.

V. G. S.—The two girls in "The Unseen Enemy" are not known to our identifier. Miss Flo LaBadie was Barbara in Thanhouser's "East Lynne." Miss Pickford has joined the Belasco forces. Miss Mae Marsh replaces her. Several persons have played opposite Mr. Blackwell since Miss Joyce came East. Miss Lillian Christy seems to play more often than the others. Who plays opposite Miss Joyce is a more difficult question. In "Mary in Stageland," Miss Bliss Milford was the chorus girl.

A. B.—Miss Claire McDowell was the mother and Gladys Egan the child in "In the North Woods." Mack Sennet and Miss Mabel Normand were the father and daughter in "What the Doctor Ordered." This department is for regular readers, not for those who send the money for the particular issue in which the answer appears.

DOROTHY R.—Miss Jean Gale was Beth in Lubin's "The Puppet's Hour." Miss Pickford was Little Stranger in "A Pueblo Legend." See reply to V. G. S. Miss Pickford, Miss Claire McDowell and Miss Dorothy Bernard were the three women in "The Female of the Species." In Lubin's "A Cure for Jealousy," Arthur Johnson and Miss Ormi Hawley were the husband and wife and Harry C. Myers the friend.

J. S. M.—The five hundred word synopsis will not be read in some studios. It will in others. You do not need the half of five hundred words if you frame your synopsis properly. The Lubin and Kalem Companies are working in the South. Better send the outdoor comedy to some Los Angeles company. Addresses will be sent if you send a stamped envelope. Comedies are in good demand if they are comedies of action and not merely scripts that sound funny when you read them. It is well to keep your plot of action brief, but you can have the space you require for the telling of the story. The gauge is length of film not number of words. You seem to be about right with 25 scenes. The companies you mention are not buying much outside stuff. Salaries are not printed.

G. F. M.—That Edison is too old—about three years. We would not swear to it, but we think it was Miss Rolinda Bainbridge.

A. L. R.—The company you mention seems to be getting into pretty deep water and we understand that the Post Office Inspectors are working on the case because of the numerous complaints that money has been received for which no effort seems to be made to give any return. The general scheme is within the limits of the postal law, but the company appears to have rendered itself liable under serious charges. Write the Chief Post Office Inspector, Washington, D. C., that your complaint may be added to the others. It is advisable to tell him the name of the publication in which you saw the advertisement. They seem to have no editor for their magazine and we believe that it did not come out last month.

MOBILE.—Miss Clara Williams and Edgar Jones had the leads in "Red Saunder's Sacrifice." In "The Uprising," Mary was Miss Mary E. Ryan and Bob was Robyn Adair. We have written for the Pathe information and will reply if they can give us the names.

TOM.—It seems to be useless to ask for information since the formation of the Universal Company. Sorry.

F. M. E.—We lack the information on the first Biograph. The others are printed above or have been told very recently. In "The Reconstructed Rebel," Dick Winston was Al. E. Garcia.

Director Haddock, of the Eclair Company, is having his own troubles with the leopard that has recently been added to Eclair stock. The director did a lively piece of ladder climbing to the roof of the studio one day last week. By the way, this leopard, together with a tiger, forms the nucleus of the first moving picture menagerie in the metropolitan section.

Comments on the Films

Licensed

"THE OLYMPIC GAMES AT STOCKHOLM" (Pathe).—This special film needs no comment other than the statement that it is very well photographed. Here surely is a safe feature if there ever was one.

"JIM'S PARTNER" (Pathe), October 31.—Retelling old stories in new pictures is commendable, from both artistic and commercial viewpoints. when the producer, learning from former failures of himself and of others, can redevelop the old situation and make it more convincing and human. This very good offering has, at the same time, very little that is new in its situation and much that is both fresh and pleasing in the style with which it is handled. The miner's wife, tired of seemingly loveless monotony, is eloping with her husband's partner, when she tumbles over an embankment and is hurt. Her husband finds her, carries her home and goes for a doctor. In the meantime she tries to light a candle and sets the house on fire. Her husband comes back just in time to rescue her. The fire scenes are excellent; the fall scenes also are good.

"THE FISHERMAN'S LUCK" (Essanay), October 31.—Howard Missimer plays the fisherman summer boarder, a rather farcical father with a daughter. John Steppling plays an actor also staying at the hotel, and who can catch fish. Dolores Cassinelli plays Missimer's daughter, with whom Steppling is in love. Missimer gets "in deep" over his (?) catch of fish, and Eleanor Blanchard tattles, which leaves Steppling's scheme high and dry. Howard Missimer's work makes the picture; he enjoys his work, and spectators enjoy looking at it.

"WRONGLY ACCUSED" (Melies), October 31.—There is one distinctly new character in this picture, one that brings in a new situation—he is the dope fiend. As a whole, the story, with nothing else that is new, has been freshly produced. With every foot that is unreeled the interest deepens, because the action is absolutely clear and plain and the acting, always intelligent, is now and then extremely good.

"PARSON JAMES" (Lubin), October 29.—A simple story without depth of any kind, but made effective by its pleasing presentation. It tells of a little girl, left as a baby with a priest, who grows up and is shown her mother's grave. This mother was a worthless woman and dies just before the girl comes home to her foster father from the convent.

"COPPER MINES AT BINGHAM, UTAH" (Edison), October 30.—This picture gives a very clear idea of a mining town tucked away between mountain ranges. Bingham is six miles long and sixty feet wide, and these very well photographed views will be found unusually interesting.

"A SUFFRAGETTE IN SPITE OF HIMSELF" (Edison), October 30.—A picture taken in London from a scenario by Bannister Merwin, and a thoroughly amusing comedy. Mark MacDermott is fine as an irascible, anti-suffrage English gentleman who doesn't know he has "Votes for Women" pinned on his coat. Miriam Nesbitt makes an excellent Englishwoman, and although Ethel Browning is not at all convincing as a maid, she adds a good deal to the comedy. A very good offering.

"A RACE FOR HONOR" (Eclipse), October 30.—An intelligently produced picture. The story, which is not probable, is kept from intruding that fact again and again on the spectator. We don't by any means imply that this is unusual in Eclipse pictures, for it isn't. But we have seen more than one picture this week with stories behind them as good and better than this that seemed handled to please the producer, and not the spectator, and we want to say that we see the difference. The title of the picture is not apt; it suggests something different from the story. The father of the heroine has stolen a wallet and has made his employe, a young mechanical engineer, seem guilty. The girl loves the young man and she and he follow the older man, who is escaping, and persuade him to come back. This gives an automobile chase—the "race for honor." It has some very pretty scenes and will please.

"THE STRANGE STORY OF ELSIE MASON" (Kalem), October 30.—Elsie's story is indeed strange, but that is greatly in its favor. It is not only pleasingly novel, but prettily told by lovely scenes and makes an offering that can be relied on to entertain all kinds of people. Elsie Mason, in the early scenes, is a charming little maid of about two years; in later scenes Alice Joyce takes the part—a grown-up Elsie. The child is out in the early morning, all by herself, and a rich woman, who finds her and takes a great fancy to her, practically kidnaps her. Lucille Young plays this rich woman. Tom Moore plays a nephew of this woman, who, years later, falls in love with Elsie. Her foster mother dies before the wedding, and the girl learns of her true origin. She writes to Tom, breaking the engagement, and goes to her real mother. Like Lady Clara Vere de Vere, but in a very modern and very pleasing fashion, Tom finds her. It is a good offering.

"A MAMMA WANTED" (Pathe), October 30.—A picture made to please spectators. It is a light-hearted, rollicking love story in comedy vein and with a good deal of humanity. The trouble with much of the love making in moving pictures, both in serious and comedy love stories, is its inhuman abnormality; it makes us bitter against ourselves and our kind. The temptation to be emphatic leads producers who keep the theater always in mind, into all kinds of foolishness. The producer of this story did not supinely follow stale and artificial suggestions. He plainly shows the courage of his own observations of life; consequently he pleases us with something fresh as well as truthful. We refer solely to the love story, for he has added a very farcical scene which, although it pleased the house greatly, as did the whole story, we feel did not add to the effect of the picture as a whole. We believe that the love story alone with those two most engaging kids and the shop girl's three girl friends would have been quite ample to fill a whole reel and make a fine picture. As it is, it is a very good offering.

"HER BITTER LESSON" (Selig), October 31.—A picture adapted from M. E. Braddon's novel, "Aurora Floyd." The novelist or story teller has plenty of chance for explanation, and so can make a really unconvincing situation seem plausible, while a moving picture producer, unless he uses the greatest care and art, must set it right out before us and leave it in all its nakedness. It very often happens that a picture made from any but a great novel with a truly human and perfectly natural situation seems weak because of this and the fact that things are forced into abnormally speedy sequence; they seem abrupt. This picture suffers a good deal from these defects. The situation is possible, but both it and its development fail to convince unless we spread it out in our minds, make every allowance for the time element, and see in an instant's acting the symbol for a heart struggle that really lasted days. Nevertheless it interests. The plot is good, and the scenes and players are very pleasing. Especially pleasing is Adrienne Kroel, as Aurora. Mr. Hardee Kirkland produced it, and deserves credit.

"POET AND PEASANT" (Vitagraph), October 31.—A modern story of France, telling the love of a beautiful peasant girl for a poet who left her to die of a broken heart. There is a hunchback in the village hopelessly in love with the girl, and pictured as watching her fading away in inner torment which he does not try to conceal. Mr. H. L. Barry plays the poet; Clara Kimball Young, the peasant girl. Her grace and beauty add much to the picture. Charles Eldridge plays the father, and James Young, the hunchback. Mr. Young has done excellent work, but is weak in this role. The scenario is by W. L. Tremayne, and the producer is W. V. Ranous, who has been remarkably successful in giving it an old world atmosphere.

"A HEART IN RAGS" (Selig), October 30.—A picture dealing with the good-hearted but ragged hobo who befriends a little girl and is suspected of kidnapping her. It shows how the tramp came to know who the child was, how she fell asleep in an open box car, the search of the parents, and the arrest of the tramp, with the final explanation. The author, Basil D. Wood, doesn't deserve much credit. It was produced by Henry McRae, who has handled his material intelligently and made it pleasing. Its worst fault is padding; there was too much box car in it, too much of the railroad journey. Baby Hazelet plays the child; Madge Carson, the mother; Colin Reid, the father; Pat Carson, the tramp; Frank Decamp and T. J. Commerford, two pals of the tramp; T. Flynn, the telegraph operator, and Tom Johnson, a farmer.

"THE HEAVENLY VOICE" (Lubin), Oct. 31.—Arthur Johnson here gives us a comedy with several laughs. He is supported, and well supported, by Miss Briscoe, Charles Brandt and Madge Orlamond.

"A TRAGEDY AT THE COURT OF MILAN" (C. G. P. C.), Nov. 1.—A story of court intrigue, put on in impressive manner, but at times heavy, inclined to be ponderous. The scenes are nearly all of the studio, yet there are some very fine settings of castle and courtyard.

"HIS WEDDING EVE" (Selig), Nov. 1.—A comedy in which Thomas Santschi, dressed for his wedding, takes an airing just before the hour of the ceremony. He collides with a nurse girl, portrayed by Betty Harte. The girl suffers a sprained ankle and is taken to a hospital, leaving in the bridegroom's arms the infant that had been in her charge. The bridegroom has much trouble endeavoring to get rid of his "elephant," finally landing in the station house. There was much distress at the bride's home, but matters were finally straightened out. There was an obvious discrepancy in the scenario, in that the bridegroom might have straightened out matters had he telephoned the hospital. However, the film makes fun.

"THE MUSKETEERS OF PIG ALLEY" (Biograph), Oct. 31.—An underworld story which will remind many who see it of some recent happenings in New York City. There are gangs and gang feuds. The whole production is handled with much care, and will make a strong release.

"PAT THE SOOTHSAYER" (Kalem), Nov. 1.—Mr. and Mrs. Hogan will draw out a few laughs from a reserved audience. Pat leaves home and gets a job as a palmist. Mrs. Hogan consults the new Professor Bunko and in short order discovers the imposition.

"THE AMERICAN RHINE" (Kalem), Nov. 1.—On the same reel as the foregoing are these views, most of which were taken on a steamer trip between New York City and Albany. Among the pictures are many of Revolutionary interest.

"A BABY'S SHOE" (Edison), Nov. 1.—There are three corners in this drama; they are Walter Edwin, Gertrude McCoy and Robert Brower. In the last 300 feet of the film there are several "punches," and they are all stiff. There are strong situations, the sort that are realized by an uncomfortable feeling in the throat and eyes.

"THE FAMILY NEXT DOOR" (Lubin), Nov. 2.—A comedy of characters with a taste that is quite new. The freshness, which is one of its most marked characteristics, comes mostly from the producer's playful fancy and

his large use of facial expression. In the love story, meant only as a frame for the comedy, there is nothing new whatever. The producer is a little weak in his love scenes and had too many cowgirls in the cast. But behind the picture there is very plainly an individual and fresh way of looking at things. The audience plainly liked the offering. It is a good laugh maker.

"PATHE'S WEEKLY NO. 45" (Nov. 2).—Some days ago a steamer the "Empress of India" rammed and sank a ship named the "Helvetia." A camera man was fortunately on the spot and got a picture of it. The "Helvetia" was a big steamer and we see her sink. This sensational item is, of course, a big thing. Nearly all the items are good.

"HEREDITY" (Biograph), Nov. 4.—A dramatic story of a half-breed lad, son of a squaw-man who was a trapper. Always near the Indians, he was more red than white, especially as his father was not the man to bring him up wisely. He finally goes back to his mother's tribe. The picture is not without substantial humanity; but seems to have less than is usual in offerings of this make and its subject is not so pertinent and therefore not so interesting. The photography is a little weak and the picture, while clear, lacks the picturesque beauty of much Biograph work. Yet, as an Indian picture, it surely is, when compared with all the pictures, a very good offering.

"MOUNTAIN DEW" (Kalem), Nov. 4.—The usual love story with the revenue man and the moonshiner's daughter and in which the former helps his sweetheart's father. Carlyle Blackwell and Lillian Christy play the leads. The leading lady is competent and gives some freshness to the picture.

"AN OFFICIAL APPOINTMENT" (Vitagraph), Nov. 4.—Miss Catherine Carr has given us a decidedly worth while picture in this story, taken from the fringes of official life in Washington, D. C. Mr. Charles Kent produced it and plays the leading role, a Kentucky colonel, not unlike the famous "Colonel Carter," who, with his old darkie servant (Harold Wilson), has waited long and vainly for an appointment. A fake appointment is sent to him by some flippant clerks and the mortification is a cruel blow. The official appointment is soon brought by the secretary's daughter; but he sits dead in his arm chair. Surely here is a popular picture, one whose success is assured. It is a desirable offering. Mr. Tefft Johnson plays the secretary; Mrs. B. F. Clinton, a house keeper, and Miss Norma Talmadge the secretary's daughter.

"IN THE GARDEN FAIR" (Vitagraph), Nov. 2.—A picture in which two little children elope. Some weeks ago, the Vitagraph company produced a very sweet and poetic picture with this same theme; but there is a bit too much actual nursery atmosphere in this picture to let it please wholly. It doesn't convince and, although there was some laughter, it is not a strong success. It is too unnatural. Mrs. Breuil wrote the scenario, which was produced by Fred Thomson. Robert Gaillord plays a widower who lives with his little boy on the opposite side of a garden wall from a widow, played by Rose Tapley, and her little girl, Helen Costello.

"FIXING A FLIRT" (Lubin), Nov. 1.—A young man predisposed to flirtation with nearly every girl he sees is "fixed" good and plenty. One of seven girls receives a letter inviting her to dinner. She accepts. As the two are seated in a restaurant two of the girls join them, and are invited to sit down. When the last of the party have been fed the flirt is broke. The restaurant man takes his watch, stick and several other articles for security. As the party leaves the restaurant, all bid the young man good-bye. To make the discomfiture complete the man's landlady shuts him out of his home. It is fair comedy.

"THE MOVING FINGER" (Essanay), Nov. 1.—Were it not for Lily Branscombe's truly remarkable picturing of the same character as both in youth and in disreputable age, there would be little to commend in this offering. Harry Cashman and Frank Dayton also play their parts well, especially the former; but the action that is pictured isn't fair to intelligence. It is a sermon on the results of poor men's wives running away to enjoy the luxuries of sin for a season.

"BOBBY'S DREAM" (Edison), Nov. 2.—A child's pirate dream that will entertain children in one way and grown-up people in another, as setting forth the exaggeration natural in a child's dream.

"FOR PROFESSIONAL SERVICE" (Edison), Nov. 2.—In comedies, the audience's laughter is the producer's justification. The author of the very slight farce deserves credit for knowing the picture-making possibilities of the Edison studio. It is truly funny only because it is as silly as possible, and its idiocy makes it a good offering. It certainly is silly.

"THE SKINFLINT" (Kalem), Nov. 2.—A picture with a homely story of village life. The skinflint is rich and refuses aid to his needy sister, a widow; but later, in misfortune, he is cared for by the sister and relents. The widow has a daughter who provides, in the picture, the fringes of a love story. There also are other village characters who are interesting in themselves and help along the story. Wm. H. West plays the skinflint and Jane Wolff, the widow, and both are worthy of high praise. Lillian Christy plays the girl. She passes through two or three scenes alone; but her whole attitude and facial expression awaken the deepest interest, and add much by suggestion to the picture. Carlyle Blackwell plays the girl's lover.

"ANNE BOLEYN" (C. G. P. C.), Nov. 5.—A dramatization of the plotting of Jane Seymour against Anne Boleyn. The hand-colored picture will arouse interest for its historic and dramatic value. The characterization of Anne was well done by a woman of queenly figure and splendid talent.

"CHAINS" (Essanay), Nov. 5.—Ruth Stonehouse gives us a strong portrayal. An engaged woman marries a man who has just been sentenced to fifteen years in prison as a result of a brawl in which crime was committed. As the minister pronounces the two man and wife the husband is led away to jail. The woman is unable to endure the snubs of her friends and goes to the city seeking employment. She finds it in the office of a man who falls in love with her and tells her so. She is in love with him. When she visits her husband in jail she finds a brute. Her employer persists in his suit. Then she confesses all that has gone before. The employer even then wants her to go away with him, but she tells him it is not to be. There will be many who will say this is a false conception of a woman's duty to herself and to the man she really loves. They will say that she should have divorced the convict. At all events, "Chains" is a story that will stir the heart. Miss Stonehouse's interpretation of the fight of the wife between love and her sense of right was splendidly done. Mr. Bushman took the role of the employer. His work was of just the character we always expect from him—the best.

"THE VOICE OF WARNING" (Selig), Nov. 4.—Little Reine Greenwood has much to do in this story of pathos, and she acquits herself with credit. It seems unbelievable that a child, asking assistance on the street for a sick mother, should be refused by nine persons in succession.

"THE FACE OR THE VOICE" (Vitagraph), Nov. 5.—A story that is simple, yet owing to the superb acting of Miss Turner will reach the heart. Her portrayal of the sister who surrenders the man she loves, and even aides in deceiving that man, through sisterly affection, is splendidly done.

"JUAN AND JUANITA" (Lubin), Nov. 4.—There is in this picture a thrilling hold-up—a bit different from the usual, and exceedingly well done. It is a railroad story, with a tale of love running through it.

"A ROMANCE OF THE RAILS" (Edison), Nov. 5.—A good story, and well played by George Lessey, Bessie Learn and William West. There is a thrilling rescue of a man with a broken leg from in front of a moving train. Mr. Lessey, as the rescuer, picks up Mr. West on a trestle and runs with him, just missing being struck. Had the burden-carrier fallen it would have been a different story. But this is merely an incident in an interesting film.

Independent

"THE FIRST GLASS" (Powers), November 8.—More effectively than most pictures, with a clearly marked out purpose, this temperance story is pictured as told by an old woman in a saloon restaurant to a young girl. It is the story of her experiences and downfall, and as though to keep it anchored to its purpose, the woman's narrative is interrupted occasionally by the first scene, which shows her telling her story. This frank admission of the story's purpose makes it very effective. There is no evidence of hurried or sloppy work in the handling. The acting (Florence Barker acts the woman's story) of all the cast is natural and convincing. Many of the scenes, taken by themselves, are fine. It is just the kind of picture to help a temperance lecturer, for it is natural, simple and human. It will also give the general public good entertainment at a show for these very reasons.

"SISTERS" (Victor), November 8.—Taken by itself, there is not a very substantial situation behind this picture, but it gives Florence Lawrence a vehicle for one of her characterizations. The story begins slowly. It is of two sisters taken to an orphanage; nor did the "empty cradle" scene help any. The story really begins when the two are adopted by different families. Years pass; they have married and lost track of each other. The one who is Florence Lawrence has married a fireman, Owen Moore. This fireman, in the course of his duties, makes a rescue of the other sister, whom he thinks is his wife. She dies of heart disease in his arms. He comes home to his apartment, and his wife is hiding; she has a little present and wants to surprise him. He believes that it was really his wife, and is about to kill himself when she enters.

"ON SECRET SERVICE" (Kay-Bee), Nov. 1.—In two reels is this stirring military play. The feature is a spectacular battle scene, which is unusually well staged. One of the incidents is an explosion in which a caisson is thrown high in the air. A love story runs through the picture.

"FOILING A FORTUNE HUNTER" (Eclair), November 7.—The love story of an American heiress. She has quarreled with her American lover and is being courted by a count (?). Her father cleverly finds that the count's present position is keeping bar, and that he was once in prison. An elopement has been arranged. Father lets this go ahead, but plans to foil the count at the end. There is well-sustained dramatic suspense, good acting and a smoothly-told story. Barbara Tennant plays the girl. Messrs. Francis and Johnstone, with another good player, fill the three male roles.

"WHAT FATHER DID" (Eclair), November 7.—A pretty home life comedy which comes from father's preference for his briar pipe over either a cigarette or cigar. His three daughters have beaus who call, and the old man is driven from the drawing room to the library, and then to the kitchen, where the cook and her beau make trouble for him. It has pretty girls, pretty scenes, and is naturally conducted, but not very exciting.

"THE SHIP AND THE LIONS" (Ambrosio), Nov. 6.—A sensational picture of a mutiny. The last scene shows the mutinous crew kept aloft on the mast by the lions on the deck while the ship is burning.

"HALF SHOT" (Imp), November 9.—A farcical picture with a situation that gets across. The man who was half shot they thought was shot, but he came to in time to save the man who had fired the gun, hoping to wake him, from being lynched.

"HOW HE GOT HIS RAISE" (Imp), November 9.—He gets it with the help of the maid of the boarding house. The "old man" knows that his wife is coming to the office, and the clerk telephones to the maid to come and make a scene just at the critical moment. He gets the old man out of the scrape and gets 50 cents a month added to his salary. Thos. McAlvoy plays the clerk; Richard Lee, the old man; Mary Liston, the wife, and Violet Horner, the maid. It is light, but doesn't drag.

"THE HONOR OF THE FAMILY" (Rex), November 7.—A picture pleasingly melodramatic in which we find our old friends, hero, heroine and villain, who always entertain us when they really live up to their characters. Hero and villain in this picture are brothers, the latter, the older son, heir to title and estate. The younger brother goes to a mining country and falls in love with a girl there. The older brother, on a gunning expedition, visits the place, and there is a secret marriage with this girl. Home again in England, he marries another woman. The younger brother knows it and protects the girl from learning of it. In time the villain dies and the hero marries the heroine and comes into the estate. It is humanly and naturally acted, the scenes are well made and often poetic, and the story moves smoothly without dragging.

"THE PRICE OF PARADISE" (Gaumont), November 14.—The Gaumont people certainly have a beautiful country in which to take their pictures. The backgrounds in this picture are, as usual, lovely; but just because beauty follows beauty in its scenes the story, well acted and well made in every way, loses in vigor. Such pictures give the mind too much to do;

we must watch the backgrounds and the story at the same time, and while both are good, we can't help feeling that to separate the two would be economical. The picture will please.

"OLGA THE ADVENTUROUS" (Gaumont), November 12.—With the beautiful backgrounds, leafy scenes with sunlight, shadow and watery reflections, lovely garden views, etc., and with the perfectly trimmed interiors that we have grown to look for in the best Gaumont pictures, this two-reel offering gives us a story of life in France about 1830. Its object is situation rather than the delineations of character. Yet the story flows so smoothly and clearly and is so consistent in its atmosphere that, melodramatic as it is, it persuades us to believe it as a picture of human fates. It will hold attention with its story, and at the same time please with its beauty in every scene. We commend it as a good offering.

"AUNT BRIDGET" (Eclair), November 3.—A comedy of character by the French company, with a very clever player in the leading role as Aunt Bridget, a rather stout woman who has not much money, and who isn't treated as well as she would like by her nephew and niece. She procures an inheritance—or, at least, a letter about one—and some fake money. Her relatives learn about her fortune and invite her to their country home and show her every attention. They find out the secret and become very cold to Aunty, who in the meantime has won a fortune in a lottery. Comic Aunt Bridget makes the picture an excellent offering. The situation also is very commendable.

"THE DISTURBED SENTRY" (Great Northern), November 9.—The Great Northern people are providing excellent entertainment in these little thumb-nail sketches. This is very laughable; it is brightly conceived, fresh and, in its small way, a little gem. A true laugh-maker.

"THE LOST STUD" (Great Northern), November 9.—A slight sketch that will amuse. There is no real plot, but it runs smoothly and gives a few funny moments.

"THE LADDER OF LIFE" (Thanhouser), Nov. 5.—A story pointing out that the reward of industry is success to a poor boy, of dissipation is disaster in a rich boy—that is the way it worked in this instance. The picture is well worth while, however. It will encourage many a boy and man, too, trying to win out against intrenched "pull" and mediocrity.

"A STRANGE CASE" (Imp), Nov. 4.—Stories of necklaces, lost or stolen, are very frequent, but they always seem to exert the necessary fascination to make them successful. This one is interesting, though not overly original. The girl's father and then her lover are accused of the theft in turn, but the latter finally confesses after another crime has been fastened upon him. The jail scene is the strongest one. King Baggot is pleasing as the hero, but a little too unbending, since in one love scene he practically forces the girl to make the osculatory advances.

"AN OLD FASHIONED MOTHER" (Rex), Nov. 3.—A good story with the "home" atmosphere strong in it, and so well portrayed that it is of broad appeal. The old couple leave their seacoast cottage to visit their son in the city. His wife does not like them, and her snobbish, supercilious attitude is handled in effective contrast to the other characters. Grandmother's medicine of roots and herbs saves the little girl's life and wins the wife's lasting love. As good as a scene from "Shore Acres" or "The Old Homestead."

"HER MASTERPIECE" (Milano), Nov. 9.—This two-reel Russian drama contains much that is well done and effective and some things that will perhaps not appeal so strongly to an American audience. The Princess Sonia, jealous of her own sister, bribes Ivan, the groom, with a promised kiss, to destroy her sister's prize painting. This is done and the girl falls dead when she finds her masterpicce destroyed. Up to this point the picture is well acted and contains some new and vivid scenes, but the part which follows has a touch of the morbid in it. The remorse of Sonia, the quarrel with her sister's lover at the funeral and the suggestion of her own suicide combine to make the retribution too long drawn out and depressing.

"AN INDIAN ISHMAEL" (Bison-Universal), Nov. 9.—A good Indian picture, with an interesting plot and splendid pictorial effects. The Indian woman, sent out into the desert with her child, recalls the Biblical story indicated in the title. The woman dies, but white settlers take the child, which later renders great service to his tribe and becomes one of its leading men. The Indian camp, wagon train, etc., are attractively shown. The theft of the horses was accomplished a little too openly. The love scenes are pretty, but there is a tendency to "spooning" in many of these pictures of late. We should like to see more of the girl who played the part of Golden Willow.

"THE RAILROAD AND THE WIDOW" (Powers), Nov. 6.—A widow at warfare with a railroad which is attempting to take eight feet off her fence line. She defends her property so effectively that she shoots the railroad agent with her rifle. Her daughter shoots her mother in the arm with a pistol in order to allege self-defense. The plot, as will be seen, is not lacking in vigor, but the widow would have gotten more sympathy if she had not evinced a rather quarrelsome disposition from the beginning.

"SHARPS AND CHAPS" (Nestor), Nov. 8.—Because the girls of Roaring Gulch are all so taken with the masculine violin teacher who has come there for students, the cowboy contingent sends for a lady teacher to instruct them in band practice. This brings about intense rivalry, and, as the plot unfolds, it develops that both music teachers are already married. Conventional Western comedy, well portrayed.

"HIS LITTLE PARTNER" (Nestor), Nov. 6.—A first rate tale of the mining districts, complicated in plot, but clear and fascinating in its development. The little girl who rides to the registration offices to file papers ahead of the treacherous partner of the hero, furnishes a real thrill. The other features of the plot are also interesting. A certain favorite with almost any audience.

"THE BETTER PART" (Gem), Nov. 5.—The heroine, whose eyes are under treatment, tears away the bandages so she may see to rescue her lover from a bad plight. In so doing she sacrifices her sight for life, and wins his father's approval of their love. This picture will pass, but it has a rather "made to order" plot which somehows falls short of excellence.

"SILENT JIM" (Eclair), Nov. 5.—This two-reel film tells a gripping tale of the great Northwest and keeps the interest at high tension throughout. It is splendidly mounted in a scenic way, and the natural scenic effects are in keeping with the story. Alec Francis as "Silent Jim" is somewhat theatrical at moments, but very effective on the whole; Mr. Frazer gives us a Baptiste that is fully as good and at all times thoroughly natural. Miss Barbara Tennant makes a heroine worthy of the fierce emotions that center about her. The plot is clean, well balanced and contains many new incidents and situations.

"UNITED WE STAND" (Nestor), Nov. 4.—Two veterans dream the same dream of an incident on the field of battle, in which one of them gave the other a ring as a keepsake, while wounded. They quarrel, but discovery of the ring next day wipes out the bitterness. It also serves to bring together their son and daughter in marriage. A real march of the G. A. R. is incidentally shown. A good patriotic offering.

"OH! SUCH A NIGHT" (Crystal), Nov. 3.—If you were holding four aces and there was a big jackpot on the table and your wife came down and upset the game, wouldn't you be angry? Such is the commencement of the brisk little comedy shown in the first half of this reel. It is a good one. Pearl White plays the wife.

"MARRIAGE A LA CARTE" (Crystal), Nov. 3.—On same reel with above. George induces his stenographer to pose as his wife in order to deceive his Uncle Josh, who has a generous pocketbook. Complications ensue in a freshly amusing way. The two make a good offering.

"A PROTEGE OF UNCLE SAM" (Champion), Nov. 16.—Two-reel story, which we have reviewed before. Begins with the life story of a boy found in his dead mother's arms in the slums of New York. He is adopted by a wealthy family, but after his college days there is a reversion to type and he fails as a bank clerk and takes up a wild career. Good cabaret scenes from a popular restaurant are shown, followed by a realistic saloon brawl, as he makes his downward descent in life. Our sympathies are aroused and we wonder where the lad is going to wind up, when the naval review in New York harbor comes around, and inspires him to join the navy. This he does, and after the manly training he gets as a result, comes up smiling as a genuine hero and wins the girl who has been true to him all these years. The actual pictures of the fleet are entertaining and the whole double film a very commendable one.

"WEARY'S REVENGE" (Majestic), Nov. 3.—A tramp picture, in which Weary revenges himself upon Amos for kicking him, by stealing his coat. The coat contains money stolen by Amos from the father of the girl he is in love with. Weary hangs the coat on a scarecrow, and in the end it is brought out that Amos is a thief and hence he loses the girl. This is a passable comedy-drama.

"THE NEW LOVE AND THE OLD" (Solax), Nov. 6.—The chief strength in this picture lies in the fact that such things happen in real life. The young man finds that his intended, a spoiled girl with an appetite for bonbons and plenty of admiration, will not learn to care for his mother. In the end he sticks to his mother and lets the girl go. The players make the most of this idea.

"THROUGH THE FLAMES" (Thanhouser), Nov. 8.—This rather conventional story of the country girl who is lured to the city by a promise of stage employment, winds up with a startlingly realistic fire scene. This has seldom been done more effectively. With Flo La Badie and William Russell handling the leads the picture is assured of a good reception, as their work in this instance is very appealing.

"A BROTHER'S REQUITAL" (Reliance), Nov. 6.—Charles and John are brothers. The former, a weak, dissipated youth, is engaged to Edith. He commits forgery, the mother of the two young men dies, John falls in love with Edith, and in the end Charles sacrifices her to the stronger man. He takes John's promised position in the African mines. The photographic effects are good and the work of Charles, in particular, adds strength to the offering.

"THE MAN THEY SCORNED" (Broncho), Nov. 6.—One of the best two-reel stories turned out in a long while. Its leisurely start gives opportunity to develop the character of the hero, a young Jew recruit at Fort Custer, Arizona. Then, after the story has its hold upon the observer, the Indian attack follows. The call to arms, the battle scenes, and the rescues of the Colonel by the young hero are smoothly and graphically portrayed. Altogether it is stirring and satisfying. A desirable release.

"MABEL'S LOVERS" (Keystone), Nov. 4.—The more or less familiar idea in which the girl appears with welts inside her stockings, as she walks on the beach, in order to get rid of all her admirers but one. This one was, of course, wise. When the girl appears later, in her bathing suit, without the welts, the audience agrees that he had good judgmnt. Mabel Normand is the girl.

"AT IT AGAIN" (Keystone), Nov. 4.—On same reel as above. Two amateur Sherlock Holmes detectives dominate this picture with their antics. They succeed in jumbling the plot somewhat, but as they are really funny, and the plot is not important, they may be forgiven. Mack Sennett and Fred Mace play the twin detective role.

"SPIFFKINS EATS FROGS" (Lux), Nov. 8.—French eccentric comedy, in which the leading man eats frogs' legs and immediately has a bad case of the "jumps." He jumps over chairs and tables, out of windows, upon trains, bridges, etc., and is followed by an excited throng. Good of its kind.

"A MAGNETIC PERSONALITY" (Lux), Nov. 8.—Same reel as above. In which Weary Gussie, a tramp, carries about a number of strong magnets in his pockets. Things begin sticking to him, attracted by the magnets, and he soon has a mob of indignant people at his heels. Good picture of the chase.

"CUPID ON THE JOB" (Majestic), Nov. 5.—A whimsical fancy in which the Man Haters club and the Woman Haters club are brought together after bitter enmity, and many engagements ensue. The feature of the picture is a very pretty child figure dressed, or undressed, as Cupid. The child Cupid appears at intervals throughout the picture, with very pretty effect.

"A DAY ON THE BATTLESHIP FLORIDA" (Majestic), Nov. 5.—On same reel with above. Pictures of life aboard the warship Florida, as it lay in Hudson River recently. There are occasional glimpses of other vessels in the fleet also.

Projection Department

Edited by F. H. RICHARDSON

Remarkable Record.

OHIO writes that there is a shadow on his screen. This ghost is in the center, up and down, of the screen. It is narrow in the center, flaring out widely at either end. Sometimes it is small and sometimes large. When a short arc is burned, the spot on the screen is smaller, and vice versa. Instead of the craters forming properly, they generally form backward. Consequently he has to turn the carbons around. The current is 110 volt a.c., with about 40 amperes at the arc; Power's "Five" machine, which is old but in good shape. A new lens has been tried and the lamphouse has been placed in all possible positions. Ohio then continues: "In passing I might say that your Handbook and the Moving Picture World were responsible for me building up a show in this little town of 700 people, which is sure a winner. There is not a Saturday night that I miss the 550 mark on paid admissions, and the price is ten cents, too. I run three reels with two songs, and have thirty advertising slides."

As regards the spot on the screen, you did not say whether turning the carbon around, so that the crater faces the condenser, helped the trouble or not. The trouble is not in the condensers. Set your lamp at about the angle shown on page 87 of the Handbook and then give your lower carbons sufficient advancement to force the crater to form as shown at C, figure 33, page 88 of the Handbook. Your saying that the crater forms on the back side of the carbons leads me to believe that you are using set B, figure 33, or else set A, and this would very easily account for your difficulty. The trouble does not lie in your lenses. If the following of these suggestions does not remedy matters, kindly advise me further, and send me a sketch, showing just how your lamp and carbons are set.

As to the 550, ten-cent admission, that certainly is a record, in a town of 700. It is even more than remarkable, and is highly creditable to the Ohio brother.

Who Found It?

Baltimore, Md., writes:

> Have noticed in the department an article in reference to soaking carbons in brine. Mr. J. Gregory, a Baltimore operator, who first wrote you about this was not present when the salt soaking experiment was tried. It was, in fact, discovered by accident. The air at River Park, which is on the bayside, is very salty. The operator who was, at that time, running at Hale's Tours of the World, ran out of projector carbons, it being Sunday, and no more could be obtained. He, therefore, took some common arc light carbons and tried them in the lamp, discovering to his surprise that they gave a very fine light. Thinking these carbons would give him better results he bought some, but found they did not deliver the goods. He again tried those he had picked up, compared them with the new ones. Noticing white streaks, such as salt generally leaves on things, he soaked the carbons he had bought in salt brine, and thus the discovery was made.

In the first place Baltimore, you are in error in assuming that Brother Gregory claimed any credit whatsoever for the salt soaking idea. He did not; neither did he write me concerning it. The facts are as follows: I was in Baltimore and Brother Gregory, who was on the committee appointed to look after my entertainment, took me out to his theater. I noticed the very soft, mellow brilliancy of the light, and supposed it to be D. C. until he, much to my surprise, told me differently. He also informed me of the reasons therefore, and I published them. He did not claim any credit for the discovery, nor has he ever done so. The carbons the operator found must have been in some manner soaked in salt water. While the air from the ocean contains a peculiar quality, it contains very little, if any, salt. Salt is much heavier than air and would instantly sink to the ground, and if your air soaking theory is correct, all the buildings and ground near the ocean would be covered with salt.

More Law.

Shawnee, Okla., writes:

> The City Council of Shawnee has recently passed some pretty stringent regulations in reference to moving picture shows. Among other things it has specified that the films must be rewound inside the booth. I am informed that recently New York City has specified that they must be rewound outside of the booth. If this is correct, I would be greatly obliged if you would favor me with a copy of the ordinance.

Here in New York there is very little actual law governing operating room procedure. It is mostly regulated by rules made by the Department of Water Supply, Gas and Electricity. The only thing I can find concerning the rewinding of films is as follows: (extract from rules and regulations printed on back of application for license to operate moving picture apparatus and its connections). "The commissioner reserves the right to revoke or suspend the license for any of the following causes: Having any film exposed in booth at any time, other than the one film in process of transfer to or from machine, or from upper to lower magazine. Allowing films to be rewound in booth while machine is being operated." The real meaning of this is, of course, that the films must be rewound outside the operating room. The City of Boston (or rather the Commonwealth of Massachusetts), gravely informs us (page 14, section 21, of rules and regulations governing moving picture operators' machines), that: "All films must be rewound or repaired in the booth or enclosure surrounding the machine." So you see that the voice of authority in Boston, which assumes to possess knowledge sufficient to regulate operating room procedure, declares that a certain thing is right and proper; whereas the very opposite is declared right and proper by the same kind of an authority in the City of New York and—there you are. As the operating rooms of Boston and New York are constructed—that is to say under the legal requirements for the construction of operating rooms in those two cities, it doesn't make much or any difference whether the films are rewound inside the room or outside the operating room, but with a properly constructed operating room the film should by all means be rewound inside the room.

Power's "Six" Trouble.

Brooklyn, N. Y., writes:

> Have a brand new Power's Six which has a grinding sound at times. With the framing carriage down as far as it will go, the machine runs like a clock, but if I frame up a little the grinding noise starts. If I run very slowly it stops, or if I frame clear up it ceases. There is a certain point, just below the center frame where the noise starts in. There is a bar underneath the flywheel, with a slot in each end, and a screw in the middle. I tightened this screw but it did no good; neither did tightening the set-screws which hold the casting against the framing bar. The noise was still there, although it sounds a little different. It is a half grind, half humming sound. I can think of no other cause except the toggle.

I think, Brooklyn, the trouble is that the toggle gear idler, which is made of fibre, has swelled, and is now a little too large. With the carriage clear down (lever up as far as it will go) try the end of the horizontal bar. If you find it is loose so that it will move sidewise, carrying the sliding bar with it, then the sliding bar is loose in its ways and should be tightened. However, you seem to have taken care of all this, and have done exactly the right things, therefore I think the trouble lies in the gear itself, and you will have to take the machine to the factory at No. 90 Gold Street, New York. The repair will cost you nothing, except the trouble of taking the machine down to Gold Street.

Clamp Screws Burned.

Ely, Minn., writes:

> Have trouble with the screws in my carbon holders. They melt at the end which presses against the carbons. All connections were tested, except Compensarc, and found O. K. Am using Electra cored carbons, top and bottom. Could it be the carbons or is it the screws themselves? Using 110 volts, 60 cycle current.

The trouble, Ely, no doubt lies in the fact that your carbons are not making good contact with the holders, thus forcing nearly all the current through the screws. Clean out the inside of your carbon-holders thoroughly, using a file or scraper; also file off the burned end of the screw. If you find the inside of the carbon arm is rough or pitted, either file it down smooth and perfectly flat, or else get new carbon arms. The inside of the carbon arms should be thoroughly cleaned at least once a week. I would suggest, however, that that type of carbon arm is rather out of date for use with heavy amperage. You would do well, I think, to get an improved type of carbon clamp.

Ghost.

Sheffield, Pa., writes:

> We have a Power's Six machine, using two 7½ condensers and between 25 and 35 amperes from 104 volt line. We use 25 cycle a.c. to run a 5 h.p. motor, pulling a 4½ k.w. generator. This gives us direct current. We get one of the brightest and smoothest lights I have seen, but am troubled with a ghost just above the center of the screen. Our throw is 54 feet with a 12-foot picture.

In the first place, Sheffield, be sure that your optical system is in line. A method of lining the machine was given on page 247, October 19 issue. In the second place, put rings of asbestos behind the rear condenser lens so as to bring it within ⅛ of an inch of the front condenser lens. In the third place, be sure that your carbons are set right (page 88 of the handbook). In the fourth place, try pulling your lamphouse back and forward—not the lamp, but the lamphouse. In one of these things, or perhaps any two or more of them combined, I am sure you will find your trouble.

Fort Wayne Compensarc.

From the Northwest comes an interesting letter, in which a brother sets forth the troubles he has had on the road, and how a great many of them were overcome.

> I am using a 1912 model Motiograph, taking 110 volt, 60 cycle current through a compensarc; running on the 50 ampere contact. The various contacts deliver 40, 50, and 60 amperes respectively, but the day service in this city is pretty bad, which causes our

pictures to be rather dark. The boss has sent for a 50, 60 and 70 ampere Fort Wayne compensarc. Now what am I going to do, as they will only let me use a 60 ampere block on the feed? I told the boss we could not use 70, but he said "do it;" so what am I to do? If I put 70 ampere fuses on a 50 ampere block, as I see it, I will not have any light at all. It will be a case of "where was Moses when the light went out," very quickly after the current is turned on. Won't I have to have at least a 70 ampere block?

Plainly your knowledge of transformer action is limited. I would certainly recommend that you forward $2.50 to this office in return for which a copy of the new Hand-book will be sent you by, or soon after November 15. This book will explain these matters fully. If you were using a rheostat, pulling 70 amperes, you would have to use at least a 70 ampere fuse block and fuses. However, you can pull 70 amperes on the secondary of a compensarc, working on 110 volt line, and only be pulling approximately 22 amperes from the line; or to be liberal, let us say, 25 amperes. In other words, use 70 amperes at the arc and only use 30 ampere fuses on the primary wires—that is to say the wires feeding the compensarc. The way to figure this is as follows: Multiply the arc voltage, which in this case would be between 30 and 35, by the arc amperage, which gives you the watts consumed at the lamp. Divide this by the line voltage and it will give you the approximate primary amperage. This is by reason of the fact that the wattage taken from the primary and used on the secondary are equal, except for the slight loss in the transformer, though this is qualified to some extent by what is called the power factor. All these things are fully explained in the new Hand-book, which I would advise you by all means to procure. To sum up, your 60 ampere fuses are not only large enough, but are altogether too large. To pull 70 amperes at the arc through a compensarc, don't use fuses larger than 30 amperes, or 35 at the outside on the primary wires.

Chemical Explanation.

Cincinnati, Ohio, contributes the following:

I notice in the last issue of the Moving Picture World that some of the brothers are having trouble using carbons that have been soaked in brine, on account of their corrosive action, and will endeavor to explain this to you from a chemical standpoint. Salt (or sodium chloride) is composed of sodium and chlorine, the latter being very corrosive, and when combined with free hydrogen in the air, or moisture, forms hydrochloric acid: Chemical formula CL + H = HCL, which attacks iron very readily. Now when the carbons are burning the intense heat at the tips volatilizes and partly decomposes the salt into chlorine gas and metallic sodium, and collecting in the interior of the lamp-house, corrodes the iron. Although never having tried this carbon soaking I cannot imagine the good it would do unless the yellow flame given off by the sodium modifies the harshness of the white light, giving it a softer and clearer tone. Theoretically, it is my opinion that soaking carbons in sodium bichromate and sulphuric acid is a better stunt (this was suggested by a brother in this column some months ago), as in decomposing, oxygen would be liberated producing a white, brilliant light. If you care to have it, I will send you a modified formula of the above, which eliminates the handling of the sulphuric acid and producing the same resultant products, namely: Sodium sulphate and chromium trioxide.

We are obliged to Cincinnati for what we have no doubt is the correct chemical solution of the matter. We shall also be glad to have the modified formula spoken of. That is exactly what the salt does, Cincinnati—softens the light.

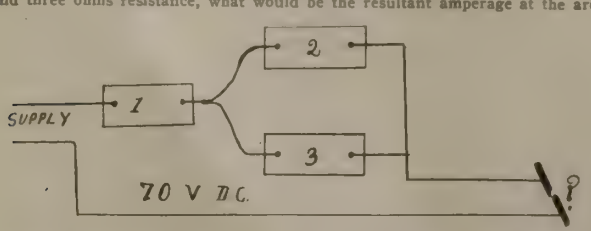
An Address.

Bay City, Mich., asks for the address of the Gaumont talking picture man, meaning the American office. Wishes also to know his initials.

Mr. Herbert Blache is the only American representative of Gaumont. Address him care of The Gaumont Co., Flushing, L. I.

Answer to Resistance Problem.

In October 5 issue the following resistance problem was propounded: If a rheostat of one ohm resistance be switched in series with a projection arc, and also in series with a two-rheostat multiple containing respectively two and three ohms resistance, what would be the resultant amperage at the arc.



Special replies have been received. The correct answer would depend on the arc voltage, of course. Taking that at 48 it would be 10 amperes. The problem is worked as follows: the combined resistance of a multiple is found by multiplying their separate resistances, in ohms, together and dividing that result by the sum of their separate resistances. In the case in hand the resistances of the multiple were two and three ohms. We therefore have $2 \times 3 = 6 \div 5 = 1\frac{1}{5}$, or, expressed decimally, for convenience, 1.2 ohms. The remaining rheostat has one ohm resistance, therefore the total resistance of the three is 1.2 + 1 = 2.2 ohms. The arc is operating at 48 amperes, therefore it leaves only 70 — 48 = 22 volts to be taken care of by the resistance. C ÷ R = E, therefore 22 ÷ 2.2, the answer.

The Resistance Problem.

New York contributes the following reply to the resistance problem, on page 47, October 5th issue. He says:

To find the joint resistance of two rheostats of different capacity, first find the reciprocal of the number of ohms in one, and then in the other, add the two together and find the reciprocal of their sum thus obtained. The reciprocal of two ohms is one-half and the reciprocal of three ohms is one-third. ½ + ⅓ = 5/6, and the reciprocal of 5/6 is 1⅕, therefore 1⅕ is the joint resistance of the two and three ohm rheostats, and this added to one ohm equals 2⅕ ohms as the total resistance of the three when connected. 70 volts ÷ 2⅕ ohms = 30 9/11 amperes, which is the result at the arc. Will you kindly let me know if I am right?

No, New York, you are not right, for the very simple reason that you have left out one very important equation, viz.: the resistance of the arc itself, which will consume an average of 48 lts of the 70 volt pressure. I present the correct solution of this problem in column one of this page.

Glass Ports.

Mr. L. B. Seymour, Rex Theater, Glenwood, Iowa, contributes the following:

In October 12th issue I notice you ask for reports from those having unsatisfactory results from salt soaking, similar to those reported by Brother Linstruth. I soaked different batches of Electra ¾ cored carbons for a period of one to four days, and dried them a week before using. The arc sputtered and flamed badly; also kept traveling around the carbons. The current is 60 cycle through a Fort Wayne compensarc. I tried 30, 40 and 60 amperes. The carbons needled badly and the light was hard to control. I gave it up as unsatisfactory. As to the glass in observation ports, as spoken of by Ontario in October 19th issue, will say that I have used glass in my ports for some time. As the light is brighter inside the operating room than outside, I found it difficult to see the picture on the screen, until I made what is really a box without any top or bottom, and just the size of the observation port. I made this from light gauge black iron, about ten inches deep, and fastened it to the wall so as to form a shade on all sides of the port, painting the inside black. I could then easily see the picture, even when three or four feet back from the port.

I would call your attention, friend Seymour, to the fact that you must make the brine a certain definite strength, viz.: strong enough to float a fresh egg two-thirds out of the brine. Those who have succeeded, have soaked their carbons in such a brine from ten to fourteen days. I do not believe very much salt would penetrate the carbons in from one to four days, and it is quite possible that this may be the secret of your failure. As to the box around the port, it really amounts to a shadow box ten inches deep, and it seems to me that if it works the way you say it does, you have contributed something of real value. It will not be much of a job for any brother to try this out. Set a pane of ordinary window glass over the port temporarily, and get an ordinary wooden box ten inches deep, and the size of the port. Knock the bottom out of it, paint the inside black and place it temporarily over the port. Report results.

Boosting the Convention.

Mr. L. L. Goldsmith, Moving Picture Machine Operators' Local Union 154, Seattle, Wash., sends a copy of a letter now being sent out by Seattle's local union. By unanimous vote, the Seattle Central Labor Union recently agreed to assist Local 154 in the entertainment of the I. A. T. S. E. International Convention, which meets in Seattle, July, 1913. A committee has been appointed, consisting of the operators' committee, five from the Central Labor Council, and one from each local union in the city. The operators will give their first benefit at the Clemmer Theater, Friday afternoon, November the first, one to six P. M., the proceeds to form the beginning of the convention entertainment fund. All this looks very much as though the I. A. T. S. E. convention will have a warm time, both as to the weather and otherwise, when it meets in Seattle next July.

Shutter Pattern.

Kansas City, Mo., writes:

Taking note in your request for reports on the three-wing shutter pattern. Bartlesville has evidently made a mistake in measurements, issue, will say that through curiosity I made a shutter from the pattern. Bartlesville has evidently made a mistake in measurements, as the pattern has excess diameter of a quarter of an inch for my Edison Exhibition machine, with slots filed in the frame at that. However, after finally succeeding in fitting the shutter, I am pleased to report the results justified the trouble, as it unquestionably does eliminate some of the flicker, and gives a little better illumination. A brother states he uses a pin-hole projector to show the arc on the upper magazine, giving a front view of the crater. You inform the brother that the projector from the side is the better, to which I agree; but why not use both of them?

I am glad to know that Bartlesville's idea worked out satisfactorily. Possibly the excess diameter was my own fault, or the fault of the engraver. Certainly both arc projectors could be used. You can go as far as you like in that matter.

Again Glass Ports.

From a suburb of Philadelphia comes the following:

I am an operator at the Elite Picture House in this town; also a reader of the World, which I have followed up pretty closely ever since I have been in the business. I have profited by the experience of others who have donated their share to the department. In October 12th issue I read of a brother who uses glass in his ports; also that you asked for reports from others doing the same. I have been using glass in my ports for some time and have ex-

perienced no trouble whatever. I did at first have shadows on the inside of the glass of my look-out port. These were caused by reflection from the back wall of the room, which is plastered. The whole back of my lamphouse is open, and of course it sheds considerable light. To remedy this, I simply darkened the back wall. Now I have no shadows at all. With a pane of clear glass in front of the projection lens it makes absolutely no difference whatever in the picture. I work for a firm, the members of which are pretty particular about the projection end of their show, yet they never noticed the difference when I put the glass in; in fact, did not know I had it in until I told them. The glass in the ports deadens the sounds in the operating room and although my machine is kept in perfect running order, there is, of course, the noise of the film passing through. I use a good grade of machine oil on all bearings and a mixture of graphite on the gears, which I find is very satisfactory.

I readily concede a certain amount of advantage in having glass in the ports, provided it does not interfere with a clear view of the picture. There is often consbiderable noise in the operating room; also the operator frequently would like to talk to his helper without the sound carrying into the auditorium. Glass in the ports would confine such sounds to the operating room. If all operators would use either a light dynamo oil, or a good grade of machine oil, bought by the pint at any oil dealer, there would be fewer repair bills; also a great deal less oily, greasy film. Very light, thin oils not only are totally unfit for projection machinery, but they run or fly off and daub up the film. I have no hesitancy in saying that the use of thin, light, much advertised oils is causing at least $1,000 a day damage to projection machinery in this country.

Edison Lower Loop.

Mr. D. L. Doyle, Silver State Film Exchange, Pueblo, Col., comments on the Edison lower loop losing trouble as follows:

Notice in your issue of the 19th, an operator takes up the matter of losing the lower loop on the Edison machine. I have no doubt there are a great many cases where trouble is caused by failure to properly adjust the idler bracket. But there is still another reason for this particular trouble which might be well worth considering. The Edison Company makes a steel roller with only one flange which travels on the sprocket rim, outside the teeth. If those having a machine thus equipped, and who are troubled with losing the lower loop, will take off the steel idler, installing a fiber one instead, they will find they can run almost any kind of film without more than the ordinary amount of trouble. The late style Edison long bracket is also an improvement. I have been watching this trouble for three years, being in the commercial film business, and have found these things out from actual experience. The fiber idlers can be purchased from any supply company. I trust this may be of benefit to some one, as it has been to me.

We are indebted to brother Doyle for the information set forth. Unless I am mistaken, his claim concerning the fiber idlers is backed up by similar comments from two or three other correspondents, though this was some time ago—more than a year. There is little doubt but that exchange men could set forth a great many kinks which would be of distinct value to operators and managers if they would take the trouble to do so. They are in a position to learn of a great many things through conversation with operators and otherwise. It would be distinctly to the benefit of exchanges, whose business depends upon the popularity of the photo play, to contribute any information they may possess which would be of benefit to projection; and they are most cordially invited to do so.

Resistance.

One of our Canadian brothers contributes the following:

I have noticed in the department a claim that a rheostat in connection with a private light plant is only a waste of power. Have 6 h.p. special electric gasoline engine with a 5 k.w., 110 volt d.c. generator, belt drive. I disconnected the rheostat and wired direct to lamp switch; reduced the generator voltage to 60 and struck an arc, with a result that it wabbled all over and blew my fuses in about a minute. That was my experience without a rheostat. I have very little difficulty with my light plant now, though for the first three months I had trouble, due to the fact that I did not understand it. However, I would say to those who are paying light companies excessive prices, or to those in towns where no electric light exists, take a chance and put in your own plant. You will soon learn to take care of it. Cost of operation is gasoline only. I pay twenty-nine cents a gallon and use about fifteen gallons a week, running three hours a night and one show Saturday afternoon. Number of lights used are thirty 2 c.p., one 50 c.p. and twelve 30 watt tungstens, which, together with the arc, consumes my full capacity. We project a ten foot picture at 50 feet and have a fine light, but for a larger picture I do not know just how this would work out. Another thing: This plant will not work on an Edison rheostat. I use a Motiograph and get from 25 to 30 amperes, but it does not seem sufficient to drive through an Edison when all the resistance possible is cut out. What size building would you suggest as being most suitable for a photoplay house—population about 2,000, prefer about 350 seats. I expect to build on a lot 36 x 130, or else fix up a place already built; size 45 x 50. Is a long narrow hall better than a short wide one? The 45 x 50 feet would be lengthened some. Would it be too wide by, say 60 × 45?

As regards the rheostat, your knowledge is weak and your ideas somewhat twisted, Canada. In the first place, the Edison rheostat would work just the same as any other rheostat, provided it is built for 110 volts, but you may have a 220 volt rheostat, which would only deliver very small amperage on 110 volts pressure. It is a fact that the rheostat represents waste, but it is also a fact that you have to have a rheostat in circuit with your arc lamp, unless you are using a special type of generator, since otherwise the arc cannot be controlled. The point is the arc voltage will average 48 and the difference between the arc and the line voltage is dissipated in the rheostat, and this represents waste, hence the higher the line voltage, the more energy dissipated on the rheostat in the form of heat. If your line voltage is 60 and your amperage 30, then you would waste in the rheostat 60 — 48 = 12 volts, which multiplied by 30 would be 360 watts. On the other hand, if your line voltage is 110, then you would waste 110 ÷ 48 = 62, which multiplied by 30 equals 1,860 watts. As regards the size of house, 50 feet is a little wider than I would prefer, since those seated to one side nearer the front are compelled to view the picture at a very wide angle, which gives the characters an attenuated appearance—that is to say, they appear very tall and thin. In building a new house, I think I would prefer a width of about, say thirty feet or maybe thirty-five, with a length sufficient to get the desired seating capacity. Now, please do not misunderstand me in this. There are a great many houses fifty feet and even more than that in width, which are successfully showing pictures. I am only telling you what I would consider as the nearest to ideal. A picture never appears at its best when viewed at a heavy angle. To use the old hall and lengthen it to 60 feet, I would have a four foot aisle on either side and one in the center, thus making two sections of seats. The new Handbook gives you full instructions on how to figure the seating capacity. To sum up, I will reply to your question by saying that, within reasonable limits, the long narrow hall is better than the wide short one—within reasonable limits, mind you, I said. Anything can be overdone.

Six Day Week.

We are informed that San Francisco's Local Union, No. 162, has informed all managers of that city that it is illegal to cause their employees to labor more than six days in any one week; also that L. U. 162 has embodied in its by-laws a clause providing that "Six days shall constitute a week's work; the same being effective October the 14th."

Inasmuch as the demand is reasonable, as well as right from any and every point of view, we have no doubt that the demand of Local 162 will be granted. In fact, several of the houses conceded the demand before the date on which it went into effect. There is no question of wages involved. Incidentally let me say that many houses expect their operators to be "on the job" three hundred and sixty-five days in the year. This not only is reprehensible from the humanitarian point of view, but it is also bad practice from the business viewpoint, though managers making such unreasonable demands do not seem to realize this fact. No man who works straight through every day in the week, even though the hours be comparatively short, will for very long continue to do the best work possible. He becomes weary and tired with the eternal sameness of things. This thing of spending so many hours a day in a room and doing it every day in the year becomes fearfully monotonous. Aside from the labor involved, there is a physiological effect, and that effect will, in time, be reflected on the screen of the theater. Of course, we know, and must concede, that the manager does not like to have a relief man in his operating room, since the relief man will not be in a position to do the best possible work, through lack of familiarity with the operating room. This must be conceded as a genuine objection to a six-day week from the manager's point of view. Therefore the wise manager will, without coercion on the part of the union, and even where no union exists, allow his operator one day off in every seven. It cannot be even held unreasonable to allow the operator a six day week, even where the show only operates from two to three hours in the evening. Under these conditions, it must be remembered that, while it is true the operator has all day to himself, still a larger percentage of the operators are comparatively young men and those who are not, are, for the most part, married, and the evening is the logical time for recreation. The evening show house usually operates during the daytime on holidays, such as the Fourth of July, Christmas, etc., so that the seven-day-a-week evening show operator has absolutely no opportunity to enjoy the amusements open to his fellow men, since these amusements are only available during the hours he is at work. If he be a married man, he cannot take his wife out in the evening at all, and on holidays, when other men are enjoying themselves, he is hard at work, his wife being left alone to get through the day of merriment as best she may. All this, Mr. Manager, constitutes a very genuine grievance and a logical objection to the six day week, wholly and entirely aside from any question of labor or wages. That you, yourself, may be obliged to put in the same hours, seven days a week, has nothing to do with the question. If you thus deprive yourself, you are presumably reaping the monetary reward for so doing; whereas the operator is working for a stipulated wage, which is, as a rule, in no wise increased, because he is obliged to work on holidays. The wage which he receives should be for a six day week, the same as it is for any other class of labor. Think it over, gentlemen, and after you have thought it over, try and look at it from the operator's point of view, and then consider that you yourself will get better service by conceding the six day week to the man who occupies your operating room.

Double Spot.

Goldsboro, N. C., is fighting the double spot proposition, and according to his letter it is some scrap. He writes as follows:

For some time I have been having considerable trouble with my spot, but am resting easy in the hope of finding its remedy through the Projection Department. The spot seems to divide at the aperture and form into two. When I bring it down as small as possible I have a dark streak in the picture. Am using Power's "Six" machine; two-wing shutter; 7½ front condenser and 6½ rear; 60 amperes of 110 volt A. C.

The double spot, Goldsboro, is sometimes a pretty tough proposition. In the first place be sure that your lamp has the proper angle and that the carbons are set as they should be (see page 88 of the Handbook). It is quite possible the trouble comes from your lamp being set too straight up and down, thus giving you the double spot through the fact that you are using both the upper and lower crater. Also be sure that your condensing lenses set square with each other; that is to say, that one lens does not set straight up and down and the other leaning one way or the other considerably. You must understand, Goldsboro, that there is always a little tendency to double spot where A. C. is used, but this should not be excessive as it is in your case. If you are using 60 amperes, you should have a good spot without much tendency to double. I have found this double spot proposition a very difficult question to deal with, and would be glad to hear from brother operators who have had experience with it.

Foreign Trade Notes

MOTION PICTURES IN MOHAMMEDAN COUNTRIES.

A WRITER in the "Kinematograph," published at Duesseldorf, treats of the management of motion picture theaters in Mohammedan countries. What he says is interesting and at times full of unconscious humor. "In the last two years," says the author, "many Europeans have engaged in the moving picture business in the Mohammedan countries of the Far East. As a rule they have made money. This was but natural, for the picture speaks a language which all can understand and is therefore enjoyed by people of all tongues. Exhibitors in these parts have much to learn and in order to be successful they must thoroughly understand the religion, the customs and the morals of their patrons. These things vary greatly often within a small territory. The exhibitor has to depend for his patronage on the natives, for the Europeans have all sorts of pleasure and sport offered to them while the natives must be thankful for any kind of diversion. Properly conducted, the electric theater appeals to the native more than any other form of amusement.

One of the problems of the exhibitors consists in catering to women. Women cannot visit places of amusement with men; indeed, with the stricter sects of the Hindoos, it is a law that women cannot be permitted to dwell under the same roof with strange men. No exhibitor should take this as a joke, for a bloody riot might follow the intrusion or even the accidental presence of a man anywhere within the theater. The police might arrive too late to save the manager and other male employees from being murdered. Other sects allow women in places of amusement which are also visited by men, but the women must then be placed in a section by themselves, where they cannot possibly be seen by any male eyes. All performances for women must take place before sunset. No exhibitor will be able to make a permanent success of his enterprise unless he has at least bi-weekly performances for women. These performances had best be scheduled for an early hour, say 11 o'clock a. m., with a second show at about 3 o'clock, enabling the dark-skinned ladies to get home before dark. The ladies want these performances to be conducted in a leisurely way with plenty of long intermissions which they can devote to the care of their babies, the eating of candy, the drinking of tea, and the exchange of gossip. With these women time is not at all precious; they have plenty and to spare. The visit to the motion picture theater is an event for them and they want to enjoy it to the utmost. The servants and families are taken along to the show, but it is expected that the servants are admitted free of charge." The writer naively adds, that no special programs are required for the ladies and that the same films which appeal to the somewhat savage tastes of their lords will do for the gentler sex.

Motion Pictures in Australia.

In Sydney, Australia, the motion picture has for some weeks past been in the limelight of public attention. Motion pictures in Australia seem to command far more respect with the press and the public than in some of the older and less progressive countries of the world. The daily papers in the large cities contain columns upon columns of advertisements setting forth in good language the attractions of the various moving picture programmes. The programmes are announced in great detail. Some of the advertisements inserted by the moving picture theaters surpass in space and beauty of typographic dress.

At a national council of women held recently in Sydney the majority of the speakers dealing with the subject of motion pictures were decidely friendly in their attitude. One or two of the speakers seemed to find fault with an occasional "bad" picture and as seems to be the rule with this type of mind proceeded to denounce moving picture entertainments in general. A well known moving picture man of Australia, Mr. J. T. Williams, has replied to these hostile strictures in a letter published in the Sydney Morning Herald. Mr. Williams says among other things:

> "To argue that because a few film pictures, of indifferent taste and uncertain utility have been shown in some places, all motion pictures are bad, is thoughtless and futile, and one might as well say that there shall be no national picture galleries, no literature, no art of any kind. Present day pictures are nearly all above criticism. The onward movement is in the direction of associating sound, practical education with the entertainment of the people. The picture programme of the future will achieve this goal, by portraying public events and scenes of interest, by bringing the direct living knowledge of strange and unknown peoples and countries to the very doors of the people, thus teaching history to the adult and juvenile, as history could never be taught in schools. The public demand drama. We give them the best. If we gave them none, they would go to the theaters for it. Even here, then, we are helping civilization along towards a better state of things. Really, hostile criticism of the motion picture, especially on mere ethical grounds, is as out of date as the work of the rock artist would be in the studio. And as for surroundings and their influence, well, I know of no schools so excellently arranged from a hygienic point of view as our picture theaters."

A German exhibitor recently showed two pictures with these titles "The Curse of Sin" and "Burning Love." Thereupon the German police threatened to confiscate the reels and arrest him unless he would change the titles. Other titles more or less objectionable had recently been forbidden by the police. The exhibitor declined to submit to the action of the police, which he regarded as arbitrary and illegal and appealed to the higher Court. The latter has just now handed down a lengthy opinion in which it declares that the action of the police was entirely unwarranted and that they had no jurisdiction whatsoever to interfere with the selection of the titles for moving pictures.

OTIS SKINNER VISITS SELIG PLANT.

Mr. Otis Skinner, the eminent actor, now playing a prolonged engagement in the Arabian Night spectacle, "Kismet," at the Illinois Theater, Chicago, was an enthusiastic spectator at the Selig Chicago Plant last Monday. Mr. Skinner was the personal guest of Mr. W. N. Selig, president of the company. In Mr. Skinner's party were his business manager and his stage director. The party spent all morning at the plant watching the many interesting intricacies of motion picture production. Mr. Skinner was especially enthusiastic over a scene being then produced by Mr. Oscar Eagle, whom he has known for some time. Before leaving Mr. Skinner stated that in his opinion, "the motion picture was destined to make as wonderful an advancement in the future as it has in the past."

SELIG WILL SOON RELEASE "THE MILLIONAIRE COWBOY."

A few years ago the Selig Polyscope Company released one of their feature western pictures under the title of "The Millionaire Cowboy." This film proved to be one of the most popular releases of recent years, and many have been the requests on the part of exhibitors to reproduce and release this great comedy. Acceding to these requests, the Selig Company recently produced this subject, elaborating upon the original story and improving it in many particulars. The new production is in two reels and is expected to prove one of the greatest masterpieces ever released by this remarkable institution. It will be booked for release very shortly.

Manufacturers Advance Notes

"THE TRIALS OF FAITH" (Reliance).

Miss Gertrude Robinson plays the leading role in this very pretty picture of early days in New England. It was a time when it wasn't safe to know more than one's neighbors, or to be different from others in any way. Faith, a demure and winsome maid, was different; she was sweeter, more intelligent and more unselfish, at least, than one jealous relative of hers. It happened that she had made strong friends, else she would have died as a witch.

The picture opens with a few sketches, giving the atmosphere of the place and time and serving as a frame into which the story is to be set. We find two young people who accept each other as lovers, because their parents want it so. One of these sketches is an interior of a log house, roomy and comfortable with such furnishings and ornaments as would probably be found in a Puritan home of the time. This house is the home of the girl, Priscilla. Her lover is the governor's son, named John.

Scene from "The Trials of Faith" (Reliance).

Into this scene, Faith, a poor relative from England, is introduced. She is accepted as a burden, is treated scornfully and made to drudge by Priscilla and her mother. A few days later, John, coming with his father to call on Priscilla, sees Faith at the spinning wheel. Very sweet is the picture she makes and we are not surprised when he falls in love with her. He is not the kind of man to hide his affection and, defying his father, he makes it known at once. There is consternation in the room for a moment. Faith is hustled upstairs, out of the way, and John leaves the house. The scene that follows shows the lovers seated on a log in the woods.

Not far away, an Indian medicine man falls, dislocating his ankle. Faith and John hear his cry and help him back to his village. He becomes a good friend of Faith's and teaches her the medicinal herbs and how to use them. She learns quickly and puts her knowledge to good use. A sick child is cured by her and a fainting old woman is helped. Priscilla sees this and, filled with jealousy because Faith has won John away from her, accuses Faith of being a witch. Even the old woman whom she had helped now returns the favor by helping her accusers. The governor is only too glad to entertain the suspicion against her and she is tried and condemned for witchcraft.

John is in despair, but remembers how friendly the Indians are toward her. To them he applies for help. The scene changes to the place where Faith is to be burned. We find her bound to a tree with fagots prepared. The Puritans kneel in prayer and then the governor orders the fire applied to the pyre. It begins to smoke; but at this point the Indians break through the crowd and rescue the girl. The closing scene is very lonely. It is a picture of sunset across a wide river (the Hudson River furnished this background) and shows John and Faith embarking in a canoe for a land where they can live their lives together. Their friend, the medicine man, who has guided them this far, turns back, and the lovers move out across the water. A delightful ending to a fine picture.

"TRAPPER LILL, KING OF SCOUTS" (Bison).

"Trapper Bill, King of Scouts," the latest 101 Bison offering, released November 2, maintains the standard for vigor and thrill set by former pictures of this make. It takes a typical character of the early West for its hero. Trapper Bill is the best kind of American pioneer, fearless, quick with the trigger, but cool headed and chivalrous. The story is biographical and full of dramatic incidents, the best of which come after he enlists under the Stars and Stripes for service with Gen. Kearney in the Mexican War. We have had many pictures of the Revolutionary War and of the Civil War; but the war with Mexico seems to have been overlooked, although one maker has filmed the Alamo, in the Texan war with the southern republic. This gives to Trapper Bill's story an added freshness of interest.

In the opening scene we find the scout in a quarrel with a drunken bully named Shunan, who appears again and again in the picture as the story's villain. With a near-by tribe of Indians there is a beautiful girl. Bill has met her and treated her courteously; they are friends. But Shunan has taken a fancy to her and barters for her with her father, the chief. She is very reluctant, but is compelled to go. Her new master, it is plain, will treat her brutally. She attempts

Scene from "Trapper Bill" (Bison).

to escape, but is overtaken at the edge of a cliff. There is a fierce struggle, for she is desperate. Bill, setting traps below, sees her difficulty and scaling the rocks comes to her assistance. Shunan is thrown over the cliff, but saves himself and limps away. Bill takes Silver Heels to the chief, pays for her more than Shunan gave and they are married at the mission church.

Shunan, very drunk, comes to the settlement where the two are. From behind and without warning, he shoots, missing Bill, who is on his horse, but knocking his hat off. Silver Heels, snatching Bill's pistol and turning her horse, shoots Shunan through the arm. Thus wounded, he becomes a renegade, joins the Indians and leads them in a raid on a herd of horses owned by white men. Bill leads the cowboys and trappers, who overcome the red men, destroy their tepees and recover their horses. Shunan escapes to make further trouble. These scenes are thrillers; they were taken in a

beautiful country and give many lovely glimpses of natural scenery.

A few years slip by. Silver Heels dies and Bill is left alone. Passing the mission with some of his friends, they learn, through the padre, that war has been declared with Mexico and Bill proposes that the trappers form a regiment. He is elected captain, although he doesn't want the honor, and, a few days later, he brings his men in to Gen. Kearney.

The incident that follows takes up nearly the whole of the second reel and it is fine. Perhaps there is nothing that will be surer to please the average spectator than to see, when women and children are held as prisoners by the enemy, the stars and stripes ride past their prison doors and rescue come. The rescue is, in this case, due to Bill. He, with Kearney and his men, had been cornered by Mexican cavalry who intended to wipe them out. But Bill broke through the line, ran to Gen. Taylor at the fort. The relief that came to save Kearney carried through to the town and saved the women and children. Bill marries one of the rescued girls.

Trapper Bill is Charles Bartlet; Shunan, Roy Watson; Silver Heels, Mona Darkfeather; Chief Tobyano, Chief Phillipi; Padré, J. K. Messick; Mexican General, Jack Leonard; General Kearney, Wm. Bertram; Mrs. Parker, Jane Keckley; Miss Parker, Virginia Chester; General Taylor, Jack Jeffers; Doctor, Barney Furry.

KLEINE'S CINES AND ECLIPSE RELEASES.

George Kleine's schedule of releases for the week ending November 16, offers a program of interesting and pleasing variety consisting of a splendid war drama, a three subject topical reel, and a heart interest drama of especial excellence.

The first, "On The Firing Line" depicts an exciting military story interwoven among actual scenes of the Italian-Turkish War. The public never tires of these war films, and will especially appreciate the opportunity of witnessing genuine action. The plot of the drama is simple and is a charming contrast to the scenes of the conflict. It describes the adventures of Colonel Sandor and his orderly who leave their pleasant home in Italy and embark with the army for Tripoli. There, the Colonel, who is a brave and able officer, leads his regiment to a glorious victory against the Turkish forces and wins great renown for his generalship and bravery. After the battle, the Colonel, with his faithful follower re-

A Furious Charge—Scene from "On the Firing Line" (Cines).

turns to his home where they receive a warm welcome from the Colonel's little daughter who is very proud of them both. The scenes of the conflict are extremely realistic and will hold the spectators spellbound. The film is a feature and will do credit to any program.

The Wednesday Eclipse releases "Reviewing French Troops by Airship" shows remarkable views of French army maneuvers and glimpses of the city of Paris taken from a dirigible. The photography is above criticism and every detail of the dwellings in the city is wonderfully brought out. The reel is completed by two interesting topical subjects.

The Saturday Cines release entitled "The Old Actor's Vision" is an extremely artistic piece of work. It describes the experiences of an old actor who has fallen into distress and when kind friends make him comfortable, he slowly sinks into a reverie and has vision after vision of his former triumphs upon the stage.

The reel is completed by a travelogue entitled "Life and Industries in Aden Campo," which spreads before us places of interest in and about the town and several delightful views of the picturesque bay.

INTERESTING THANHOUSER MOMENTS.

Two young men start out on their business careers at the same age, but one begins at the top of the ladder, since he is a scion of wealth, and the other begins at the bottom. The latter has naught to recommend him but his ability. Ability, however, wins out. Dissipation loses the man at

Scene from "Ladder of Life" (Thanhouser).

the top his high place and he slowly but surely tumbles down the ladder. The poor but able "bottom-man" goes up the ladder rung by rung, until at the top he meets and wins the girl shown in the accompanying cut. The reel is aptly called "The Ladder of Life" and was released Nov. 5th.

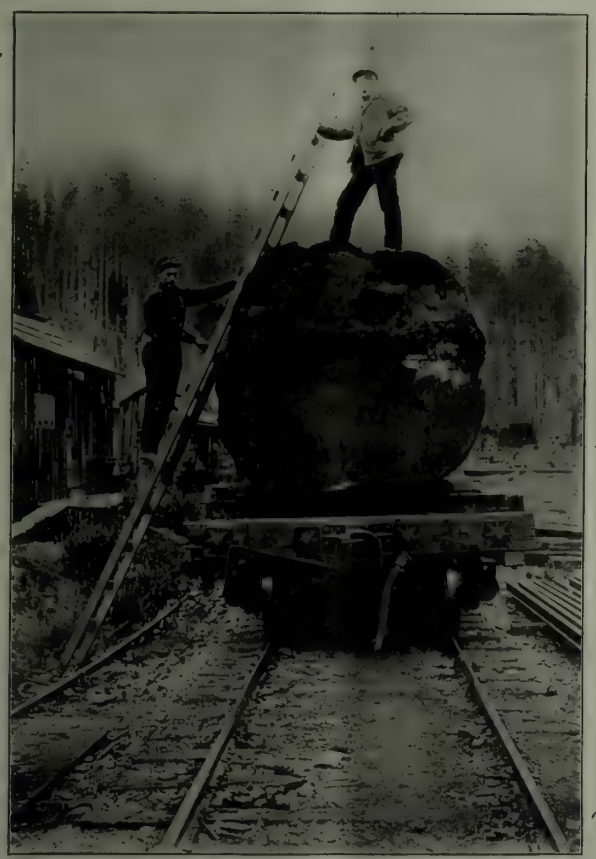
Scene from "Frankfurters and Quail" (Thanhouser).

The other scene is from "Frankfurters and Quail," released by Thanhouser Sunday, Nov. 17th. It shows a young couple who have inherited a vast fortune leaving the ancestral home they had just taken possession of—for Coney Island, where they will indulge in frankfurters and toboggan slides, which are undignified, but better fun than life in a mansion!

"Cutting California Redwoods" Essanay

Reviewed by Jas. S. McQuade.

JESSE ROBBINS, one of Essanay's special camera men, has secured a most interesting and valuable educational film, which will be released Nov. 14, under the title, "Cutting California Redwoods." There is something about these great giants of the forest that impresses one with a feeling of awe and veneration; and when it is recollected that they had raised their lofty heads hundreds of years before Israel toiled in Egypt, we cannot forbear to view their felling as an act of sacrilege. The U. S. government, however, has provided against the extinction of the great redwood forests and the scenes shown in this film are on private property and not on the reservation.



A Redwood Log on Flat Car (Essanay).

We arrive at the great lumber camp by train and are at once conducted to a monster tree, 360 feet in height and 14 feet in diameter, which has been selected for sacrifice. We watch the men as they make the undercut, which is done with such nice precision that the tree will fall along a certain line without striking other trees in its fall. The undercut finished, the men saw through the massive base from the opposite side. While the saw is still many inches away from the undercut, we see the huge bulk totter and the men seeking safety in flight. Down the giant falls with resounding crash, and the surrounding air is filled with dust and din.

The bark is then peeled off and the tree is cut into sections, after which the logs are yarded by means of a powerful bull donkey. Gravity is utilized in conveying the mighty logs to a main landing, where they are loaded on cars and taken to the mill pond. Here the railroad track is graded so that each car is tilted on the side away from the water, and men unload the logs with ease. As they fall into the pond, each weighing many tons, the water splashes high in the air and great waves resent the intrusion of the monsters.

SOME UNIVERSAL DOINGS.

From the coast word has been received at the new Universal quarters at 1600 Broadway, that Director Frank E. Montgomery has just produced one of the most realistic Bisons that has ever been turned out. It will be entitled "Big Rock's Last Stand," and it is said to be a thriller from start to finish.

Otis Turner has completed "A Red Man's Vengeance," which is going to attract a lot of attention.

The Powers California "kid" pictures will be released starting November 20. The first production will be entitled "The Leg and the Legacy," a full reel comedy, with Dave Wall and Elsie Albert and the two kids playing important parts. The two-reel production "Snow White," a fairy tale, will be released shortly. Both Mattie and Early, the two Powers' "kids," play leading parts.

Fritzi Brunette was presented with a beautiful loving cup by the members of the Powers company as a farewell token of appreciation. Miss Brunette will appear in the leading roles in Victor brand films hereafter. The cup was presented at a dinner given at the Hotel Astor.

On the coast, Director Montgomery has just finished a two-reel feature entitled "The Massacre of the Fourth Cavalry." There are several big pictures coming out under the 101-Bison trademark, which will be released in a very short time.

CHARLOTTE BURTON.

With the release entitled "The Would Be Heir," a new player will make her initial bow on the screen for the favor of the motion picture loving public. Miss Charlotte Burton, who has been engaged by Director Dwan to play opposite Jack Richardson in the heavy roles with the Western "Flying A" Company, while in the realm of "movies" is an old favorite in coast stock productions. For three seasons she starred in Theodore Kremer's production, "Buried at Sea," in which play she was supported by Mr. Orral Humphrey.

She was successful from the first and received many favorable criticisms from the press and public. One critic in reviewing her work writes, "Charlotte Burton, the leading lady, makes a very good impression. She is young and beautiful, with a superb figure, and reads her lines with cleverness. This girl will certainly succeed." While Miss Burton will invariably be cast in parts depicting intrigue and villainy, the public will no doubt welcome her as eagerly as they do that "Prince of Villains," Jack Richardson.

GAUMONT PICTURES MR. WILSON.

Doing the sister act with "The Land o' Cotton" the Gaumont release of November 9, will be the life of Woodrow Wilson. This film will show the birthplace of Mr. Wilson in old Virginia, his home at Princeton and the college over which he so long presided; the convention at Baltimore which nominated him, and the scenes of his notification of nomination at Sea Girt, N. J. The picture closes with a view of the White House.

"THE HORROR OF SIN" (Itala).

ITALA'S first regular release under its present representation in this country will be of one reel "boiled down" from two. This means that the best has been retained; and the result is a picture of strong quality. The story is essentially Continental, but nevertheless it will be followed with marked interest in this country. The underlying theme is the fear of a father that a taint of an unfaithful mother may have descended to the daughter.

The story opens with the daughter seated in a beautiful garden, reading a romance. As she reads she hears voices in the near distance. She goes to the balcony and leans over; she sees a boy and a girl romping and indulging in a bit of lovemaking. The father, unseen by his daughter, has been closely observing the girl's face. He picks up the book, notes its character, and takes the girl into the house, where he tells her a story of her mother. The screen portrays the tale of the man to the girl. The time of its occurrence was in her babyhood.

Scene from "The Horror of Sin" (Itala).

An automobile drives up to the mansion we have already seen. Right here is a little anachronism. In the babyhood of this full-grown girl there were in existence no such machines. However, as the father of the girl steps from this machine he sees climbing from a window of the house a man. The father draws a pistol and fires at the escaping figure. He misses. On entering the house he tells his wife she cannot remain under his roof. The wife goes out. The scene reverts to the father and daughter. The next picture is of the mother, of the present day, surrounded by a group of admirers. She reads from a newspaper of the death of her husband. She decides to go to her daughter. Her hilarious companions are of the party.

After a long automobile ride the mother finds the daughter. She introduces to her one of the men in the party. The latter makes violent love on short acquaintance, and is rebuked by the mother. The daughter is fascinated. She sees, however, a vision of her father and is reminded of his fears. Deciding that death is preferable to wrongdoing, she throws herself over the balcony and is killed. The final scene is a vision of the father blessing the daughter.

"TANAGRA"—A PICTURE THEATER FEATURE.

At the Fair, Frank Samuels' picture theater on Fourteenth Street, may be seen a clever illusion that is well adapted to be employed as a feature in picture theaters. Just how this illusion is worked it is not necessary to be explained. If convenient drop into the Fair and look it over. You will find it interesting; possible you may be able to secure it for your own house.

REGARDING MOTIOGRAPH'S EASTERN QUARTERS.

We are advised by the Eastern Manager of the Enterprise Optical Mfg. Co. that even with the loss of interest in business, due to the temporary interest in the election of a President, that business with them is opening up in considerable volume. Their new offices are now about ready for the reception of visitors, and those calling will find Mr. Fred A. Clark, the manager, ready and willing to fully demonstrate the Motiograph machine, of which he has on display a full and complete line of the several equipments comprising the 1913 line.

A good sized shipment of machines, repair parts and accessories has arrived from the Chicago factory, and orders, either for machines or parts can, be filled promptly. Attention is called to the advertisement of the company which occupies a full page in this issue of our paper.

THE LIFE AND DEATH OF LIEUTENANT PETROSINO.

The Feature Photo Play Co., of 145 West 45th Street, is about to release 3,500 feet of film, purporting to portray the life and adventures of the Italian-American detective Petrosino, who is believed to have met his death at the hands of assassins in Palermo, Sicily, where he had gone to track down some criminals. Parts of the reels are interesting and exciting. The story of the film makes the alleged machinations of the so-called Black Hand Society its most prominent feature and there are many blood-curdling scenes in showing the workings of that mysterious band of the underworld. The man who has taken the part of Petrosino is a clever actor and enters into his part with reckless enthusiasm. The photography is good.

"THE QUEEN OF THE GYPSIES" (Eclair, 3 Reels).

This feature shows many of the characteristics and novel points, which made other productions of the Eclair company, such as "Zigomar" and "Tom Butler" so popular with the exhibitors. The film is sensational all the way through and brimful of action, but nowhere does it overstep the bounds of either decency or probability. Some of the incidents shown are startling, notably the picture of the fleeing queen as it appears reflected under the water. The outdoor settings are in many places superb and lend a fine air of realism to the action and to all the minor episodes. The contrast and the perpetual war between the nomadic gypsies and the old settlers is shown with great skill. The plot is interesting and its development is handled with cleverness. The spectator is kept in suspense to the last scene, which brings a fine climax, the disappearance of the queen in the night. A battle with half-wild bulls is one of the features of the film.

NEW HALLBERG DEVICE.

Mr. J. H. Hallberg, known by exhibitors generally as the "Economizer Man," comes forward now with the announcement that he has invented a device that beats the economizer a mile. He calls the new invention the "rectifier-economizer" and makes the claim for it that it will a.c. to d.c. with better effect for picture purposes and that it costs considerably less.

One feature of the new device is that it can be used in connection with Kinemacolor pictures where high amperage is a necessity, and will give a better light under all conditions.

We will not undertake to tell you all about the "Rectifier-Economizer," but would advise you to write to Mr. Hallberg for a full description and instructions for placing your order. It is worth your while to learn about this new invention.

THE KID AND KIDLET AGAIN.

The Young Thanhouserites have their inning in "Cross Your Heart," a drama released Friday, Nov. 22nd. In this are the Thanhouser Kid, the Kidlet, and Leland Benham, the bright seven-year-old son of Harry Benham, the popular Thanhouser player. In the story, little Leland is about to steal some chickens from a farmer, but is restrained by the farmer's children—the Kid and the Kidlet—who make him swear, "I promise never to steal, cross my heart." Later in life the thought of the promise saves the lad from prison.

"THE COUNTRY BOY" (Pathe).

A good strong story, well acted, is to be released by Pathe on November 20th, entitled "The Country Boy." Betty Gray, after being graduated from college is in poor health and her solicitous father sends her to Montana to recuperate at the ranch of his old friend Tom Stanton. When Betty reaches the farm Bob Stanton, who is acting as superintendent of his father's ranch, is appointed a Committee of One to see that Betty enjoys her vacation. After two months time Betty is in glowing good health. She has learned the value of outdoor exercise and also she has learned to love her handsome young tutor, but must now return to her home. Bob bids her an affectionate farewell, secretly longing to go with her to the city of which he has heard so much.

Scene from "The Country Boy" (Pathe).

A few weeks without her cheering presence is enough to convince Bob that he is madly in love, so he starts for the Big Town. In due course he passes the examination and is appointed a city fireman. While Betty is visiting her father's office one day the building takes fire and she finds herself hemmed in on all sides by the flames. The firemen arrive and make their way into the burning building. The first to penetrate the stifling smoke is Bob Stanton. He finds the unconscious Betty and gathering her in his arms he gropes his way to the street amid the cheers of the spectators. The valiant work of the fire laddies soon gives them the upper hand and the fire is subdued and finally quenched It is then that Bob learns the identity of the girl he has rescued. He calls at Betty's home some days later with a diamond ring, a very acceptable gift.

The film has plenty of exciting incidents and the romantic love story is very nicely interwoven. It will be released on November 20th.

GREAT NORTHERN FEATURES.

The Great Northern Company is about to release three features of considerable interest in the near future. The first and perhaps the most remarkable of the three is the "Fire at Sea." It is a wonderful exhibition of realism and brings the horrors of such a tragedy most vividly before the eyes of the spectator. There is stirring action all through this film and the scenes which show the fire and the hurried flight of the panic stricken passengers is a marvel of realism. A feature of a different type, but very charming and fascinating, is the three-reel subject, "Vanquished." It is the story of a somewhat wanton and frivolous, but very handsome and captivating woman, who resists with true feminine willfulness the advances of an ardent suitor. Like the ladies of old she asks her admirer for all kinds of proof to show his courage and devotion and he is equal to them all. Thrill succeeds thrill and the interest grows with every minute. When the hoydenish maiden at last yields her consent to the man who has risked so much for her, the audience breaks into delighted applause.

Another three-reel feature is "The Lost Memory." The same standard of dramatic power and acting is maintained in this subject, which treats the idea of the lost memory in an entirely novel and pleasing manner. The film is full of heart interest and quickly enlists the sympathy as well as the interest of an audience.

A CLEVER ECLAIR "SPLIT REEL."

Thursday, November 21st, Eclair will release one of the very best split reels it has yet produced. Both good, clever and laughable stories. Both easily understood, action is all logical and so, natural. In the first subject "The Black Hand," Miss Julia Stuart, Mr. F. Jamison, Mr. A. Ellery and Miss Baring all contribute their very best acting toward putting over a most novel, human trait plot.

To many people that title suggests a tragedy with pistols firing, knives flashing and bombs roaring, but to those who see this picture, those three words will forever after mean a hearty laugh. Mr. Bodkens reads an account in the paper of different people receiving black hand letters, and warnings; to him it is

Scene from "The Black Hand" (Eclair).

a joke until one of his fellow clerks impresses on him the fact that they really are dangerous and mention that even he, Bodkens, is liable to receive one.

Bodkens is a trifle nervous when he arrives home, and finding an imprint of a black hand on his door jamb does not help matters. Added to this when he and his wife and four friends sit down to dinner, and the hand once more appears this time on the table cloth, his consternation is complete.

The search for the owner of the hand and the final finding of him are amusingly shown and must be seen to be enjoyed.

In the second subject we again discover Miss Stuart in the main role. She is a most accomplished artist and we wonder why Eclair doesn't use her more often as a central figure.

Scene from "Mother's Bank Roll" (Eclair).

Mother (Miss Stuart) hides her bank roll in the kitchen stove. Father finds it and thinking it a very unsafe place he takes it to her daughter's room. Daughter discovers it and rehides it in her brother's room. Brother locates it and stuffs it in the piano. Movers arrive and take away the piano.

Now cook starts a fire in the stove, and mother arrives and in terror over the burning up of her bank roll fairly tears the top of the stove off, only to discover money gone. Father enters in time to save mother from fainting over her loss, for he tells her the money is safe. But he finds it gone from his hiding place. And so the action continues until they all overhaul the piano-movers and recover the "bankroll."

Among the Picture Theatres

News and Views of Houses Here and There

TURNER & DAHNKEN BUILDING NEW HOUSE.
Ground-Breaking Exercises Attended by City Officials and Prominent Photoplay Men.

WE reproduce herewith a halftone of the architect's wash-drawing of the San Jose Theater, San Jose, California, which is being built by Messrs. Turner & Dahnken, who operate a chain of photoplay and vaudeville houses along the Pacific coast. Just preceding the ground-breaking exercises, which took place on Monday, September 30th, preliminary remarks were made by Mayor Thomas Monohan, of San Jose, in the course of which he said: "We are breaking ground for a new building. It is a building to be devoted to the entertainment of the public by the exhibition of wholesome and elevating pictures and shows accompanied by good music. Such an event is important because it replaces the old with the new, but more than all it is important because it will afford another place where the young people of our city can find innocent amusement, where their hours of relaxation may be occupied with pleasures that elevate to the exclusion of the attractions of the dance halls and poolrooms."

Mr. W. L. Atkinson, vice-president of the San Jose Chamber of Commerce, and O. Kehrlein, manager of the Empire Photoplay theater, of San Jose, also made speeches, Mr. Kehrlein officiating as master of ceremonies. Motion pictures were taken of the event by the Essanay Company which will be shown in all the Turner & Dahnken houses.

San Jose Theatre.

The measurements of the theater are 81 feet by 138 feet and the location is on South First street, one block from the center of the city. The structure is to be of steel and concrete, seating 1000 in the main auditorium and 750 in the balcony. The operator's booth is situated at the rear of the orchestra floor and is on a level with the screen. By this method twenty seats are lost, but the management claims that it enables them to get projection that defies comparison.

The exterior and interior scheme of decorations will follow the Italian Renaissance, and has been carefully worked out by Mr. L. Suckert who does all the decorative work for the Turner & Dahnken houses. It is the intention of the manager to show nothing but first run pictures. However, there will be a stage fully equipped for any vaudeville or other performance that may be presented. The appointments of the house are up to date and a $15,000 organ made by Skinner & Company will be installed. As in all the houses under the management of Messrs. Turner & Dahnken, this is the only means of providing music for their audiences. When the building is completed it will have involved an expenditure of over $130,000.

$25,000 PICTURE HOUSE AT LEWISTON, IDAHO.

Mr. William Burford, of Lewiston, Idaho, opened in the latter part of October, a moving picture theater costing $25,000 in that city.

Isis Theatre.

THE ISIS THEATER, PERU, IND.

The above halftone is a picture of the Isis Theater, Peru, Indiana, of which Mr. J. K. Lipsett is the manager. The house can seat 375. Nothing but Licensed service is used, for which an admission price of five cents is charged.

W. R. Bricker, of Philadelphia, Pa., will soon begin the erection of a new moving picture theater on the north side of Spruce Street, that city.

Plans are being prepared for a new theater building in Newark, N. J.

Olympic Theatre, Cedar Rapids, Iowa.

PICTURE HOUSE OPERATED BY A WOMAN.

Miss Flo Peddycord is the manager, proprietor and machine operator at the theater of which we print a cut herewith and which is located at Buchanan, Michigan. Miss Peddycord has been in the moving picture business for the last seven or eight years, as cashier, manager, singer and operator, and is now the owner of a little picture show in the small town of Buchanan. She has an Edison machine and says that she reads the Moving Picture World thoroughly every week.

The Bell Theatre.

Salvi Ciriconni, of South Bethlehem, Pa., is building a moving picture theater on Broadway, that city. It is expected to be open shortly.

THE ELLEN THEATER, PROVO, UTAH.

The Ellen Theater, of Provo, Utah, is a $10,000 picture house. It seats 325 persons. Four reels of Licensed film, changed three times a week, constitute each performance. There are installed in the projection room two No. 5 Power's machines. Mr. John B. Ashton, who is the manager of the Princess Theater, is also the manager of the Ellenville. The house opens at 11 a.m. and closes at 11:30 p.m.

Ellen Theatre.

The Broad Theater, of South Bethlehem, Pa., which was opened last May, is doing a capacity business. Four reels of Licensed films is shown for admission prices of five and ten cents.

Varieties Theatre.

VARIETIES THEATER OF TERRE HAUTE, IND.

We print herewith a half-tone of the Varieties Theater of Terre Haute, Ind., which plays vaudeville and pictures from September to June. For years past the house was dark during the summer months, but this year the manager kept moving pictures running from June to September with much success. A large number of the feature films now on the market were run and mostly all the Bison and other Independent features were booked for two and three days. "The extra expenditure for the features," said the manager of the Varieties, "was greatly offset by the increase in the box office receipts."

CORRESPONDENCE

NEW ENGLAND.

A SPECIAL exhibition of the moving pictures of the Olympic Games was given at Tremont Temple, Boston, on the evening of Monday, Oct. 28. Admission ranged from five cents to one dollar, and the performance was for the benefit of the Swedish Charitable Society. Singing and musical numbers were also on the program.

If anyone, especially General Manager Lurie, tries to tell you that his Beacon Theater, Boston, is not doing a smashing big business, just refer him to the writer. On Monday, October 21, we passed by the theater and found fifty people waiting. This happened at 3:15 p. m., and as the Beacon seats 800, it can readily be seen that the house is doing "some business." The Beacon is one of the finest theaters in the country, has the location, and delivers the goods in the shape of first-run licensed films, and a good grade of vaudeville.

Mr. George Curran, stage manager for the Boston Grand Opera House, is giving Sunday night concerts at the St. James Theater, Boston. The programs consist of vaudeville and pictures, and the first concert was given on October 27. The St. James gives stock-company attractions during the week. The house is in the residential section, and Manager Curran found business very good at his initial performance.

Manager Jones of the Huntington Avenue Theater, Boston, has secured a license to open on Sunday evenings, and the first performance was given on October 27. This house is in the residential district, close by to the new St. James Theater, but there seemed to be enough business for both, and Mr. Jones reports himself as being satisfied.

Mr. Sam Messing is now installed as manager of Marcus Loew's South End Theater, Boston. Vaudeville has again been made a part of the programs, and an effort is being made to get the South End into the money-making class again. Former Manager Weiss of the South End, has been transferred to Loew's other Boston house, the Orpheum, where he acts as assistant to Manager Victor Morris.

A new corporation is the Puritan Special Features Company of Portland, Maine. This is a $2,000 corporation, and the promoters are: Eben W. Freeman, W. M. Walls and Charles M. Drummond, all of Portland.

The Dreamland Theater, Beverly, Mass., certainly gets a great deal of free publicity, with the aid of President Taft. On October 21, President Taft entertained 15 Massachusetts Mayors, and at a moving picture theater moving pictures were shown of President Taft's reception at Beverly, July 4. The president watched himself sitting on the veranda of his summer home and speaking from the rear of his private car at Worcester, Mass. Moving pictures were also shown of Miss Helen Taft and Robert Taft, during their trip to the Glacier National Park.

The Yale Moving Picture Company of New Haven, Conn., secured the Tingue Opera House, Seymour, Conn., and renovated it into a photoplay theater. The house has been renamed the Seymour Opera House. Business is reported as good.

On Wednesday, October 23, the first free exhibition of moving pictures was given in the East Boston and Charlestown high schools. This is directly under the control of the city of Boston, and was given for mothers only. Moving pictures were shown calculated to instruct mothers how to nurse, feed, clothe and how to bring up children generally. The pictures were explained by Director R. E. Hawley. On Friday, a series of free moving pictures were shown for men. This is the start of a regular series of similar free exhibitions, and surely is a great point gained for motography as an educational factor.

The Premier Theater, Boston, Exhibited the three-reel Milan feature, "St. George and the Dragon," October 24-26. The reels were heavily advertised in the Boston dailies, and did a good business for the Premier.

Evidently the most exclusive Boston society is to take up moving pictures as an entertainment. This statement is based on the fact that the Copley-Plaza Hotel, Boston's newest and most expensive hotel, advertises a special dinner on election night, November 5. Moving pictures are to be given, to accompany a $5 per cover table d'hote!

The Newton, Mass., Opera House, corner of Pearl and Centre Streets, announced that vaudeville is now included in the programs, in addition to the regular bills of moving pictures and illustrated songs. Pictures are changed Monday, Wednesday and Friday. A sacred concert is given every Sunday evening, with a change of program. The Newton Opera House is open every evening, and on Tuesday, Friday and Saturday afternoons. Admission is all the way from 5 to 25 cents. No difficulty is experienced in filling the theater regularly.

A new corporation is the Slepack Amusement Company of New Haven, Conn. This is a $10,000 corporation, with Mr. M. Slepack as president and general manager. The concern is to have a first-class, fireproof theater, devoted to moving pictures and vaudeville, at 841 Chapel Street, New Haven. The Comique Theater, another moving picture house of that city, is now operated by Mr. Slepack, and does an excellent business.

It is up to Providence, R. I., exhibitors, to watch out lest they be victimized by the well-meaning, but thoroughly ill-directed zeal of their local ministers. There is at present a well-defined movement on foot among the Providence clergy to maintain a self-appointed censorship over moving picture films and theaters. Judging from the past performances of these worthy gentlemen along similar lines, it is very possible that they will cause a lot of unjust restrictions to be placed over the moving picture houses. The Providence clergy are dead against any Sunday opening of theaters, and are now about to busy themselves in an attempt to gain their wishes. Rhode Island exhibitors must organize against this possibility, and create public opinion in their favor.

J. J. Burk, manager of the Boston branch of the United Vaudeville Booking Offices, is to return to New York headquarters, and J. E. Clifford will take charge of the Boston end of things.

Barre, Vt., is at present entertaining an outbreak of small-pox, and the local board of health has had all theaters, schools and churches closed, until such time as it shall seem wise to allow public places to reopen.

Dorchester, Mass., is slated for a moving picture and vaudeville theater, which will be located on Dorchester Avenue. An 800-hundred-seat house is planned, and one that shall be modern and thoroughly fireproof. Offices and possibly a store, will also be erected on the property.

Joseph Rotchford states that he has persuaded the town of Hamden, Conn., to grant him a license to operate a moving picture theater in that city. This is quite a stunt for Mr. Rotchford, as Hamden has never before seen its way clear to grant a license for this purpose. Mr. Rotchford is building a neat, cosy house, which will soon be ready for its opening.

Manager E. D. Eldridge of the Hyperion Theater, New Haven, Conn., exhibited the reels of the Paul Rainey African Hunt, October 24-26. Business was very good during this engagement at the theater, which usually presents high-class road attractions.

Boylen's Theater, Taunton, Mass., is now nearly ready, and surely will be one of the finest moving picture and vaudeville theaters in the city when finished.

Mr. Moe Mark, owner of the Comique Theater, Lynn, Mass., was visiting that city recently. Mr. Mark is usually in Buffalo, N. Y., where he is building an Eagle theater. Mr. Mark is most fortunate in having so able and faithful a man to manage his Comique Theater as Mr. Al. Newhall.

Mr. A. Raccio of New Haven, Conn., intends to have a moving picture theater in New Haven, and has selected Whalley Avenue as the best location. This is not in the business district, but the house has a large territory from which to draw its patrons.

HENRY.

LOUISVILLE.

HOPKINS Theater, Market Street near Second, Louisville, has been taken over by Louis J. Dittmar, manager of the Majestic Theater, and the house will be opened in the near future, with Kinemacolor films and features. The enterprise is a new one in every respect, and a new company will be incorporated to conduct the theater. Hopkins, up to last spring, was operated by the Princess Amusement Co., with vaudeville and moving pictures. Extensive improvements will be made in the theater before it is reopened, but these will be rushed through and the place will be ready for the public in November. Admission prices will be five and ten cents, the former being the balcony fee. It is generally believed that the new enterprise will be a success under the new regime, as Kinemacolor pictures have not been fully exploited in the Kentucky metropolis.

Caufield & Shook, a Louisville firm of photographers, will shortly begin the manufacture of films showing scenes in and around Louisville. The necessary equipment has been ordered and work will begin shortly, all sights of interest to be photographed.

Work on the new National Theater, to be erected at Fifth and Walnut Streets, will begin about December 1, according to a recent announcement by George A. Epstean, head of the Detroit syndicate which has the project in hand. The work of clearing the site will begin at once. The National Theater will probably run both vaudeville and moving pictures.

Officers of the Young Men's Christian Association in various eastern Kentucky towns are depending on moving pictures in checking gambling and drinking tendencies among miners and timber-workers in that section. Practically every town in the mining and timber district is now equipped with a Y. M. C. A. moving picture theater.

The Needham Amusement Co. has been incorporated at Pineville, Ky., a coal mining center. The capitalization is $1,000, the incorporators being J. A. Needham, A. G. Patterson and M. A. Bean. The company will erect a small motion picture theater.

Shobers Brothers, of Cincinnati, Ohio, have taken out a permit for the erection of a moving picture house at 4023 Eastern Avenue, at a cost of $1,000. The structure will be of concrete, one story in height.

Michael Switow, president of the Falls Cities Amusement Co., of Louisville, will shortly invade Indianapolis, believing that that city will support a big, high-class motion picture theater. Mr. Switow is planning the erection of a house with a seating capacity of between 1,200 and 1,500. A balcony will be a feature, according to his present ideas. Mr. Switow recently looked over the field, and is now negotiating for several locations. Work will begin as soon as the Louisville magnates secure a site which meets his requirements.

The Advance Film Manufacturing Co., of Louisville, recently took pictures of the auto races which were held at Churchill Downs.

Louisville moving picture exhibitors are contemplating the installation of ballot boxes in their houses, with tickets to decide whether or not the public favors vaudeville and vocal offerings in connection with vaudeville. The question is a much debated one, and the proposed plan seems to be the only feasible and effective method of settling the dispute. Blanks are to be printed and distributed, asking for an expression of the patrons' views. The ballots will then be dropped into the box, and at the end of a certain time all will be counted and sentiment ascertained accordingly. The majority of the exhibitors now believe that neither vaudeville nor singing is essential, nor a great aid to success in a moving picture theater.

G. D. CRAIN, JR.

PHILADELPHIA.

A MOVING picture theater is to be built at the northeast corner of Locust and 60th Streets, on a plot of ground that has just been sold by John C. Knox, real estate broker. The theater will be of fire-proof construction, and will seat 2,200 persons.

Under a sweeping order issued by Public Safety Director Bartlett, eight moving picture houses in Atlantic City have been closed, including those on the Steel and Steeplechase Piers, as they are in frame buildings. All will remain closed until the buildings are put in such shape as will warrant them safe.

Sigmund Lubin, the moving picture capitalist, accompanied by his son, called upon the new Superintendent of Police Robinson, and after congratulating him upon his promotion as head of the City Police department, handed him a check for $100, to be applied to the Police Pension Fund.

Notice has been filed by the Continental Film Exchange of Philadelphia, for articles of corporation under the laws of the state of Pennsylvania. The promoters of the new company are: Arthur Lucas, C. Alma Blitz and R. N. Kellam. Besides having the exchange end of the business they will also handle the leading projection machines and parts with all the necessary supplies.

W. H. Amer passed through Philadelphia on his way to Shamokin, where he will take pictures of that city under the management of the Gaumont Company.

A permit was granted a few days ago to demolish the buildings which are on the site of the new theater to be erected in the neighborhood of Frankford Avenue and Cedar Street, where a $100,000 store and theater building will afford the people of that section the best form of amusement.

One of the most novel ideas for the handling of large crowds at the ticket windows, is the automatic ticket seller at the Family Theater on Market Street. The patron places the money on the window rack, and the cashier, by pressing her foot on a pedal, causes a ticket to appear on the change desk. It is estimated that three times the number of tickets may be handled by this method, over the old way of tearing them off the rool, as formerly done.

In the political world of Philadelphia, Mr. Edward Krauppa is causing some stir by his good work. The Monarch Film Exchange, one of the oldest in the city, is one of the busiest places that a person could want to see, and this is all through the untiring efforts of Mr. Krauppa.

One of the most recent incorporations in the moving picture line to take place, is that of the Fairmount Feature Company of Camden, N. J., with a capital of $12,000. I. C. Clow, of No. 419 Market street, Camden, N. J., is at the head of the company.

Application has been made by William R. Bricker for a permit to build a theater on the North side of Spruce street above Sixtieth street at a cost of $7500. It will seat 480 persons and measures 40 x 100 feet.

Moving picture men and theater managers were somewhat surprised to hear of the wedding of William W. Miller, of the Penn and Plaza Theaters to Miss Louise Marie Homberg, which took place on October 17th.

Members of the select and common councils of Philadelphia were shown how mosquitos were bred, in the different parts of the city, a few days ago by a series of moving pictures. Pictures were also shown how other cities are trying to stamp them out.

The Smith-Hardican Company is estimating on plans for the remodeling of the market house at 26th and Girard avenue, so that it can be used as a moving picture house. The alterations will cost about $40,000.

The New Palace theater of Allentown, Pa., one of the finest picture houses in that valley, opened a few days ago under the management of Manley and Roxbury.

Reading, Pa., is to have a new theater which will be erected on Front street between Green and Greenwich streets at a cost of $2,700.

Romaine Fielding, director for the Lubin Stock Company now stationed at Prescott, Ariz., has recently been appointed a deputy sheriff at that town. His position will give him greater advantages to secure films of thrilling outlaw life that the company is now working on.

The Heed Building, on Filbert Street, which had been the mecca for feature film exchanges for the past few months, is now devoid of this line of business. The city fire marshal and insurance men put up such a kick that it was necessary for the superintendent of the building to ask all the feature men to please vacate. These concerns, The Hill Feature Co., the International Feature Co., the Moyer Feature Co., the Pioneer Feature Co., the Warner Feature Co. and the Globe Feature Co., are all now in new quarters at 1202 Race Street. The building where they are now located contains nothing but feature men.

None of the 173 moving picture establishments throughout the city is violating the law by permitting the exits to be obstructed, according to a report submitted to Director Porter by Fire Marshal Lattimer of a general inspection made by himself and his staff of assistants recently. The inspection was under the personal supervision of Director Porter, and in a number of cases the director made the inspections himself, especially in West Philadelphia, and from every standpoint it was found that the local theaters were in the best of condition.

Arthur Hyman, of the Calehuff Supply Co., has just finished a very successful trip throughout the State and came back with a number of orders.

Reading seems to have a number of vacancies for moving picture houses, one called the Subway, which will be located at Church and Spring Streets, which will be opened before the holidays; the Star, located at 134 South Penn Street, has just opened its doors to the public, and is doing a rushing business, and according to some people in that section there still is room for others.

Several moving picture corporations of Philadelphia have had suits brought against them by District Attorney Swartley for having failed to place in the hands of the internal revenue collector a full statement of business done for the year 1911 on which to base the special excise tax. The time for filing these accounts expired in March, and under the act those failing to make returns are liable to a maximum penalty of $10,000 in each case.

CLEMENT H. CONGDON.

GRAND RAPIDS.

GRAND RAPIDS is rapidly developing as regards suburban motion picture houses. The latest outside theater to open is the Vaudette Theater, managed and owned by Mr. B. J. Hill, with a capacity of 150. Service is secured through the Anti-Trust Film Co., Grand Rapids, Mich., branch.

Another outlying theater is the Pastime, capacity 300, operated by Mr. T. A. Giles. The Pastime is said to be one of the best arranged in the State, complying more strictly to ventilation and requirements than the majority. The seats are upholstered and the house is extremely cozy.

Mr. Davis has completed the decorating of the Lyric and it looks very rich. The first film shown after the work was completed was "The Massacre of the Santa Fe Trail," which showed to large houses, afternoon and night. Big features are a strong specialty with Manager Davis.

The Orpheum is making a decided hit under the new 10 cent policy, four good vaudeville acts, a good orchestra and 3,000 feet of film make a bill worth while.

Nichols Bros., Inc., owners and managers of the Apollo and Superba Theaters are contemplating the installation of a modern electric lighting plant, independent of the city power. They figure on supplying power for several stores in the vicinity of the theaters as well as for their theaters. The Superba when completed in its new form will be one of the best lighted and decorated for its size in the State. Work is progressing nicely. It will be necessary to close the Superba for at least thirty days while re-modeling is going on.

Mr. F. L. Canine, the hustling manager of the Anti-Trust Film Company branch in Grand Rapids says the company has secured the State rights for Illinois, Indiana, and Wisconsin, for the Sarah Bernhardt pictures and is figuring on two other States. The Grand Rapids branch covers a circuit of West Michigan theaters located at Muskegon, and other good towns as well as a general service covering the entire western half of the State. Business is reported as being in splendid shape and Mr. Canine is most enthusiastic as regards the local field in opportunities for suburban and outlying theaters.

The General Film Exchange branch at Detroit, Mich., is under the effective management of Gillingham & Smith, and supplies the United Theaters of Grand Rapids, which are controlled by Gillingham & Smith. Both of these gentlemen are compelled to be on the road much of the time, though Mr. Gillingham devotes most of his time to Detroit, while Mr. Smith takes care of the western Michigan end of the business. Mr. Gillingham states that he is optimistic as concerns the outlook for winter business and that conditions are fine all over the extensive territory covered.

Mr. A. J. Gillingham has been in Grand Rapids, for several days looking after his interests among the United Theatres, which compose the licensed houses, and also in connection with affairs at the Columbia and Orpheum theatres. The new Sun bookings at the Orpheum were very satisfactory.

Mr. Paul Clayton, who is favored with a most excellent baritone voice, has started at the "Original." Mrs. Schreiber and Mrs. Schiedt, who formerly sang in the "Original" have gone to the Monroe, where they are making the same hit they did at the "Original."

The Columbia, of which Mr. Frank O'Donnell is the manager, has had a change of treasurers, Mr. Loyd Gallup resigning to go to Jackson, Mich. The former treasurer, under the Temple management has assumed charge. His many friends are glad to see Mr. Fred Harpster again at his old stand.

Mrs. Popelwhaite is singing at the Idle Hour in place of Mr. Deveaux who has gone to Chicago.

New Caille ticket boxes grace the entrance of the "Original," "Ideal" and "Idle Hour" theaters, having just been installed.

Roy W. Teevin's orchestra, enlarged, is furnishing the music at the Columbia this year, repeating the favorable impression made all last season at the Orpheum.

General Manager Breen of the United Theatres Company says he intends to present every feature on the Licensed release schedules as soon as it is possible to do so. He has always given the new stuff at an early date and this is a salient reason for the way the pictures fill the houses under his supervision.

The Superba Theater closed October 27, and will be dark for some thirty days while the re-building is under way. Work will be pushed as rapidly as possible.

The Selig Feature "Count of Monte Cristo," was run for two days at the Idle Hour. Usually only one day is given to any feature, but this film was a big winner and went strong both days at double admission price.

Mr. Fred Nicholls, of the Apollo, was ill with the grippe last week, but is now able to be back on duty.

HUGH KING HARRIS.

IN THE NORTHWEST.

MISS IRENE GORDON, who for the last year has operated a moving picture show in Granger, Washington, has reopened the Lois Theater in Grand View, which has been dark for six months.

A movement has been started at Bemidji, Minnesota, to have moving pictures censored by a local committee, following a suggestion by Governor Eberhardt. Thomas J. Burke of the Commercial Club, plans to have the city council appoint a board, composed of the city superintendent of schools, an alderman and a private citizen.

The Essanay Company took pictures at Minneapolis during "Made in Minneapolis" week. The State University grounds, the three newspaper offices, state and city officials, fire department, department stores, large factories and the parks and boulevards were included. A copy of the film is being used by the Minneapolis Civic and Commerce Association for aiding its convention bureau.

The city council of Moorhead, Minnesota, has passed an ordinance providing a license fee of $25 a year for moving picture shows.

Jacob Moelk of Stoughton, Wisconsin, has purchased the Erickson property on Main Street in that city, and will remove his Lyric Theater into it.

Moving picture theaters of Milwaukee, Wisconsin, co-operated with the Milwaukee Visiting Nurse Association in its biennial tag day, October 12. The slogan "Do Your Share" was shown in all the theaters. Films were also given showing the uplifting work of a visiting nurse.

Walter Gifford Smith, chairman of the Hawaiian promotion committee of Honolulu Chamber of Commerce, has been doing successful promotion work in the northwest with 3,000 feet of pictures. They were shown to the members of the Seattle Chamber of Commerce and were given as a paid Sunday evening lecture at the First Unitarian church in that city.

President C. R. Van Hise of the University of Wisconsin, at Madison, is said to have spoiled a plan for taking pictures of a freshman sophomore class rush which ended in a lake ducking stunt.

F. H. MADISON.

IN THE SOUTHWEST.

COMMISSIONER FRED BARTLETT, of Dallas, Texas, recently assigned two plain clothes officers to inspect the various moving picture shows in order to protect women from "mashers."

Moving pictures were recently made of convicts at work in the shops and on the farms at the Texas State Penitentiary at Huntsville. They will be preserved on the prison records and exhibited on special occasions.

The Rex Theater, of Nowata, Okla., has been incorporated with a capital stock of $2,100. The incorporators are A. A. Shilkett, Metta Shilkett and George B. Schwabe, all of Nowata.

Licensed pictures are being shown at the Majestic Theater at Madison, Wis., which has been converted into a moving picture show by Sherwood and McWilliams.

Friday night pictures at the Congregational Church in Appelton, Wis., will be entertaining and educational, while those which form a part of the Sunday night services will be religious.

The Bioscope Company of Austin Texas, took moving pictures recently of various phases of college life at Southwestern University, at Georgetown, Texas, for David Goodlet, proprietor of two Georgetown picture shows.

The Schick opera house at Plainview, Texas, has been sold by Dr. Ballard of Abilene, to E. M. Carter, James Heard and others. The house will be managed by Bonner and Tyrone.

A stock company has been formed at Beeville, Texas, with J. C. Dougherty as president, to manage the new opera house.

F. H. MADISON.

WASHINGTON, D. C.

MANAGER NOTES, of the Empress, has purchased the property adjoining the theater and intends to enlarge the seating capacity. The theater enjoys a good business; part of this success is due to the excellent music furnished with the pictures. The house is well ventilated, projection very good at all times and the indirect lighting system is used.

Tom Moore has taken charge of the old Imperial, a vaudeville house, changing its name to the Garden, and now shows only pictures.

The "Leader," a moving picture house under the able management of Miller Brothers, is doing an excellent business. The house is well ventilated and indirect lighting system used. The projection and music are perfect.

The Virginia has a front made entirely of mirrors. Mr. Alvine's activities are very much in evidence, judging by the amount of business this house is doing.

The Maryland is always playing to capacity audiences. Under the able management of Mr. John Dexter this house is fast becoming too small to accommodate its patrons. Mr. Dexter intends to enlarge it by converting a building on G Street into a theater, using the present Maryland as an entrance on Ninth Street, forming a complete L.

Mr. Mayer, the new manager of the General Film Company, reports excellent business. He always greets you with a pleasant smile. The company occupies an entire floor on the corner of Seventh and E Streets Northwest.

Mr. Mack, of the Mutual, reports business good and on the increase. He is always there with the "glad hand," doing everything in his power to please.

Excavation is well underhand for the erection of a new moving picture theater at the corner of North Capitol and H Streets Northeast.

The Mount Vernon, on Ninth Street, near New York Avenue, after having been closed for a year, has re-opened under the management of Mr. Coleman, who reports business very good.

H. A. JOHNSON.

OREGON.

MANAGER M. G. WINSTOCK of the Peoples' Amusement Co., has returned from a trip to Pendleton, where he has picked out two locations where the company intends to put up a $20,000 photoplay house. While at Pendleton, Mr. Winstock made special preparations for the Round-Up pictures, of which 4,000 feet will be shown throughout the country, this being sold only on the state rights plan. Mr. Winstock also visited Walla Walla, Wash., Colfax and Spokane, Wash., inspecting the company's theaters there.

S. J. Nelson is the new manager of the Arcade Theater in Portland, while Arthur Elwell has been made manager of the Sunnyside Theater.

The three suburban theaters of the Peoples' Amusement Co., the Sunnyside, Crystal and Tivoli, are thrown open each Sunday morning to various Sunday School and Church societies to meet therein. This has met with such great success that the suburban theaters of the company has had to date each society and church to meet on a different Sunday, thereby giving each a chance to hold its sessions in these beautiful theaters.

"Custer's Last Fight," the American masterpiece, has been booked for the Star Theater, Portland, and will be shown at a private exhibition to the Press Club.

A decision will be reached at the next Board of directors meeting of the Peoples' Amusement Co., which takes place next month, whether or not the alterations planned for the Star Theater, Portland, will be made or not. The contemplated alterations will cost approximately $25,000. This theater will have a unique front, which will represent a large shell, it having several entrances and crystalized walls.

The manager of the Star Theater of Medford, was a visitor in Portland last week.

A. Berg, manager of the Star Theater, Astoria, was granted a leave of absence by the Peoples' Amusement Co., for two months. Mr. Berg will visit his parents in England, and will resume his duties as manager again upon his return. Al. Cliff of San Francisco, will manage the house during his absence.

E. N. WEINBAUM.

ST. LOUIS.

BURTON HOLMES and his motion picture travelogues opened at the Odeon, Thursday, October 10th. Farther India, South America and the Panama Canal were some of the new subjects

shown. The Isthmian Canal subjects were viewed with special interest here owing to the proposed legislation respecting the widening of the Mississippi River to the Gulf to further enhance St. Louis as a national distributing center.

Nat C. Goodwin and the famous motion pictures of Dickens celebrated "Oliver Twist" played to capacity houses at the Odeon the week of September 30th. James Newton Baskett lectured the films. Special school matinees were featured for the students of the great English author and his immortal character drawings of Fagin, Nancy and Bill Sykes.

That hustling moving picture and vaudeville impressario, Frank Talbot of the Gem and Hippodrome, put over another feature here last week when Mme. Sarah Bernhardt in "Queen Elizabeth," a four-reel production was shown at the Hippodrome, at popular prices. The pictures shown were the first production of the same, west of the Mississippi River.

The Gem Theater, formerly a ten cent house, is now showing licensed films and prices have been cut to five cents.

F. J. FEGAN.

IN THE MISSISSIPPI VALLEY.

AT the request of Edward Worst, superintendent of the Joliet, Ill., city schools, Chief of Police DeMiller has issued an order commanding theater owners to keep boys out of their playhouses during school hours. Mrs. Margaret Arthur, truant officer, declares that the films were responsible for a good many absences from school.

L. B. Anderson, of San Antonio, Tex., has purchased the X-Ray Theater at Lincoln, Ill., and has opened it for business. The place which was recently owned by Sylvia & Swanland, of Springfield, Ill., was sold to satisfy a mortgage and was purchased by E. W. Bates, of Lincoln, Ill., when sold by Anderson.

The Central Christian Bible School of the Central Christian church of Peoria, Ill., has adopted moving pictures for a series of entertainments.

Burnstein & Evans, of Springfield, Ill., have opened a family moving picture theater in the Grace building, in North Market Street, at Marion, Ill. Two shows at five and ten cents will be given each evening. William Evans will be resident manager, having removed from Springfield to Marion.

The Illinois Federation of Women's Clubs has issued a bulletin asking the local clubs throughout Illinois to help the moving picture shows instead of condemning them. The request is as follows: "Again we call attention to the five and ten cent shows. They can be made a valuable aid to education. Have a theater committee appointed whose duties shall be to look after the lighting, ventilation, heating and films used. Talk over conditions with the managers. We believe they desire to please their patrons, but it is our business to see that these theaters are safe places for our children. All through the West during the summer months we found these theaters greatly patronized. The club women are active factors in the censorship of them. Why? Because they affect the health and morals of their children. Mrs. Zimmerman, chairwoman of the civic department of the General Federation, suggests the clubs through the local managers of picture shows, secure the educational film 'The Street Beautiful,' produced by the Edison Co. in co-operation with the civic department of the General Federation."

Harry Virden, of Chicago, used moving pictures at the seventeenth State Conference of Charities and Correction in Springfield, Ill., October 20, to demonstrate how he taught a blind, deaf and dumb boy to speak, read and write.

Nathan H. Hall, a member of the house of delegates at St. Louis, is preparing a censorship bill which provides that owners of houses must file their programs three days in advance so that they can be reviewed by the censors.

The Lyric Theater, at Villa Grove, Ill., was turned over to the local Lodge Knights of Pythias, October 22, to show a film depicting the lives of Damon and Pythias.

The LaSalle Enterprise Co., of LaSalle, Ill., has re-awarded the contract for its new theater to Noonan Brothers, of LaSalle, for $23,986.

The Lyon & Siegel Popular Photoplay Co., which operated an airdome at McHenry, Ill., last summer, are now giving shows in the Central Opera House and plan to include Richmond, Ill., in the circuit.

When a reporter asked Mayor John D. Couffer, of Wilmette, Ill., some of the municipal needs, he included among other things the photoplay. "There is another matter which is of great moment to our village," he said. "It is the question of public amusements. At present in Wilmette, we have not even a motion picture show. This is on account of the high prohibitive license of $10 a day demanded by our ordinance. Some years ago, when there were some objectionable features to this form of entertainment, a high license was deemed wise. Now that the tone of the moving picture has so improved in character, and event possesses great educational advantages, I should be glad to have such an entertainment in Wilmette. Our young people now go elsewhere for an evening's enjoyment and such money as they spend on amusement should be retained in their home village. I would, of course, have such an entertainment only of the highest possible grade and character."

A new moving picture show will be opened in Power's Building, at Grayville, Illinois.

Mrs. Rilda Smith and Mrs. Susan Davis, of Indianapolis, Indiana, have been arraigned in the Juvenile Court, charging with neglect of their children in permitting their daughters, twelve and eleven years old, respectively, to sing in moving picture theaters.

Charges recently were filed against Marsden Duncan, proprietor of Dreamland Theater, at Streator, Illinois, alleging that he over crowded his house in violation of the local ordinance.

Prescott & McLain are giving Tuesday, Thursday and Saturday night moving picture shows in Grammer's Opera House, at Baylis, Ill.

The Eden Theater Company, of Chicago, have been incorporated with a capital stock of $2,000, to do a moving picture and theatrical business. The incorporators are: Lee H. Fleming, Frank E. Newman and John R. McCabe.

The Federal Feature Film Supply Company, of Chicago, has been incorporated with a capital stock of $5,000, to manufacture and deal in moving picture films. The incorporators are: Ella Graham, R. J. Cupler and Nathan S. Schoenbrod.

America's Feature Film Company, of Chicago, has been incorporated with a capital stock of $50,000, to do a general moving picture and theatrical business. The incorporators are: Hulen H. Hood, Ernest J. Sichenlaus and Herbert W. Lawrence.

The LaSalle Enterprise Company, of LaSalle, Illinois, has voted to increase its capital stock from $25,000 to $50,000.

Charles J. Law has leased the Grand Opera House, in Pana, Ill., and now has charge of three theaters.

Lawrence Higbee and D. Harvey have opened a new picture house to be known as the Princess, at Wyoming, Illinois.

The new theater at Highland, Ill., has been opened.

A stock company has been formed by twelve young men of Raymond, Ill., to manage the opera house in that city.

Twenty-five merchants of Olney, Ill., have united to attract trade to town, by giving a ticket to a picture show with every twenty-five-cent purchase made on Saturday.

Robert Jones has purchased the opera house at Roodhouse, Ill.

W. S. Bury has leased the Majestic Theater, at Mattoon, Ill., and taken charge of it, succeeding Marcus Heimam, who has been in charge for four years. The policy under the new management will be exclusively pictures.

The Erber Amusement Company, of East St. Louis, Ill., which has been incorporated with a capital stock of $20,000, plans to enlarge the Avenue Theater, making the balcony extend to the side-walk and put in a new lobby. Mrs. Sadie Urber is president; Harry Carpenter, treasurer, and Joseph Urber, manager. B. Dare is another incorporator.

The Standard Theaters Company, of Chicago, has been incorporated with a capital stock of $15,000, to operate theaters, opera houses and other places of amusement. The incorporators are: Herschel L. Vallandigham, Fred H. McMillan and Alexander Smietanks.

Jack Stern, of Decatur, Ill., has purchased a half-interest in the Illinois Theater, at Newman, Ill., and the business will be conducted by the firm of Root & Stern. The location has been changed to the Masonic Temple and a complete new outfit purchased.

Manager Miller, of the Princess Theater, at Woodstock, Ill., is adding fifty feet to the length of his theater.

The city council of Champaign, Ill., has decided that unless a court holds that the question is one of public policy, residents of the city will not be allowed to vote upon the proposition to have Sunday performances.

Fletcher Trumpy, of Havana, Ill., has accepted a position as cornetist in the orchestra at the Vaudette Theater, South Fifth Street, Springfield, Ill.

Health Officer, S. G. Mengle, of Peru, Ill., has recommended to the city council that moving picture theaters in that city be forbidden to attempt to take more than their seating capacity. In addition to the danger from fire, he says it is impossible to properly ventilate a theater with such crowds.

The Jefferson Company, of Fort Wayne, Ind., has been incorporated with a capital stock of $25,000, to purchase and hold theaters. The directors are: Austin W. Stults, Alfred L. Randall and Sprague Green.

The Woman's Christian Temperance Union, of Mattoon, Ill., has taken steps to present a resolution to the city council, asking that Sunday shows be prohibited.

W. A. Clark, of Upper Alton, Ill., has commenced the construction of a building to be occupied by a moving picture show which will be financed by an Alton syndicate.

Ralph W. Tippetts, formerly manager of the Empress and Crescent moving picture theaters, at Peoria, Ill., but more recently treasurer of the Young Buffalo Wild West Show, has become manager of the Vaudette Theater, at the corner of State and Randolph Streets, Chicago. The house is one of four owned by Colonel Vernon C. Seaver, who also owns the Wild West Show and the Peoria houses.

The Berean Bible Class, composed of forty men of the First Methodist Church, at Shelbyville, Ill., introduced two reels of moving pictures at the Sunday evening services.

Carl Rademacher, proprietor of the Lincoln Theater, at 1214 North Clark Street, Chicago, is said to be contemplating opening a moving picture theater in Woodstock, Ill.

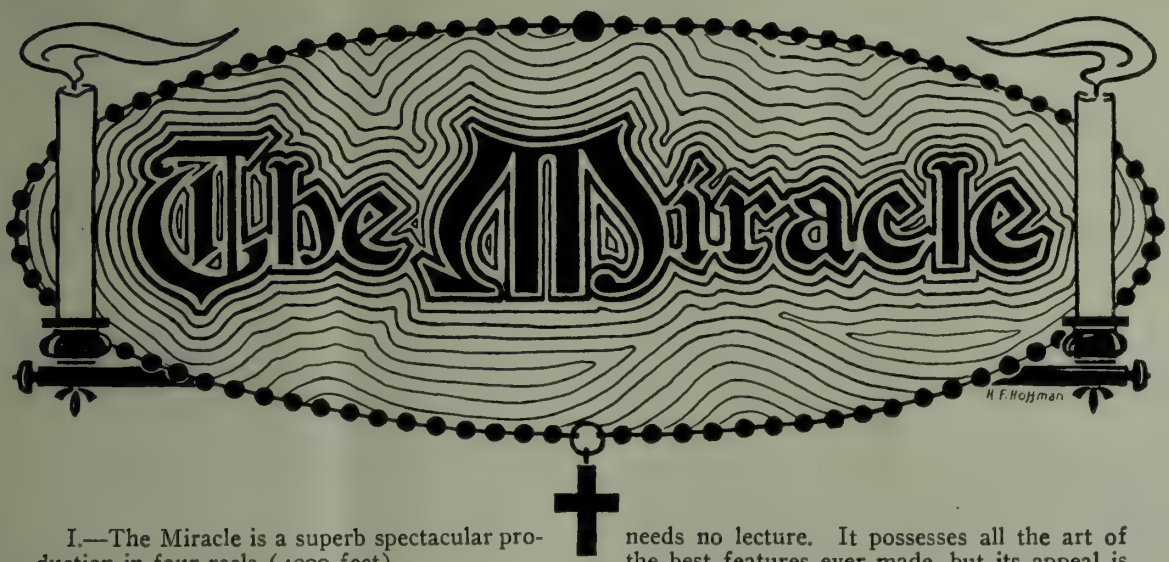
The lease of Flanders and Sanderson having expired, Noble, Ill., is without a picture show.

F. H. MADISON.

AMONG THE EXHIBITORS.

Kaukauna, Wis.—Wm. Van Dyke, manager of the Olympia orchestra, has purchased the moving picture theater on the south side, known as the Crystal.

Cincinnati, Ohio.—A contract has been let for the erection of a moving picture theater on Vine Street for the Nordland Amusement Co.



I.—The Miracle is a superb spectacular production in four reels (4200 feet).

II.—One year has been spent in its preparation.

III.—A grand and impressive *musical score, composed by a musician* of note, goes with the picture and helps to make it a unique exhibition.

IV.—No part of this picture has been taken in studios. The interiors and exteriors of the churches, castles and monasteries have been specially selected, and make a marvelous and unrivaled frame for the story.

V.—The Miracle is easily understood and needs no lecture. It possesses all the art of the best features ever made, but its appeal is made to all mankind at all times. It is in season at Easter and at Christmas and on every day of the year. It will be welcome to any and every audience anywhere in the world.

VII.—Fine paper in all sizes, designed by masterly hands, will go with the reels.

VIII.—We will furnish all advertising and a most complete set of literature, pamphlets, heralds, photos, etc., etc.

IX.—We have done everything possible under the law to prevent the possibility of infringement.

The Miracle will be the Greatest Money Getter Ever Produced

FOR THE MUTUAL BENEFIT OF ALL CONCERNED
We restrict the exhibition of the MIRACLE for a SHORT PERIOD to theatres charging admission of 25 cents and upward ∴ ∴

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Calendar of Independent Releases.

Releasing Through Universal Company

Current Releases.

SUNDAY, NOVEMBER 10th, 1912.

REX—A Galley Slave's Romance (Drama).....
CRYSTAL—The Gypsy Flirt (Comedy).....
CRYSTAL—Man Wanted (Comedy) .....
ECLAIR—Golden Hair (Comedy-Drama) .....
ECLAIR—Constantinople (Scenic and Educational)....

MONDAY, NOVEMBER 11th, 1912.

NESTOR—A White Lie (Drama).....
IMP—When Cupid Runs Wild (Comedy).....
CHAMPION—A Protege of Uncle Sam—Two Reels (Drama) .....

TUESDAY, NOVEMBER 12th, 1912.

BISON—Blackfoot's Conspiracy (Drama) .....
GEM—The Lighting of Love's Way (Drama).....
ECLAIR—For the Honor of the Firm (Drama).....

WEDNESDAY, NOVEMBER 13th, 1912.

NESTOR—Dad's Mistake (Comedy) .....
POWERS—A Cowboy's Leap Year (Comedy).....
AMBROSIO—The Siren's Call to Duty (Drama).....
UNIVERSAL—The Animated Weekly No. 36 (Topical)

THURSDAY, NOVEMBER 14th, 1912.

IMP—Officer 174 (Drama) .....
REX—Camping Out (Drama) .....
ECLAIR—Their Children's Approval (Comedy).....

FRIDAY, NOVEMBER 15th, 1912.

NESTOR—A Cow-Girl Cinderella (Comedy) .....
POWERS—His Career (Drama) .....
VICTOR—The Lady Leone—Two Reels (Drama).....

SATURDAY, NOVEMBER 16th, 1912.

BISON—The Tribal Law—Two Reels (Drama).....
IMP—Ole, the Hypnotist (Comedy).....
IMP—Just Like the West (Comedy) .....
MILANO—The Bewitched Bandbox (Comedy).....
MILANO—Kelly on a Tightrope (Comedy).....

Advance Releases.

SUNDAY, NOVEMBER 17th, 1912.

REX—A Mother's Awakening (Drama) .....
CRYSTAL—The Chorus Girl (Comedy) .....
CRYSTAL—Her Old Love (Comedy) .....
ECLAIR—A Criminal in Spite of Himself (Comedy)..
ECLAIR—Oporto and Its Harbors (Scenic) .....

MONDAY, NOVEMBER 18th, 1912.

IMP—The Open Road (Drama) .....
NESTOR—A Fight for Friendship (Drama) .....
CHAMPION—Blue Ridge Folks (Drama) .....

TUESDAY, NOVEMBER 19th, 1912.

GEM—A Tongueless Man (Drama) .....
BISON—Trapped by Fire (Drama) .....
ECLAIR—His Determination Rewarded (Drama) .....

WEDNESDAY, NOVEMBER 20th, 1912.

NESTOR—In the Long Run (Drama) .....
POWERS—The Leg and the Legacy (Comedy) .....
AMBROSIO—Grandfather's Forgiveness (Drama) ....
UNIVERSAL—The Animated Weekly No. 37 (Topical)

THURSDAY, NOVEMBER 21st, 1912.

IMP—The Candy Girl (Drama) .....
REX—The Debt (Two-Reel Drama) .....
ECLAIR—Black Hand (Comedy).....
ECLAIR—Mother's Bank Roll (Comedy) .....

FRIDAY, NOVEMBER 22nd, 1912.

VICTOR—Was Mabel Cured? (Comedy) .....
POWERS—Her Yesterday (Drama) .....
NESTOR—The Shanghaied Cowboys (Comedy) .....

SATURDAY, NOVEMBER 23rd, 1912.

IMP—One of the Bravest (Comedy) .....
IMP—The Rapids of the Inatra River, Finland (Scenic)
BISON—The Half-Breed Scout (Two-Reel Drama)....
MILANO—Boniface as a Blackamoor .....
MILANO—Castles and Landmarks of Italy (Scenic) ..

Releasing Through Film Supply Company

Current Releases

SUNDAY, NOVEMBER 10th, 1912.

MAJESTIC—The Deacon's Shoes (Comedy)..,.....
MAJESTIC—His Cook Lady (Comedy).....
THANHOUSER—A Noise Like a Fortune (Drama)....

MONDAY, NOVEMBER 11th, 1912.

AMERICAN—Man's Calling (Drama) 1000

TUESDAY, NOVEMBER 12th, 1912.

GAUMONT—An Adventurous Adoption (Drama).....
MAJESTIC—Dick and Daisy (Drama).....
THANHOUSER—The Country's Prize Baby (Drama)..

WEDNESDAY, NOVEMBER 13th, 1912.

GAUMONT—Gaumont's Weekly No. 36 (Topical).....
RELIANCE—The Faith Healer (Drama).....
SOLAX—The Prodigal Wife (Drama).....

THURSDAY, NOVEMBER 14th, 1912.

AMERICAN—The Intrusion at Lompoc (Drama).....1000
GAUMONT—The Price of Paradise (Drama).....

FRIDAY, NOVEMBER 15th, 1912.

LUX—The Adventures of a Handsome Young Man (Comedy) 691
LUX—Boxing Under Difficulties (Comedy)..... 288
SOLAX—Flesh and Blood—(Two Reels) (Drama).....
THANHOUSER—In Time of Peril (Drama).....

SATURDAY, NOVEMBER 16th, 1912.

AMERICAN—Jim Bentley's Adventure (Drama).....1000
GAUMONT—Zoological Gardens at Cincinnati (Natural History) .....
GREAT NORTHERN—Title not reported.
RELIANCE—The Virgin of the Fire (Drama).....

Advance Releases

SUNDAY, NOVEMBER 17th, 1912.

MAJESTIC—Hazel Kirke (Drama) .....
THANHOUSER—Frankfurters and Quail (Drama) ...

MONDAY, NOVEMBER 18th, 1912.

AMERICAN—The Thief's Wife (Drama) 1000

TUESDAY, NOVEMBER 19th, 1912.

GAUMONT—A Broken Idol (Drama) .....
GAUMONT—Battle Practice on a Cruiser (Naval) ....
MAJESTIC—Two of a Kind (Drama) .....
THANHOUSER—Miss Taqu of Tokio (Drama) .....

WEDNESDAY, NOVEMBER 20th, 1912.

GAUMONT—Gaumont's Weekly No. 37 (Topical) ....
RELIANCE—Don Cæsar de Bazan (Two Reel Drama)
SOLAX—A Comedy of Errors (Comedy) .....

THURSDAY, NOVEMBER 21st, 1912.

AMERICAN—The Would-Be Heir (Drama) 1000
GAUMONT—Four Hearts That Beat as Two .....

FRIDAY, NOVEMBER 22nd, 1912.

LUX—The Wrong Flat (Comedy) 488
SOLAX—The Power of Money (Drama) .....
THANHOUSER—Cross Your Heart (Drama) .....

SATURDAY, NOVEMBER 23rd, 1912.

AMERICAN—An Idyll of Hawaii (Drama) .....
GAUMONT—Giving the Blind the Light of Knowledge (Drama) .....
GREAT NORTHERN—(Title not reported) .....
RELIANCE—Father (Drama) .....

Mutual Film Corporation

FRIDAY, NOVEMBER 15th, 1912.

KAY-BEE—The Altar of Death (Two-Reel Drama)...

MONDAY, NOVEMBER 18, 1912.

KEYSTONE—The Rivals (Comedy) .....
KEYSTONE—Mr. Fix It (Comedy) .....

WEDNESDAY, NOVEMBER 20, 1912.

BRONCHO—The Civilian (Two-Reel Drama) .....

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, NOVEMBER 11th, 1912.

BIOGRAPH—Gold and Glitter (Drama).....
EDISON—The Non-Commissioned Officer (Drama)...1000
KALEM—Days of '49 (Drama).....1000
LUBIN—The Way of the Mountains (Drama).....1000
PATHE—Pathe's Weekly No. 46 (Topical).....
SELIG—Kings of the Forest—Two Reels—Special (Dr..)1000
SELIG—Saved by Fire (Drama).....1000
VITAGRAPH—Captain Barnacle, Reformer (Drama)..1000

TUESDAY, NOVEMBER 12th, 1912.

CINES—On the Firing Line (Drama).....1025
C. G. P. C.—The Spahi's Fiancee (Drama).....
C. G. P. C.—The Dinka Chief's Reception (Educational)
EDISON—Salt Lake City, Utah, and its Surroundings (Scenic) 500
EDISON—Linked Together (Comedy) 500
ESSANAY—From the Submerged (Drama).....1000
LUBIN—At the Rainbow's End (Drama).....1000
SELIG—Between Love and the Law (Drama).....1000
VITAGRAPH—The Professor and the Lady (Comedy).
VITAGRAPH—Aquatic Elephants (Novelty) .....

WEDNESDAY, NOVEMBER 13th, 1912.

EDISON—A Thrilling Rescue by Uncle Mun (Comedy).1000
ECLIPSE—Specimens of Lizards and Frogs (Edu.)....1000
ECLIPSE—The Town of Cognac, France, and Its Brandy Industry (Industrial) 380
ECLIPSE—Reviewing French Troops by Airship (Topical) 310
ESSANAY—The House of Pride (Drama).....1000
KALEM—The Young Millionaire (Drama).....1000
PATHE—A Trip to Mount Rainier (Scenic).....
PATHE—The Pineapple (Educational) .....
SELIG—The Lost Inheritance (Drama).....1000
VITAGRAPH—Lord Browning and Cinderella (Drama)1000

THURSDAY, NOVEMBER 14th, 1912.

BIOGRAPH—My Baby (Drama) .....
ESSANAY—Cutting California Redwoods (Educational)1000
LUBIN—The Country School-teacher (Com.-Dr.).....1000
MELIES—Value Received (Drama) 1000
PATHE—The Branded Arm (Drama).....
SELIG—Old Songs and Memories (Drama).....1000
VITAGRAPH—Billy's Pipe Dream (Comedy).....1000

FRIDAY, NOVEMBER 15th, 1912.

C. G. P. C.—Max Gets the Reward (Comedy).....
EDISON—The Old Reporter (Drama).....1000
ESSANAY—Mr. Up's Trip Tripped Up (Comedy).....1000
KALEM—I Saw Him First (Comedy).....
KALEM—The Bachelor's Bride (Comedy).....
LUBIN—The Slate Industry (Industrial) .....
LUBIN—Suitors and Suit Cases (Comedy).....
PATHE—The Grotto of Torture (Special) (Drama)...
SELIG—Shanghaied (Drama) 1000
VITAGRAPH—Una of the Sierras (Drama).....1000

SATURDAY, NOVEMBER 16th, 1912.

CINES—Life and Industries in Aden Campo (Edu.).... 500
CINES—The Old Actor's Vision (Drama)..... 510
EDISON—Hope (Drama) 1000
ESSANAY—"Alkali" Ike's Close Shave (Comedy).....1000
KALEM—Battle in the Virginia Hills (Drama).....1000
LUBIN—Chief White Eagle (Drama).....1000
PATHE—The Light That Failed (Drama).....
VITAGRAPH—The Model for St. John (Drama) 1000

ADVANCE RELEASES.

MONDAY, NOVEMBER 18th, 1912.

BIOGRAPH—Their Idols (Comedy) .....
BIOGRAPH—Hoist on His Own Petard (Comedy) ...
EDISON—Tim (Drama) 1000
KALEM—The Kerry Gow (Special) (3-Reel Drama)...3000
KALEM—Strong Arm Nellie (Comedy) .....
KALEM—The Landlubber (Comedy) .....
LUBIN—The Good-for-Nothing (Drama) 1000
PATHE—Pathe's Weekly No. 47 (Topical) .....
SELIG—A Man Among Men (Drama) 1000
VITAGRAPH—The Unusual Honeymoon (Comedy)...1000

TUESDAY, NOVEMBER 19th, 1912.

CINES—The Magic Elixir (Comedy)..... 350
CINES—Caught With the Goods (Comedy)..... 650
C. G. P. C.—Whiffles Nightmare (Comedy) .....
C. G. P. C.—The Beauties of Portugal (Scenic).....
EDISON—A Noble Profession (Edu.).....1000
ESSANAY—The Dance at Silver Gulch (Drama).....1000
LUBIN—A Fugitive From Justice (Drama).....1000
SELIG—The Saint and the Siwash (Drama).....1000
VITAGRAPH—Romance of a Rickshaw (Drama).....1000

WEDNESDAY, NOVEMBER 20th, 1912.

ECLIPSE—The Masqueraders (Drama) 1000
EDISON—High Explosives as Used in the U. S. Army (Scientific) 325
EDISON—Salley Ann's Strategy (Comedy)..... 675
ESSANAY—The Scheme (Comedy) 1000
KALEM—The Tell-Tale Message (Drama).....1000
PATHE—The Country Boy (Drama).....
SELIG—Atala (Drama) 1000
VITAGRAPH—Timid May (Comedy) .....
VITAGRAPH—Darktown Duel (Comedy) .....

THURSDAY, NOVEMBER 21st, 1912.

BIOGRAPH—The Informer (Drama) .....
ESSANAY—Billy McGrath's Art Career (Comedy) ...1000
LUBIN—Love and Treachery (Comedy) 1000
MELIES—The Governor's Clemency (Drama) 1000
PATHE—A Question of Age (Comedy) .....
SELIG—The Fire-Fighters' Love (Drama) 1000
VITAGRAPH—Six O'Clock (Drama) 1000

FRIDAY, NOVEMBER 22nd, 1912.

C. G. P. C.—The Revolt of the Peasants (Drama) .....
EDISON—A Letter to the Princess (Fifth Story of What Happened to Mary) (Drama) 1000
ESSANAY—The Penitent (Drama) 1000
KALEM—The Flower Girl's Romance (Drama) 1000
LUBIN—The Drummer (Comedy) .....
LUBIN—Taming Their Parents (Comedy) .....
SELIG—Mike's Brainstorm (Comedy) 1000
VITAGRAPH—The Servant Problem (Comedy).....1000
VITAGRAPH—Billy's Burglar (2 reel, Dr.) (Special).2000

SATURDAY, NOVEMBER 23rd, 1912.

CINES—Manfredonia, Southern Italy (Scenic) 260
CINES—Two Afflicted Hearts (Comedy) 740
EDISON—A Chase Across the Continent (Drama) 1000
ESSANAY—Broncho Billy's Heart (Drama) 1000
KALEM—Red Wing and the Paleface (Drama) 1000
LUBIN—The Silent Signal (Drama) 1000
PATHE—Red Eagle, the Lawyer (Drama) .....
PATHE—The Forest of Fountainbleau (Scenic) .....
VITAGRAPH—Wild Pat (Drama) 1000

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"Let Me Be Your Mamma," Pub. by F. B. Haviland Publishing Co., New York.
"I Long for You When the Roses Bloom," Pub. by the Globe Music Co., New York.
"Tell Me, Sweet Rose," Pub. by F. B. Haviland Pub. Co., New York.
"You Are the Queen in the Kingdom of My Heart," Pub. by the Musicians' Music Pub. Co., New York.
"Lize (I Know Another Girl Lize Like You)," Pub. by Kendis & Paley, N. Y.

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"Ragtime Soldier Man," Ted Snyder.
"Just An Old Time Song," Aubrey Stauffer.
"Harvest Time," Meyer.
"First Train Back," O. Rossiter.
"There's a Girl From Old Missouri," Morris.
"Twilight Town," Haviland.
"Billy, Billy, Bounce Your Baby Doll," Leo Feist.

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Kings of the Forest	Selig	2 Reels	Released	Nov. 11,	1912
The Mills of the Gods	Vitagraph	3 "	"	" 4,	"
Frenzied Finance	Pathe	3 "	"	Oct. 26,	"
The Olympic Games	Pathe	3 "	"	" 24,	"
The Lion Tamer's Revenge	Cines	2 "	"	" 21,	"
The Count of Monte Cristo	Selig	3 "	"	" 14,	"
As you Like It	Vitagraph	3 "	"	" 7,	"
The Man Hunt	Pathe	3 "	"	Sept. 30,	"
The Daughter of the Spy	Cines	2 "	"	" 16,	"
The Blighted Son	Pathe	4 "	"	" 9,	"
Five At Sea	Pathe	2 "	"	Aug. 26,	"
Rip Van Winkle	Vitagraph	2 "	"	" 19,	"
Rameses King of Egypt	Cines	2 "	"	" 12,	"
The Son of Charles V (Colored)	Pathe	2 "	"	July 29,	"
The Siege of Petersburg	Kalem	2 "	"	" 22,	"
The Money Kings	Vitagraph	3 "	"	" 15,	"
The Adopted Child	Pathe	2 "	"	" 8,	"
Tragedy of the Desert	Kalem	2 "	"	" 1,	"
A Nation's Peril	Pathe	2 "	"	June 24,	"
The French Spy	Vitagraph	3 "	"	" 17,	"
Marius Quarrelsome	Edison	3 "	"	" 10,	"
The Orleans Coach	Pathe	3 "	"	" 3,	"
The Lady of the Lake	Vitagraph	3 "	"	May 27,	"
The Coming of Columbus	Selig	3 "	"	" 6,	"

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FILM CO.

OF UNITED STATES AND CANADA

Special

Nov. 24 1912

THE STOLEN SYMPHONY

LUBI 2 Ree

A beautiful story of a poor young musician who has composed an exquisite symphony.

Adjoining his squalid quarters is a room occupied by a young lady of good family, but impoverished. She can l the wonderful strains of the symphony played by the young musician and becomes first interested in the music and then in with the composer. Together they plan to apprise the world of the genius. One evening, as a renowned musician is leavi concert hall, after one of his great successes, the young composer throws the score of the symphony into the carriage of great musician. Curiosity compels the musician to read the music and, at home, on his own instrument, he discovers the g work of the poor young composer. He adopts the symphony as his own and adds new laurels to his already great career. evening at a concert at which the symphony is played the real composer rises in the audience and denounces the player, cl ing the symphony as his. He is taken to prison and later put into an asylum. The young woman lover hears of his plight intercedes with a rich aunt to help secure his release. The aunt believes in the young composer and his work and conspire show the musician who has stolen the symphony in his true colors. She invites him to a musicale in her home and req him to play the symphony. As he is playing, the young composer, now released from the asylum, tears the score into pieces asks the musician to now play the symphony. Of course the musician cannot and acknowledges the young pauper compo wonderful genius. This is a thrilling play, beautifully set.

Nov. 22 1912

BILLY'S BURGLAR

TW REE

A daring capture of a notorious burglar by a brave boy. This is a thrill adventure in a fast speeding automobile and a funny predicament of a neglig policeman.

The Stars of the Vitagraph Company are cast very happily in this splen production.

Nov. 18 1912

KERRY GOW

KALEM 3 Reels

This is a play that the Kalem Company has gone to Ireland for and brought back with the true atmosphere every real characteristic of the Irish soil and Irish heart. The plot of the play is a regulation one, wherei villain's efforts are frustrated at every turn, and the story ends with him on his way to jail and the lovers paring for the wedding. The power and charm of the Kalem production lies in the romantic little by-play dear to the Irish heart, its humor and pathos. The Irish landscape is produced and the remarkable attenti details makes the picture a really great one. When you see the characters, you see just the kind that you v expect to meet on an Irish road or in an afternoon's journey through the country.

Nov. 15 1912

THE GROTTO OF TORTURE

PATHE 2 Reels

The persistence of an English lover wins him a bride from the recesses of a Hindoo temple, a woman knowing the punishment which will follow her action, still listens to her lover. Her whereabouts are unknown long time to the High Priest, but one day he finds her home and sees in its cradle her infant son. The H departs with a piece of the baby's wrap. This he uses to give the scent to a vicious leopard which is set fre hungrily picks out the trail back to the cradle of the child. At an open window beside the cradle a pair of glarin appear. They take in the room with one sweeping glance and the next instant the leopard has the child in its teet is gone.

The mother gives chase, and her husband with an armed guard boards an elephant and follows her trail. T mother tracks the leopard to the secret entrance to the Grotto of Torture. Only a moment she hesitates, then pl forward. She is instantly seized and lashed to a post amidst a weird collection of snakes and lizards. Her hu reaches the cave a few moments later and rescues the mother and infant child.

General

Features

KINGS OF THE FOREST

November 11, 1912. Two Reels.

A Wild Animal Sensation, by Selig, presenting a thrilling story of life in the Transvaal Jungles. This is one of the greatest animal pictures ever produced, and there are enough exciting moments, hairbreadth escapes and daring ventures to interest the most blase. This is a picture that is sure to attract and hold the interest of your patrons and to remain fresh for a long time in their memory.

THE MILLS OF THE GODS

November 4, 1912. Three Reels.

Signore Lorenzo, a very rich plebeian, seeks to dethrone Prince Gian of Milan. Lorenzo becomes enamored with Maria, a beautiful peasant girl, who repulses his attentions and is protected by Miguel, whom she soon marries. Through Lorenzo's influence they are driven from home into direct poverty, and Maria's death soon follows. Miguel later acquires wealth. Lorenzo's attempts to steal Miguel's beautiful daughter and usurp the throne are foiled, and he is betrayed by Tano, Miguel's servant, into a vacant house; the place is fired, and his life ground out by the Mills of the Gods. A Vitagraph production.

FRENZIED FINANCE

October 28, 1912. Three Reels.

A Pathe story. Claude Rodgers, a gambler, falls heir to a banking business. Rodgers immediately launches a "Get-rich-quick" scheme and starts a campaign to get depositors by promises of fabulous interest. The bank soon becomes the largest, although not the safest, in the East. But good things cannot last forever, and with his wife's sickness Rodgers' luck turns. A run on the bank is the next misfortune, and because of Rodgers' extravagance it cannot stand the strain. A mob of ruined depositors storms the home of the banker and finds that a bullet from his revolver has brought his reckless career to a close.

OLYMPIC GAMES

October 24, 1912. Three Reels.

Pathe shows World's greatest athletes in action at Stockholm meet.

THE LION TAMER'S REVENGE

October 21, 1912. Two Reels.

A Cines-Kleine Sensational Story. A story in which lions play an important part. A jealous lover, with the assistance of a clown, lures his rival and the girl into the den of lions. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

THE COUNT OF MONTE CRISTO

October 14, 1912. Three Reels.

Selig Release. A wonderful and tragic story of Edmond Dantes, a young Frenchman, who is intrusted with a message to the exiled Napoleon on the Isle of Elba, forms one of the greatest themes ever written upon. There are over 300 people in the cast and shows the wonderful scenes, gorgeous costumes and elaborate stage setting. This is one of the most fascinating pictures ever produced by Selig.

AS YOU LIKE IT

October 7, 1912. Three Reels.

Vitagraph Company with Rose Coghlan in role of Rosalind, presents pretty Shakespeare play.

THE MAN HUNT

September 30, 1912. Two Reels.

A Pathe production, showing Kilborne, a poacher who is loved by Rose, the daughter of an old charwoman, whose cabin is in the dense forest. Kilborne is sought by the police and Rose, suspecting that he is at the house of a farmer whose daughter he is in love with, hurries to warn him of the impending danger. The police surround the house and as Kilborne steps through the door he is ordered to surrender; he refuses and the officer fires to kill him. Rose steps in front and receives the deadly bullet.

DAUGHTER OF THE SPY

September 16, 1912. Two Reels.

This is a Cines-Kleine release of a story of a spy who gives assistance in his home to a nobleman fleeing from the soldiers. The nobleman believes that his host and hostess have betrayed him and as he is taken to prison he denounces them for their duplicity. Heart-broken, the daughter determines to redeem herself by assisting the young nobleman to escape from prison. Trying to help the nobleman to escape the girl is killed by the sentry on the prison walls.

THE BLIGHTED SON

September 9, 1912. Four Reels.

A Pathe story of the dissipated life of the heir of a wealthy family. From one wild deed to another, the son wrecks the family fortunes and becomes a fugitive. After several years of hardships he endures, he develops the better side of his character and he returns to his home—a man.

FIRE AT SEA

August 26, 1912. Two Reels.

Another Pathe story of an old Sea Captain who is a slave to liquor. He is employed to sail a schooner with a cargo of gun powder for a revolutionary project. On the voyage the old Captain enters the powder chamber with a lighted pipe and the ship is blown up. A thrilling story of a wrecked ship afire at sea.

RIP VAN WINKLE

August 19, 1912. Two Reels.

A Vitagraph production of the famous legend of Rip Van Winkle, which is portrayed by that eminent actor Mr. Robert McWade, Sr., who was so long associated with the famous Joe Jefferson.

RAMESES, KING of EGYPT

August 12, 1912. Two Reels.

A production by Cines-Kleine of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

DON JUAN and CHARLES V

July 29, 1912. Two Reels.

The story of the love of a King for a beautiful Spanish maid, who is betrothed to Don Juan, a young student. Don Juan insults the young King, is arrested and his lover is brought to the torture chamber to see him suffer in the hope that in order to save him she will consent to marry the King. The father of the young King returns from a monastery to which he has retired and astounds the young men by telling them they are brothers. This is a Pathe reproduction.

SIEGE OF PETERSBURG

July 22, 1912. Two Reels.

A Kalem release telling a story of a young Confederate Officer who visits his betrothed and is interrupted by a young pauper and his crippled sister. The young pauper is given refuge and to show his appreciation the pauper enlists in the Confederate Army and proves himself a hero by saving the life of the officer, and in many other ways.

THE MONEY KINGS

July 15, 1912. Three Reels.

This is a Vitagraph story of a conspiracy on the part of the Money Kings to involve the United States in war. A precious document of the government is stolen by a woman who pretends to be infatuated with the young representative of the government who is on his way to the peace conference at The Hague. Afterwards, the young woman repents and attempts to make amends. A mine is exploded in the bay and there are many climaxes that make it a thrilling story.

THE ADOPTED CHILD

July 8, 1912. Two Reels.

A little child whose father is lost in a foreign country becomes bereft of her mother and is adopted by rag-pickers. When she reaches womanhood she falls in love with a young physician who is in turn loved by a young married woman. The woman's husband challenges the doctor to a duel and the latter recognizes in the outraged husband a remarkable resemblance to his little ward's father's photograph and thereby establishes her identity.

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LICENSED FILM STORIES

CINES.

CAUGHT WITH THE GOODS (Nov. 19).—Horrors! Mrs. Stout discovers the photograph of an actress in her husband's pocket. As a punishment the culprit is forced to peel potatoes and do other tasks equally agreeable for the rest of the day.

Later, at the earnest request of the theater Manager, Mr. Stout, who is a prominent actor, is released upon his promise of "good behavior" and allowed to go to his work. Soon after he has departed, Mrs. Stout becomes anxious and decides to make sure that he keeps his word. The good woman arrives at the theater in time to see an act of "Anthony and Cleopatra."

All goes well until she believes that her husband is a little too realistic in bestowing his caresses. Rushing upon the stage, she "sails in," and things look bad for "Cleopatra" and some of the others until the firemen, who are called to the scene, turn the hose upon the rioters and literally wash them away.

THE MAGIC ELIXIR (Nov. 19).—Jenkins visits a gypsy, from whom he purchases a magic elixir guaranteed to protect him from all harm.

The dope certainly makes good its reputation, for, although Jenkins attempts to get into all the trouble possible, he finds that knives will not injure him, bullets are harmless, and even a cannon ball bounces off with no effect.

However, he soon meets with something not provided against in the draught, and falls an easy victim, much to his final discomfiture.

VITAGRAPH.

THE MODEL FOR ST. JOHN (Nov. 16).—The commission to paint the picture of St. John for one of the great Cathedrals is awarded to Monsieur Werner. The father recognizes in his son the attributes for the painting and soon the picture is completed.

Werner's son dissipates his time, money and substance in riotous living. Many years later, Artist Werner gets an order to paint the worst type of satanic depravity. He seeks for his model among the poor and outcast, until one day he comes across the semblance of a man with all the characteristics of beastiality and the brand of sin.

The last touches put upon the painting, the artist withdraws from the room. The poor sot, left alone, shuffles toward the canvas, looks at the portrayal of his features and is struck with horror. The artist returns and tries to quiet his model. At this moment, his eyes light upon a copy of the painting of St. John, for which he sat years ago. Beating his breast in terror, he cries, "I posed for that picture of St. John, the Divine!" In his delirium, the wretched sot falls dead. As the hand of the grim messenger smoothes the pallid features, the artist recognizes the semblance of his child.

ROMANCE OF A RICKSHAW (Nov. 19).—Mabel, the beautiful daughter of General Lewis, has considerable variety of her love affairs when she finds herself loved by Lieutenant Graham, of her father's staff, and very much sought after by a rich Indian Rajah, whom she meets at a garden party. The Rajah proposes, but is refused. He abducts her. Dennis, Graham's servant, meets the abductors and picks up Mabel's locket, which she drops. He hastens to the Lieutenant and tells him what he saw.

Graham, with Dennis, and another soldier, determine to rescue Mabel from the hands of the Rajah. They go to his palace, find the rickshaw in which she was abducted and some Hindoo raiment. They disguise themselves; Dennis making up as a Hindoo Medicine Doctor. They gain entrance to the Rajah's presence. Dennis, with incantations and salutations, demands the presence of the foreign maiden whom they have in their midst. When Mabel appears, Lieutenant Graham draws a brace of revolvers from the folds of his robe and, taking the Rajah and his attendants unawares, they hurry from the room, place Mabel in the rickshaw which they had left at the door and are far on their way to the Military Post before the astonished Rajah can follow in pursuit. Safely reaching General Lewis's headquarters, Mabel is placed in her father's arms. The General acknowledges Graham's courage and gladly consents to his and Mabel's marriage.

TIMID MAY (Nov. 20).—May arrives at the Bullshed Ranch. She is so timid and shy that she is almost frightened to death by the cowboys' revolvers and rough appearance.

While all the other boys consider her a joke, Steve, a good-natured fellow, thinks she is just about right. Shortly after her arrival, there is a reward offered for the capture of a desperado. The sheriff, her uncle, and his men start in pursuit. Steve accidentally happens to get in his way, and both he and the desperado are so surprised they separate in opposite directions. May sees the desperado approaching her. The bad man appeals to her for refuge. She tells him to go in the barn, which is also used as a jail by the sheriff. She locks him in, and when the sheriff and his men return, they find their man in jail, thanks to Timid May.

Steve, scared to death, arrives on the scene before the posse, and when they arrive takes part of the credit. May is so bashful and so overcome by his assumed heroism, she falls into his arms and throws darts of love into his soul.

DARKTOWN DUEL (Nov. 20).—"She sho' is some belle," and no wonder she provokes a quarrel between Eph Johnson and Rastus Simpson, who are rivals for her hand. "Since we cannot fight with weapons, I challenge you to a watermelon duel, the winner takes the lady," says Rastus to Eph. The contest is arranged, and the duel begins. They certainly punish the watermelons.

The lady in question is present. Simpson wins and she makes her decision to him in the following note. "Dear Mr. Simpson: I shall accept your rival. I admire your courage, but I never could support a man that eats like you. Maria Jones."

THE SERVANT PROBLEM (Nov. 22).—A complete story of this subject was given in the review written by Louis Reeves Harrison on page 327 of our issue dated October 26, under the old title of "How Mr. Bullington Ran the House."

WILD PAT (Nov. 23).—Neglectful of his little home and family, Pat resorts to evil companions at the town tavern. The priest of the village gives him a strong lecture. On the priest's advice, he goes to America, leaving a solemn promise with Mary that he will never touch liquor again. He finds employment as a stoker in the boiler room of a large factory. One day he receives a letter from Mary in which she tells him that a little girl has arrived to bless their union. Pat is delighted, and while sitting in the engine room dreaming of home, the men in the boiler room, who have been drinking, pile too much coal in the furnaces, and an explosion is imminent. They flee from the room. Pat, seeing the escaping steam, hastens below, enters the boiler room, turns the safety valve and avoids a disastrous explosion. In this act of heroism, he is so badly scalded he dies in the arms of his sympathetic co-workers, after taking Mary's letter from the bosom of his shirt and kissing it in fond remembrance of her. The good priest breaks the news to his family.

SIX O'CLOCK (Nov. 21).—On the verge of financial ruin, Mr. Cameron has got to raise a large sum of money. His partner promises to raise it by six o'clock that evening and telephone him as soon as he has secured it. Jimmy Cameron, his little boy, has turned the hands of the clock half an hour ahead, so that his music lesson may be shortened by that much time. After a terrible ordeal of suspense, Mr. Cameron calmly prepares for suicide in case of failure. At 5.30 his partner closes the deal for the money and rushes to telephone Cameron. A few minutes before this, as the clock's hands point to two minutes to six, Jimmy remembers his indolent deed and turns the hands of the clock back half an hour, to the right time. This is the only thing that saves his father's life.

When Mr. Cameron hears the telephone, he is stricken with heart-failure, brought on by his anxiety and overwrought nerves. His partner not being able to reach Cameron by telephone, hastily arrives at his home and finds him unconscious. With the assistance of a physician, he is revived and his partner tells him of his success in securing the necessary amount to avoid the crisis.

LUBIN.

THE GOOD FOR NOTHING (Nov. 18).—Having failed at literature in the city, Dick Evans returns home to take up farm work again. His father sneers at his wasted career, and his mother, Rosabel, and the minister are his only comforters. Rosabel is his sweetheart, and postmaster Jordan's daughter. Her father hears of Dick's return, and when Dick goes to see Rosabel he is shown the door. Dick later passes the office of the "Citizen," a newspaper. The plant is for sale cheap. Rev. John Brower lends Dick the money to buy the plant. To the surprise of his father and the postmaster, Dick becomes an editor. Dick "gets back" at his father and the postmaster. The latter wants another term, and Dick suggests in an editorial that what the town needs is another postmaster. Dick's father runs for Mayor. Dick decides to run against him. Dick has paid back his debt to the minister, and is ready to marry Rosabel. He makes his election sure by getting the trolley people to run an electric line into the town, instead of passing through a rival village. Then Dick goes to the minister with an advance copy of the "Citizen," and discloses his climax. Brower reads the editorial and approves with delight. Rosabel's father reads it and grabbing his hat, drags Rosabel to the Evans farmhouse. Dick's father is despondent because Dick is going to "beat him out" at the election, but Jordan shows him the paper and his gloom is turned to joy. Dick has resigned from the mayoralty campaign in favor of his father, and also has turned in favor of the present postmaster. And it is all over but the wedding ceremony.

A FUGITIVE FROM JUSTICE (Nov. 19).—George Rand and his wife are living in a cabin situated near his claim on the mountain side. One day Jim Slater, a bandit, is located by the Sheriff. The Sheriff fires, wounding Slater in the arm. He runs until he comes to the cabin of the Rands. He tells them a fictitious tale of injustice, and they decide to protect him. When the Sheriff calls Rand informs him that he has seen no one pass that answers the description. That night Slater steals Rand's gun and hat and sneaks out. A month passes and Slater is almost forgotten by the little family, but one morning Mrs. Rand, when counting up her little savings, sees a face at the window. Ie is Slater, but the rough beard covering his face prevents her from recognizing him. Rushing to the window he breaks the glass, puts his revolver through and commands Mrs. Rand to open the door. She does and he enters the cabin. Rand had forgotten his water bottle that morning and returns to his cabin for it. Upon his arrival he finds his wife holding the outlaw at bay with the gun she managed to get from his holster. The young wife goes for the Sheriff, and Slater is soon in the hands of the posse. Later the Sheriff brings them their well-earned reward.

LOVE AND TREACHERY (Nov. 21).—In a fishing village dwells Marie, a fisher maiden, who is loved by Jean and Jacques. Jacques meeting Marie one day proposes marriage to her, but is refused. Happening to pass Jean's cabin, Jacques sees Marie in Jean's arms. Jacques meets the coast guard, who tells him that smugglers are about. This puts an idea in Jacques' mind, and he with his pal Francois, starts to put it into execution. They go to Jean's cabin and take Jean's hat and coat. Then he and Francois go where they have a boat moored and Jacques puts on the stolen clothes. A coast guard sees the launching of the boat, and recognizing Jean's coat and hat, becomes suspicious of Jean. Jacques and Francois proceed to their cave, as they are smugglers. Arriving at the cave they get a bundle of lace which has been smuggled and returning to Jean's cabin they cut off several yards and place it in the pocket of Jean's coat. They leave the cabin and are returning to the cave when they meet the captain of the coast guards. They inform him that Jean is a smuggler. The captain and his guards arrive at Jean's cabin. The captain accuses Jean of smuggling. He is placed under arrest. Francois and Jacques gloating over their success, return to the cave and are making a division of their spoils when a quarrel ensues and Jacques insults Francois. Francois leaves the cave. He runs to Jean's cabin and tells Marie how the affair was accomplished, and they start after the captain and the guard. Overtaking them, Francois tells the captain. The whole party then proceed to the cave where Jacques is. After surrounding the cave with guards, the captain, Marie and Jean go inside. Jacques is accused and denies, but when Francois appears and confronts him with the balance of the lace he is arrested.

THE DRUMMER (Nov. 22).—Anthony Brown starts on an extended trip. He meets in the next town a lady who is an old acquaintance and who invites him on a shopping trip. She makes a number of purchases and discovering she has more than can carry, he decides to put home of them in his suitcase. They go but a short distance when she suddenly remembers an engagement, and after apologizing, hustles away, forgetting the bundles

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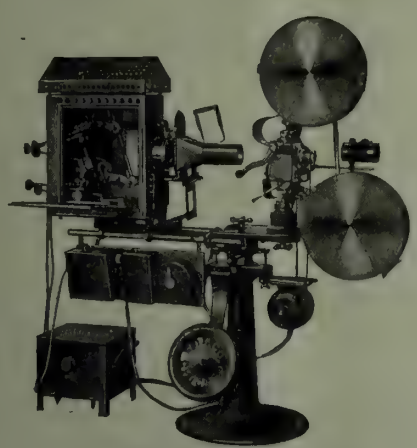

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in the suitcase. After reaching his hotel Brown finding he has little use for his suitcase decides to ship it home, forgetting about the bundles. When later he calls at the tennis courts the young lady reminds him of the bundles. He is in a frenzy of horror at the idea of his wife finding the lady's bundles and rushes away to intercept the suitcase, but finds it is already on its way. He follows and on reaching home he is greatly surprised to have wife and mamma greet him so lovingly, they thinking the articles are intended for wife's birthday.

TAMING THEIR PARENTS (Nov. 22).—Mr. Abbot and his son Billy are both in the habit of visiting Mrs. Pierce and her daughter, Dorothy. One evening Mrs. Pierce sees Mr. Abbot rudely push her pet kitten from the chair that he may sit down. She later serves tea, when he insists on two lumps of sugar instead of one. She loses her temper and an argument ensues, culminating in the young people being torn from each other's arms and the elders parting in anger. Billy and Dorothy confide their troubles to their friends, who conspire to adjust matters. They kidnap the elders, blindfold them, and turn them loose in a darkened room. When the light is turned on they indulge in mutual recrimination until they are persuaded by the young people to make up. Billy and Dorothy elope, and at the finish of the ceremony Mr. Abbot and Mrs. Pierce are brought in. They forgive and are married and all four depart on their honeymoon.

THE SILENT SIGNAL (Nov. 23).—Major Carews, in command of a squadron of cavalry near El Paso on the Mexican border, receives a visit from his daughter, Lucile. The Major greets her and she meets his adjutant, Lieutenant Gilmore. They become very friendly, so much so that when she amusedly receives the attentions of one Jose Montero, of the Mexican Junta, Gilmore resents it. She laughs at him. Later, Jose, becoming too strenuous in his importunities, Lucile makes him ridiculous by shoving a kitten in his face as he is about to kiss her. Enraged, he stalks away and meets the half-breed, Buck, on the trail near the camp. More or less beside himself with humiliation, he vents his rage on the half-breed, attempting to take his horse away from him. Lucile sees the encounter and rushes to the rescue of Buck. Jose then turns his attentions to the girl, attempting to kiss her and would succeed but for the timely arrival of Gilmore, who knocks him down. Vowing vengeance Jose crosses the border and enlisting the services of some Mexican outlaws returns and succeeds in capturing Gilmore together with the half-breed, Buck, who unwittingly stumbled on the outlaw band. Buck is forced to cook for the outlaws. While doing so he manages to send up a series of smoke signals and thus smokegraphs their plight to the U. S. camp. Lucile, to whom Buck has taught the smoke code, sees and reads the message. She informs her father, who orders a troop of U. S. cavalry to the rescue. The rescue is made after a spectacular chase and fight through the mountains and Lucile is once more happy in the arms of her lover.

KALEM.

THE KERRY GOW (Nov. 18).—A descriptive review of this three-reel special subject as written by W. Stephen Bush was published on page 530 of our issue of November 9th.

STRONG ARM NELLIE (Nov. 18).—Nellie was athletic. She advocated boxing, fencing and riding as a tonic. But Dad could not see it. He especially objected to her boxing, as the rattle of the punching bag disturbed his afternoon siesta. One night a couple of burglars visited the house. Nellie heard a noise in the dining-room, quietly crept down stairs, and with a left upper-cut to one and a straight arm blow to the other, she made the marauders take the count. Dad was forced to admit that there is something to an athletic training.

THE LANDLUBBER (Nov. 18).—Polly, the fisherman's daughter, is in love with Ned, the village photographer, but her father is bitterly opposed to landlubbers. Ned has an inspiration. He calls on Polly's father and tells him he has decided to become a sailor. He is given an opportunity to prove his worth but he hardly fills the bill. The next day Polly induces her father to have his picture taken. The clever photographer arranges with a sailor to dress as a woman and quietly seat himself beside father when the latter has been "posed." When the camera snaps, the accomplice slips away. How Ned threatens to show the picture to the fisherman's wife and brings about a consent to the marriage makes a laughable finale.

THE TELLTALE MESSAGE (Nov. 20).—Two sisters, hearing of robberies in the neighborhood, decide to take their valuables to the residence of Newman, a banker, for safe-keeping. The banker is very obliging and places the money and jewelry in his private safe.

That same evening Newman gives his valet permission to visit his home overnight. While the servant is away, Newman plots with his lodgekeeper to rob the safe, it being his plan to give out the report that burglars have broken in. The valet, arriving home, finds his folks are away. He therefore returns to Newman's and quietly enters the house while the robber is at work. He grapples with the thief but the latter makes his escape, leaving behind one of his coat buttons.

The next morning the sisters are advised of the robbery and being dissatisfied with Newman's explanation, they employ a detective to make an investigation. The valet shows the button he has secured, which furnishes a clue as the detective notices that one of the lodgekeeper's coat buttons is missing, and the accomplice is arrested. Fearing the lodgekeeper will expose him, Newman writes a warning note and places it in an egg. When a basket of food is brought to the prisoner, the detective examines the egg, locates the message and brings the unscrupulous banker to justice.

THE FLOWER GIRL'S ROMANCE (Nov. 22).—As Arthur Rodney passes Reva's flower stand he sees that she is being annoyed by two ruffians and quickly comes to her assistance, compelling the men to apologize. Reva is greatly impressed with Rodney's courtesy. The following morning while Reva is on her way from the ranch with her fresh stock of flowers, she comes upon Arthur and his sweetheart, Bessie Berkow. Jealousy immediately takes possession of the girl and she awakens to the fact that she is in love with Arthur.

A week later the Berkows inspect the ranch at Verdugo, California, and order flowers for the wedding of their daughter. Reva is disturbed at the sight of Arthur and Bessie and, consumed with jealousy, is strongly tempted to push Bessie off of the precipice as they climb a nearby mountain to view the surrounding country but her better nature asserts itself and the two girls leave the rock together.

Reva's brooding over her unrequited love for Arthur causes a mental derangement. In her deliriums, she runs to the home of the Berkows and bursts upon the bridal couple shortly after the clergyman has finished the ceremony. Reva's father, who has followed her from the flower ranch, explains to the assembled guests the unfortunate plight of his unhappy daughter. A reaction takes place and Reva in a moment of consciousness asks forgiveness.

RED WING AND THE PALEFACE (Nov. 23).—Elmore, a hunter, accidentally kills Red Fox, loved by the chief's daughter, Red Wing. The Indian girl enlists the aid of her father to avenge the death of Red Fox. A raid is made against the white settlement and Elmore is taken back to the Indian village, a prisoner. Elmore's wife, Ann, follows to the camp and begs Red Wing to intercede with the chief for her husband's life. Red Wing, turning to the white woman, says, "He has killed my lover; I will kill thine."

Ann returns to the wreck of her home, where she meets Elmore's father and a number of settlers who have gathered. Horrified at Ann's story, the father and his companions become furious and decide to secure Elmore at once by force. They mount their horses and ride to the Indian camp, where a fierce fight takes place and Elmore, who has been tied to a stake by the Indians and is about to be tortured, is liberated.

Red Wing, realizing that the Indians are no match for the hardy settlers and that she has been robbed of her revenge, escapes while the fight is in progress. She visits the spot where Elmore killed her lover, Red Fox, and takes her own life that she may join him in the happy hunting grounds.

ESSANAY.

THE DANCE AT SILVER GULCH (Nov. 19).—A dance is held one night at Silver Gulch hall, and Joe Barton attends, in company with Mildred, his sweetheart. One unwelcome guest is Jim Silver, a cowpuncher, who is an old sweetheart of Mildred's. Mildred's refusal to dance with Silver infuriates him, and he is attempting to embrace her when Joe enters the hall, knocks Silver to the floor, and the two are separated by friends and their guns wrested from them. Silver leaves, swearing vengeance, and a few moments later Joe gallops madly after him to force an apology. Far out on the trail Silver's revolver accidentally explodes in the holster, wounding him severely. A moment later Joe finds him stretched out in the trail with his horse grazing nearby. In a terror of fear Joe gallops away, frightened at the thought that he may be accused of the shooting. Silver is found by Graham, a ranchman, who carries him into the house and summons the doctor. Graham's daughter, Rose, informs the sheriff, who immediately suspects Joe and sets out to find him. Joe is taken as he comes from the town saloon, and the next day is brought to trial. A friend, feeling the evidence is all against Joe, fires a shot through the courthouse window, that enables Joe to escape during the excitement. Reaching his sweetheart's ranch, he is concealed in the loft of the barn. Meanwhile Silver regains consciousness and signs a statement of Joe's innocence in the shooting. This is carried to Mildred by Rose: Joe is called from the barn and immediately starts on a run to town to inform the sheriff. He reaches the office just as the posse is returning from the search, is congratulated by the boys and starts back with the girls as the punchers give them a rousing cheer.

THE SCHEME (Nov. 20).—Old Bickley refuses to allow his daughter, Bertha, to attend a ball with Bert Brisk, her sweetheart. Now, Bickley intends to take Bert's charming aunt, whereupon Bertha has an idea to bring her father to terms. Taking Bert and his aunt into the scheme, Bertha proposes to attend the ball dressed as a man, declares she will flirt with the widow, arouse her father's jealousy and trap him into fighting a duel. Then, having scared the old man to death, she will reveal her true identity, and have the laugh on him. This plan is carried out, and old Bickley is forced into the supposed duel to the death with his disguised daughter. In the bright moonlight, at the edge of a wood, they meet, and Bickley is now put through a farcical "third degree," when a group of friends, made up as undertakers and grave-diggers, measure him for his grave and stalk around him with solemn visages and uplifted spades. Bickley nearly dies of fright, and frantically pleads with his seconds to call the duel off. Meanwhile Bertha and Bert are nearly dying of laughter, and the widow is enjoying the scene immensely. The two duelists are finally placed back to back, each with a huge revolver in hand, and, after several copious drinks of whiskey, Bickley gains enough courage to die, if need be. Of course, as they are about to fire, the widow throws herself between them and pleads with Bertha to "spare" her father's life. This is the cue for Bertha to throw off her disguise, and old Bickley is so astonished and happy that he readily consents to the marriage of the young couple, after planting several resounding smacks upon Bertha's upturned face.

BILLY McGRATH'S ART CAREER (Nov. 21).—This time Billy attends an art exhibit of the new French "impressionistic" style, in company with his fiancee, Catherine Van Zandt, and her mother. Billy is introduced to the artist, Lecomte, but insults the dauber greatly at his display of ignorance over the paintings. Strolling down the gallery, Billy meets Ruth Radcliffe, an art student, whom he immediately takes a great interest in. That night he calls on Catherine, who declares he must do something to distinguish himself before she will be his wife. Billy is stumped, but, happening to visit the art gallery again, he finds Ruth in tears, and learns that she is forced to return to her country home because of her parents' poverty. Taking her boarding house address, Billy returns home. Deciding to distinguish himself in art work, he goes in for the new impressionistic style and succeeds in making a fine lot of daubs of everything, including James, his butler. One of these daubs he angrily smears up, and during his absence Catherine and her mother call, see the painting, think it marvelous and take it with them, leaving a blank check for him to fill out at his own figure. The result of this laughable experience gives Billy an idea. He visits Ruth, smears up all her paintings, calls in a group of wealthy friends and disposes of the daubs for a large sum of money. Ruth is now enabled to finish her art course, while Billy, supremely happy over the fact that he has really done a big thing, lights his pipe and dreams happily of approaching wedding chimes.

THE PENITENT (Nov. 22).—Bob Arling and Hugh Thompson, two chums, are rivals for the love of pretty Alice Danville. Hugh wins her, and Bob, though heartbroken, wishes them life happiness. A few days later Professor Danville, a noted

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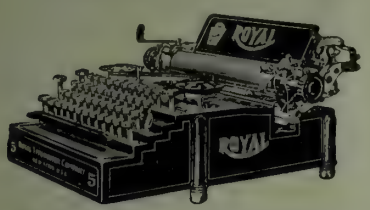

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scientist, is experimenting in his laboratory, when Alice enters. In spite of his precaution, she causes an explosion of chemicals that renders her blind. Hugh now shows the despicable side of his character in tiring of his blind sweetheart, and transfers his affection to Dorothy Haddon, Alice's cousin, who is paying her a visit. Bob notices Hugh's fickleness and upbraids him angrily, but Hugh refuses to listen. Still loving Alice with all his heart, Bob gives her every kindly attention. Dr. Hardcastle, a noted specialist, now examines Alice's eyes and agrees to perform an operation he believes will restore her sight. This operation is successful and Alice is overjoyed. Hurrying out into the bright sunshine to find Hugh and surprise him, she discovers he and Dorothy together and realizes his perfidy. Pretending to still affect her blindness, Alice approaches them; then suddenly reveals the truth just as Bob comes on the scene. Stricken with remorse, Hugh leaves, while Dorothy humbly asks Alice's forgiveness. A few hours later, in the quiet of the conservatory, Bob again asks Alice to be his wife, and this time does not ask in vain.

BRONCHO BILLY'S HEART (Nov. 23).—Old Silas Jordan, a settler, finds that his horse is not able to pull the heavy load demanded, and discovers the well-fed broncho of Jim Davis, a ranchman, staked out near the trail. Jordan deliberately takes the broncho, hitches it to his wagon and drives on. A few hours later he stops to cook dinner, and meets Broncho Billy, who has a great romp with Jordan's children and eats with them. The meal finished, Broncho bids Jordan goodbye and rides on. Late in the afternoon Broncho meets Jim Davis and a bunch of his cowboys, who are on the trail of the missing horse. Davis tells Broncho of the matter, declares that they will string up the man who has stolen the horse, then gallop on. For a moment Broncho studies, then suddenly remembers that Jordan was driving a horse answering Davis' description, and leading another behind the wagon. Realizing the danger of the old settler if he is caught, Broncho rides desperately down the trail, overtakes Jordan and offers to trade horses with him. Jordan agrees, exchange is made, and Jordan goes on. Turning the white horse loose on the trail, Broncho finds a good place nearby to bunk for the night, and has just pillowed his head on his saddle when he sees Davis and the boys gallop up, identify the horse and, thinking it had merely strayed away, gallop back up the trail. With a deep sigh of satisfaction Broncho lights a cigarette and puffs away contentedly, with a grim smile playing over his brown face.

PATHE.

PATHE'S WEEKLY No. 46—1912 (Nov. 11).—St. Louis, Mo. Eight hundred Greeks march to the railroad station, on their way home to take part in the Balkan-Turkish War.

San Francisco, Cal. After reviewing the soldiers on the Presidio, Dr. Chin Tao Chen, with the Chinese school children of this city, plants the flag of the Chinese Republic on the site of the Chinese Building on the grounds for the International Exposition.

Borodino, Russia. The imperial family visit this city to attend the celebration of the one hundredth anniversary of the Battle of Borodino.

New York, N. Y. The super-dreadnought New York, the largest battleship afloat, is successfully launched at the Brooklyn Navy Yard.

St. Louis, Mo. The Zouaves, a corps of picked men from the St. Louis police, hold their annual exhibition drill.

Melbourne, Australia. The visiting Canadian Cadets and the Victorian Boy Scouts honor the memory of Burke and Wills, the Australian explorers.

Yosemite, Cal. Secretary of the Interior Fisher, accompanied by Lt. Col. Wm. W. Forsythe, Yosemite superintendent, and the superintendents of other national parks, inspects Yosemite Park.

Espinama, Spain. His majesty Alphonse XIII. enjoys some good deer hunting in the Penas de Europa.

San Francisco, Cal. Governor Marshall, of Indiana, the Democratic Vice-President-elect, plants the flag of his state on the site of the Indiana Building at the International Exposition grounds.

Utica, N. Y. Vice President James Schoolcraft Sherman, who has just died.

THE COUNTRY BOY (Nov. 20).—To recuperate after an illness, Betty Gray is sent to Montana from New York, to the ranch of her father's old friend, Tom Stanton. After a two months' stay Betty has grown to be a sturdy young woman and is ready to return home. Betty departs, leaving her heart behind her, but taking with her the heart of Bob Stanton, who is the boss of his father's ranch. The lure of the city soon becomes too strong for young Stanton and he seeks its shadows. The life of a fire laddie appeals to him, and in due course he is appointed. Almost his first fire gives him an opportunity to prove his worth. At the risk of his life he enters a burning building and descends with a young woman in his arms. The young woman is—Betty. Need we say more?

A QUESTION OF AGE (Nov. 21).—An old sweetheart of Mrs. Post has just arrived from England. When he learns that she is a widow with a daughter his old affection warms his heart again. He writes the widow a note, warning her that he is coming and adding that he will bring some toys for her little daughter. In Mrs. Post's absence the note is received by her "little daughter," a girl of twenty summers. Gwendoline Post is indignant, but soon decides to have some fun with her mother's admirer. A young man caller agrees to help the scheme along. On the way to his home he meets a boy and bribes him to exchange apparel, reappearing a while later clad in knickerbockers. Gwendoline dons one of her schoolday frocks and greets the visitor. When the overgrown children get through playing tricks on the old codger he is a sorry looking sight, but nevertheless happy, for Mrs. Post has grown tired of being a widow.

RED EAGLE, THE LAWYER (Nov. 23).—A band of unscrupulous speculators seek to purchase for a mere pittance the rich lands of Iron Claw, a Yuma Indian. Iron Claw is wavering in his determination not to sign the deed. His daughter, White Feather, hurries to her lover, Red Eagle, an Indian attorney, and tells him the story. Red Eagle hurries back with her and is just in time to prevent the swindle. The gang lies in wait for Red Eagle on his return to his office, and as he passes they lay him low with a blow from a revolver butt. The band resumes its operations and plies Iron Claw with firewater until he no longer cares what happens and willingly signs the paper. White Feather, roaming through the woods, finds the unconscious Red Eagle. He is quickly revived and she takes him to her wigwam to dress his wound. It is then he learns of what has taken place. He tells the story to the Government agent, with the result that the deed is declared void and the swindlers thrown into prison. White Feather is charmed by Red Eagle's cleverness and consents to his protecting her always.

THE FOREST OF FOUNTAINEBLEAU (Nov. 23).—This picture, taken at autumn, is a beautiful blending of green and gold scenes around the castles of the ancient French kings where Napoleon signed his abdication in 1814.

C. G. P. C.

WHIFFLES' NIGHTMARE (Nov. 19).—The incomparable Whiffles presents the amusing story of a miserly brotner who refuses to tide his kin over a hard place with a loan. Whiffles threatens to commit suicide, and that night the rich and unextravagant Whiffles is haunted in his dreams. In the morning, as soon as he looks at them, the members of his household take on the appearance of his brother. To cap the climax the supposedly dead Whiffles returns to his brother's home and scares him so much that he has no difficulty in securing the loan.

THE BEAUTIES OF PORTUGAL (Nov. 19).—The country home of ex-Queen Amelia and the palace of Queen Maria-Pia are included among the unusually beautiful views of Portuguese castles and ruins.

THE REVOLT OF THE PEASANTS (Nov. 22).—An historical episode during Holland's struggle for independence from Spain in 1572. To avenge the brutal murder of an aged Hollander, the Revolutionists tie each of the four Spanish soldiers implicated to an arm of a windmill, and the elements complete the task. The lead is played by the most successful actor in Holland, and the scenes, laid in Holland, leave nothing lacking to procure perfection.

MELIES.

LINKED BY FATE (Nov. 23).—A minister and his daughter, Flora; John, mate of the ship, and a few sailors are the sole survivors of a disastrous wreck. The little rowboat in which they are saved washes them ashore on a barren island, where the sailors dig for themselves and the mate endeavors to look after Flora and her father. In their search for food along the shore the sailors find a box of whiskey, which they hail with gladness and are quick to consume. Drunk, they make an insulting attack on Flora, which John, their mate, is able to quell only by the use of his revolver. The mutineers then make their escape in the only boat, leaving John, Flora and her father stranded. In vain do they signal passing steamers. The minister, near death from long privation, requests John to marry Flora and care for her. He performs the ceremony with his dying breath. Some days later the boat in which the sailors made their escape is again washed ashore, and John sets to work repairing it for his and his wife's departure.

Meanwhile Flora finds his diary, in which she discovers a passage addressed to "Dearest Evelyn," and fearing that John is already married, she decides to free him. Throwing her hat and coat into the water, she hides in the interior of the island. John believes her drowned and departs without her. When near death Flora is rescued by a passing steamer, which lands her in San Pedro, where she secures a position as a milliner. Five years elapse. John is back home in San Pedro with his sister, Evelyn. He realizes more and more that he loved Flora, and when, through the ordering of a hat by Evelyn, he comes face to face with Flora, great is his joy. But Flora shrinks from him, believing Evelyn to be his wife. John then explains to Flora and the two are united a second time.

SELIG.

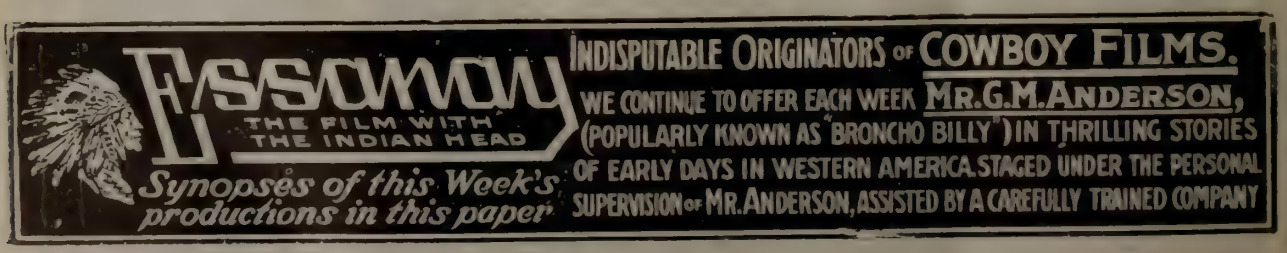
A MAN AMONG MEN (Nov. 18).—Steve Wilson, a wealthy automobile manufacturer, allows himself one pet diversion—the ministry to the poor in social settlements and public playgrounds. Through this association he meets little Danny Smith, a six-year-old boy. Eventually, through the medium of Danny, he visits his home and meets his sister, Millie Smith, a girl just out of her teens, who has much charm and interests the wealthy man. His admiration has awakened into love when he learns from her that she is engaged to marry Bob Carson, a workman in his own shop, whose invention he thinks will make him wealthy. In reality this invention is worthless, but Steve Wilson buys it, thus sacrificing himself for the love of the girl who has never realized his admiration.

THE SAINT AND THE SIWASH (Nov. 19).—Joe Roberts, a fugitive from justice, bearing that stain that is irremovable, seeks the seclusion of the great North woods with his wife. They encounter a brutal squawman, Bill Weemer, who occupies his leisure in beating a Siwash girl. The wife intervenes and they take the girl with them. Then the sodden, drunken brute, intent on revenge and robbed of his prey, finds the haunting secret of Joe Roberts. In the interim the latter has been stricken by mountain fever and has been nursed back to health by his wife and the Indian girl. The brutal Weemer reappears upon the scene and demands money for keeping silence as to the whereabouts concerning the "man who is wanted," and proceeds to terrorize the Indian girl as of yore. The latter, however, has lost her fear and retaliates by shooting the bully. It turns out that Weemer is a noted horse thief, and that Joe Roberts was falsely accused of the crime, so all ends well with the sheriff in congratulation.

ATALA (Nov. 20).—The fact that a picture producer has closely followed the text and spirit of a world's masterpiece in Charteaubriand's classic, "Atala," with an added charm in the reproduction of the illustrations of Gustave Dore, one of the world's most imaginative artists, is sufficient to indicate this film is at once superb and distinctive. It would be impossible in the brief confines to give the full richness of this royal romance dealing with the fates of Atala and Chactas and the great warrior Ontalissi who figure in the romantic days of St. Augustine; but the threads of the story have been tightened up and its period made more tense and vivid in this picture play. The heart-broken mother of Atala swears her daughter to virginal vows and the romance that follows the fair but unfortunate orphan is stirring and beautiful beyond the realms of conventional fiction.

THE FIRE FIGHTER'S LOVE (Nov. 21).—On page 531 of our last week's issue was given a review of this subject as written by James S. McQuade.

MIKE'S BRAINSTORM (Nov. 22).—Mike Rosenberg, a ne'er-do-well, is broke, but still is undenied the pleasure of imagination. A circus comes to town, and he is without the price of admission. He retires disgusted to the solitude of the bar, where he dreams that he possesses unlimited wealth. His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Thurs., Nov. 28th—Olga the Adventuress.

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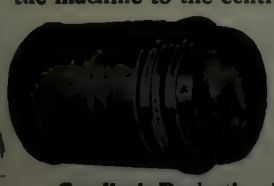

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first investment is a pet elephant that leads him into a vast variety of expensive difficulties. Wearying of the pet elephant, he swaps it for a bucking broncho; this in turn proceeds to make it lively for poor Mike, and finally bucks him out of dreamland back into the cold and unemotional world of today.

EDISON.

HOPE (Nov. 16).—John Harvey believed that tuberculosis did not flourish in the country town in which he lived, and when he received a letter from the National Association for the Study and Prevention of Tuberculosis, asking him to aid the cause by selling Christmas seals, he was greatly amused. A week later he was reminded that tuberculosis did exist in his town. This knowledge came the more bitter because it was no other than his fiancee who was the afflicted one. She had left him a note that told of the discovery and her determination to go away and be cured.

He and the girl's father found her name registered at Bellevue Hospital, in New York. They went to her address, and in the small bedroom where she was living met with a surprise. Edith refused to return with them! She said there was no place to be cured in their home town, and therefore she would remain under the present treatment, uncomfortable as it was. So they went home with a new thought.

How Harvey aroused the people of his town to a mighty effort! He spoke to crowds like one inspired, and his slogan was insistent: "Let us build a sanatorium together." Shortly after the building was completed. Not a moment did he lose in bringing Edith home and having her enter the new sanatorium.

TIM (Nov. 16).—Tim has been having a bad time of it. His father is disappointed in him, for the boy has been idling away his time with the "gang" in the railroad yards. One night Tim comes in late, crawls through his father's room and curls up in a corner of his own and falls asleep. He is awakened before dawn by his mother. His father is sick. Tim is sullen, and goes in and confronts the "old man." Tim's father will never be able to work again. Tim gets a job. He doesn't like it the first day, for he is well knocked about. He goes to work again the next day, and now he begins to like it. He comes home, but the kitchen is empty, so he calls upstairs for his mother, ordering her to hurry down and fix his supper for him. He pulls out his father's pipe and lights it.

His mother comes slowly down the stairs with a candle. He looks up and starts to order, but she tells him his father is dead. He says he doesn't care; she leans over and tells him again. The pipe drops from his mouth; he starts up the stairs, pushes her aside and goes into his father's room. This changes his whole life. He becomes the man of the house; his father had his turn; now it's Tim's turn. He becomes a steady worker, supports his mother and becomes a man, indeed.

A NOBLE PROFESSION (Nov. 19).—The story that runs through this film is one of a young woman who is suddenly thrown upon her own resources to make her living. When a friend of hers, a graduate nurse, tells her to come with her to Blackwell's Island she throws her hands up in horror, as she thinks Blackwell's Island means penal institutions, prisoners, etc. She is soon enlightened, and when she arrives at the island she finds a system of the finest hospitals in the world, not even excelled in Europe, and all free to the patients. Her heart swells with pride as she looks around and sees she can be of service in the world after all. She looks with admiration upon the neat nurses in white, with happy smiles on their faces, a gentle word for all, and the pupil nurses in their blue and white. The hospital staff of smart-looking young men, all wrapped in their work, are also arrayed in immaculate white. The homes for the nurses are equipped equal to the best hotels; every comfort is provided for them, even to a private hospital and beautiful halls, where they have dances, to which the internes are invited, and more, they are paid while learning!

HIGH EXPLOSIVES AS USED IN THE U. S. ARMY (Nov. 20).—The picture opens with a demolition squadron in heavy marching order, equipped in full field service, which includes "Limbre," or dynamited wagon, shelter tents, poles, ponches, blankets and rifles. Camp is pitched and the squadron is seen next laying three land mines. Every operation from the planting of explosives to electrical connection and the final terrific upheaval of the tons of earth and rocks is shown. Next stumps and trees are blown up and cut down by the use of the explosive, showing the torn and shattered remains. A feature of this picture is the construction, planting and explosion of a submarine mine. There are numerous other interesting and instructive points, such as the testing of the explosives by smashing with a bullet at close range and burning a stick held in a man's hand.

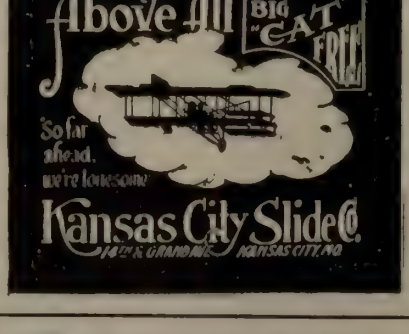
SALLY ANN'S STRATEGY (Nov. 20). — Silas Wilkins goes to the city to deposit the first payment that he received on the sale of his farm. His wife tells him to be careful, but he pays little attention to her precautions. In the city a realization of Sally Ann's misgivings comes to Silas when a "bunco steerer" manages to extract what he supposes to be the bundle of bills. Silas thinks that he has lost his all and goes home in a state of depression. After his wife has admonished him she shows him the bankroll, which she had taken out of his pocket and substituted a similar package containing a bundle of wood. Now Sally Ann goes to the city to deposit the money, while Silas is obliged to do the housework.

A LETTER TO THE PRINCESS (Nov. 22).—(This is the fifth story of "What Happened to Mary.") Mary arrives in a suburb of London with a letter to the Princess. Her movements are watched by an agent of a foreign government who is interested in the contents of the letter. He follows her into a railway carriage, where he introduces himself as being her fellow agent, and tries to persuade her to give him the letter. Just then the train stops and a clergyman enters their compartment.

In London, Mary gets the clergyman to take her to a hotel, from where she writes the Princess that she has the missing document. The letter is intercepted by her adversary, and as a result she receives a letter which purports to come from the Princess. She enters an automobile which she supposes to have been sent by her highness. Arrived at the great house, she even delivers the letter to the lady who demands it; then, glancing out of a window, discovers that her adversary is the chauffeur who brought her. Just in time she reaches for her letter, gets it and, darting from the house, finds herself caught by the man. But her friend the clergyman happens to pass that way, which gives her an opportunity and so distracts the attention of the supposed chauffeur that Mary has time to jump into the automobile. Pursued in the taxi, she stops the machine beside a wall and, running up a ladder which she finds there, drops down on the other side, but her enemy follows, and running to escape from him she finds herself in the midst of a garden party, to whom she appeals for protection. As the chauffeur who has followed her faces the hostess, Mary sees that she is a person of importance, for he is evidently nonplused by the encounter, and then she discovers the lady is none other than the Princess she seeks, and with her enemy standing by she delivers the letter to its rightful owner.

CHASE ACROSS THE CONTINENT (Nov. 23).—This subject tells of the theft of a jewel case from one of the guests of a wealthy New York business man. A famous detective is called in upon the case, and suspicion points strongly toward the niece of the host, and the strangest part of it all is that the uncle seems particularly anxious to fasten the guilt upon the young lady. Subsequently a maid discovers a secret cabinet in an old clock, and when her mistress inspects it she finds a supposedly lost will which reveals the fact that her father's wealth and property will revert to his brother unless the young lady in question marries the man of her choice in the state of California on or before a certain date. She then realizes why her uncle was so anxious to involve her in this theft, in order to keep her in New York until after the designated time in the will. Realizing his criminal intent, she and her maid leave the house secretly, after revealing her plans to her lover and arranging a meeting to take place in Denver. Then the two girls start out on the chase across the continent against time and the shrewdness of a detective who, believing her flight to be evidence of guilt, follows by train fifteen minutes later. Chicago, Denver, Salt Lake and San Francisco are included in the race, and even at the very close one is led to believe that the chase has been all in vain, as she is arrested at the church door on her wedding day, when news arrives of her uncle's perfidy, bringing about a happy ending.

ARTHUR V. JOHNSON
Leading Man and Director, Lubin Co.
October 1st—The Amateur Iceman
" 19th—The Sporting Editor
" 31st—The Heavenly Voice



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Among the Exhibitors

St. Paul, Minn.—A contract has been let for the erection of a new theatre for the Miles Theatre Co. Harry Mitchell, Mgr.

Winnipeg, Man.—A contract has been let for the erection of a new moving picture theatre for the Canadian Film Co., at 646 Main St.

Faribault, Minn.—The Empress theatre, which has been managed by J. B. Schmidt for the past year, has changed hands. The new proprietors are H. B. Williams and Delos G. Tripp.

Vancouver, B. C.—A contract has been let for the remodeling of the moving picture theatre for Mr. E. R. Ricketts.

Salt Lake City, Utah.—A contract has been let for the erection of a new moving picture theatre, costing $18,000. Architects Walker and Birch.

Calgary, Alta.—A contract has been let for the erection of a new theatre for Senator J. A. Lougheed on Eighth Ave., bet. First and Second Sts. Cost $150,000.

Anacortes, Wash.—A contract has been let for the erection of a new moving picture building at the corner of Commericial and Tenth Streets.

Grand Rapids, Mich.—A contract has been let for the remodeling of the Superba theatre. Cost $14,000. Nichols Brothers owners.

Hartford, Ind.—A new theater, known as the Royal, will be opened soon.

Philadelphia, Pa.—A contract has been let for the erection of a new theatre at the corner of Twenty-sixth Street and Girard Avenue. J. Fred Zimmerman, owner.

Pittsburgh, Pa.—Archt. Jno. Ebeson of Chicago is revising plans for a theatre building at Liberty Ave. and Oak Alley for Issac and Henry Jackson.

Milwaukee, Wis.—Plans for a $2,000 addition to the Avenue theatre on Howell Ave., have been finished by Archt. P. M. Christiansen.

Springfield, Mo.—The Southwest Amusement Co. is considering plans for the erection of a new theatre at St. Louis and Pearl Sts.

Pekin, Ills.—Plans are being prepared for a moving picture theatre in this city. D. C. McClellan, Mgr.

Grand Rapids, Mich.—The city is considering the erection of a new theatre building. Harry G. Sommers of Powers' theatre, Mgr.

Altoona, Pa.—A contract has been let for the erection of a new theatre for W. B. Scott.

ESSANAY
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INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
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ECLAIR

Tuesday, November 19th

"His Determination Rewarded"

A drama with a worthy moral.

Thursday, November 21st

"Black Hand" A fun novelty.

Split Reel

"Mother's Bank Roll" An invention in comedy.

Friday, November 22nd

"Insect Hunting" An "Eclair Scientia."

Split Reel

"Gontran, a Kidnapper" The funniest man in picture land.

Sunday, November 24th

"The Invisible" and **"Seville and Its Gardens"**

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INDEPENDENT FILM STORIES

UNIVERSAL

REX.

CAMPING OUT (Nov. 14).—The young people decide to go camping, with Hobbs and Priscilla in the role of chaperones. Everything is in readiness when a quarrel arises as to the location of the proposed camp. The women array themselves against the men and there is a three-cornered quarrel and they decide to camp separately. They pitch their tents on a creek a short distance from one another, both parties being unaware of the close proximity of the other. The women have trouble in putting up their tents and the girls leave in disgust. Hobbs takes his rod and goes up the creek fishing and comes on Priscilla. They are surprised to see each other, but forget animosities and he helps her put up the tent. They resolve to keep the secret and not tell their companions, and Hobbs sneaks off.

Jack meets Jennie, treed by a cow, and he effects a heroic rescue. She and Jack pledge themselves to keep the meeting a secret and they part. Grace walks out and discovers the tent of the young men. Like the others she is surprised, but takes pity on the men from the fact that their tent is untidy. She sets about to right things. She is found there by Dick. They decide to keep their secret.

Two tramps appear on the scene and each of the lovers fear for the safety of their sweethearts. Unbeknown to each other, they arm themselves and seek places of vantage near the tent of the girls. The women rush home and seek refuge in their tent and the tramps appear. Hobbs in his excitement allows his gun to be discharged and the whole secret is out and the parties are revealed to each other.

A MOTHER'S AWAKENING (Nov. 17).—The suffragette's child, left to the care of servants, is not allowed to disturb the busy mother. She makes friends with the little girl next door of humbler circumstances. Jennie Smith has some kitties greatly admired by the little suffragette, Alice James. Jennie parts with one of her pets, and Alice takes kitty home. The servants are horrified at having the animal in the house on account of germs. When Alice refuses to part with the pet, her mother is appealed to. The mother demands the animal shall be instantly be removed. Alice slips out of bed at night to sit by her little friends window to hear the wonderful bed-time stories told by Jennie's mother. Alice decides to write to the editor of the paper and asks him to find her a mother who will tell her stories and let her have a kitty. Alice, who was writing the letter in her mother's offices, hears someone coming and escapes. It is her mother. She discovers her child's letter and repents.

IMP.

WHEN CUPID RUNS WILD (Nov. 11).—Florence Sherry, a prominent actress, suffers a nervous breakdown and is advised by her physician to go to the country for a much needed rest. She heeds the advice and takes up her residence at a small country farmer's. The daughter, Sue, is in love with a country boy, Ben. The city girl flirts with Sue's sweetheart. Sue swears vengeance on the woman who would steal her beau's affections. Florence, the actress, learning of Sue's misery and wishing to pay Ben for his treatment of Sue, plans to get even. She loans Sue one of her best dresses. She ignores Ben, and he, realizing that his chances are with her trys to ingratiate himself again into the good wishes of his former sweetheart. Sue turns a deaf ear to his love making. An old admirer of Florence Sherry, Howard Seymour, pays a week end visit to see her. Florence introduces him to Sue and the three plan to make Ben's life miserable and show him how it feels to be really hurt and jealous. Howard makes love to Sue to the chagrin of Ben. This make-believe love soon grows into a lasting affection. The country girl and the city bred chap really fall in love and are married. Miss Sherry, wishing to pay Sue and Ben back in their own coin, proposes to Ben herself, is accepted and they are married.

OFFICER 174 (Nov. 14).—Officer 174, wearied from sitting up nights with his invalid wife falls asleep on post. He has incurred the enmity of the roundsman who reports him, and he is discharged. He cannot obtain employment and faces poverty. He reads in the paper of the escape of a well known criminal who is one of the most desperate in police history. A large reward is offered for the recapture and officer 174 vainly hopes to run down this criminal. After careful detective work he tracks the man to a low tenement, and after a desperate fight he takes him and his accomplice prisoners and surprises his former roundsmen by dragging the long sought for criminal and another ex-convict into the police station. For this he is reinstated and good times are ahead for Officer 174 and his little family.

AMBROSIO.

THE SIREN'S CALL TO DUTY (Nov. 13).—Jack arrives at his work at the factory a little late. The master fines him, not believing that the poor man was kept at home by the dangerous illness of his wife. The other employees, indignant at the harsh treatment of their fellow-worker decide to strike, whereupon they are all turned out. That same evening the master gives a big reception at his home in honor of his wife's birthday. This seems a provocation to the workers and they send an ultimatum to him in which they threaten to burn down the factory, if, on the following day, the siren of the factory doesn't whistle as usual to call them to work. The master is not afraid. He throws away the note, but his little daughter runs to the factory the next morning and not fearing the dangers from the desperate strikers, she blows the siren. The workers hear the whistle. They are forgiven. They take the little girl in their arms and bless her.

POWERS.

THE COWBOYS' LEAP YEAR (Nov. 13).—Leap year on Double Cross Ranch was ushered in by the cowboys in a very sorrowful manner, as they all felt that before the year had ended the widow Maguire would certainly have harnessed one of them into line. Little Dutchie, a new arrival at the ranch, had a perfect horror of women. Imagine his feelings when, after dinner one day, the widow endeavored with her most winning smile to hold him for a few minutes.

The consternation of the boys is most amusing when a letter arrives stating that the widow has been left a large sum of money by an Eastern relative. They all make a headlong rush to win her, and as Dutchie and two others are tied for the honors, and as the widow cannot decide which one she would rather have, she decides that the one that can reach the town first and return with the ring shall be her husband. Dutchie starts off, but on account of his fat stomach and short legs he is soon left far in the rear. He spies a man on horseback, and as the rider draws nearer Dutchie explains his predicament. The rider heartily agrees to help in every way possible, speeds off, secures the ring, and by the time the other boys return the minister is giving Dutchie and the widow his blessing.

HIS CAREER (Nov. 15).—John Chalmers, a struggling young attorney, is in love with Helen Stuart, an heiress, but hesitates to propose to her. Helen is deeply in love with him and, realizing his reason for not declaring his love, resolves that his lack of money shall not prevent their marriage. She writes Brown, her lawyer, to prepare to transfer $100,000 to a friend whom she will name when she calls upon him the next day. The lawyer writes John a letter, telling him that he has been left $100,000 by a relative. John receives the money and proposes to Helen. Shortly afterward they are married. Helped by his suddenly acquired wealth, John's practice increases, and he soon becomes one of the most popular men in the city. His party nominates him for mayor and he is elected. Helen, in coming down the stairs the next day, trips and falls and is rendered a cripple for life.

John's position demands that he attend many society functions, and of course is compelled to leave Helen at home. Gradually he becomes wrapped up in his own ambitions and neglects her. His term of mayor is about to expire, and the party leaders desire to place his name before the people for senator. To further these plans it is necessary that he entertain lavishly. This, of course, is impossible with Helen an invalid, and he decides to divorce her and marry a widow, Mrs. Allison. He goes to Brown, who is now his legal adviser, and tells him to start proceedings for separation. The old lawyers sees that he is urged on by his political ambitions more than lack of love for Helen, and decides to reconcile him with his wife. He goes to his files and takes out Helen's letter ordering her money given to Chalmers. He gives it to the other, and the man finds out that his supposed relative was in reality his sweetheart. Brown tells him that if Helen was willing to give her fortune for him, he should be willing to make as great a sacrifice for her. Chalmers knows what he owes to his wife, for he could never have attained his success without her money, and resolves to give up the senatorship and devote his time to making Helen happy.

VICTOR.

THE LADY LEONE (2 reels) (Nov. 15).—Lady Leone Mervyn, an orphaned heiress, is much sought after by her outlaw cousin, Sir Robert Huntley, for his son, Hal. In order to secure her vast estates he insists that she and Hal get married, but Lady Leone will not accept any such proposal. During a raid a peasant of the village, John Wilde, is killed in pure wantonness by Hal Huntley, and John's son, Jack, swears to be avenged for the murder. Jack, reconnoitering the Huntley fortress, falls into a glen, where he is found unconscious by Lady Leone and Dame Margery, the Huntley housekeeper. A mutual admiration springs up between Lady Leone and Jack. They are telling each other their stories of woe when they are interrupted by Dame Margery, who announces the approach of the Huntleys. Jack conceals himself, and later, after a hard fight with the sentries, escapes from the glen. A short while after Dame Margery brings a letter to Jack from Lady Leone, telling him that Sir Robert is dying and that he wants her to marry his son, Hal. Jack goes to her aid, and by means of a clever subterfuge he gets inside the Huntley castle, arriving just in time to interrupt the ceremony. After a desperate fight with the retainers of the Huntleys, in which Jack is wounded, he succeeds in rescuing Lady Leone and bringing her safely home.

Some weeks later Lady Leone, having appealed to the King for protection, is conducted to London by the Royal Commissioners, leaving Jack heartbroken. He follows her to London and endeavors to obtain admission into the royal chapel. As he is being driven away by one of the guards the King and Queen, accompanied by the entire court, are about to enter the chapel. Leone is one of the ladies-in-waiting to the Queen. She sees Jack and presents him to their majesties. The King, having heard of Jack's prowess in rescuing Leone, knights him. The following day Jack and Leone have a meeting in the King's garden, where he tells her of his love for her. The King and Queen at this moment appear, and the King shows his displeasure at having a simple knight marry the wealthy ward of the Queen, but through the intercession of the Queen the royal consent is obtained. Leone and Jack, accompanied by their retinue, start for her estates to be married. On the way they are attacked by Hal Huntley. After a hard fight Jack succeeds in routing the outlaws and driving Hal Huntley to the edge of a precipice to death. Then Leone and Jack repair to her home, where they are married.

ECLAIR.

THE HONOR OF THE FIRM (Nov. 12).—The faithful old manager of the Cooper Fidelity Co., after being discharged by young Cooper, upon the latter succeeding to his father's business, learns that the firm is in grave financial danger through the speculations of the boon companion whom Cooper has appointed in his place. The old man, though unjustly dismissed, still cherishes the firm's good name. He generously offers Cooper his help to rescue the concern from its dilemma. When this proposition is arrogantly rejected he resolves that Cooper shall be saved from ruin in spite of himself, and the honor of the firm upheld.

By means which his lofty purpose alone could justify he gets information regarding oil holdings of the company. He gambles the very roof over his head upon the chance of striking oil, in time to ward off the other man's excited creditors. Against every obstacle which the wrong-headed Cooper can place in his path, and hampered even by his own daughter, who misinterprets his designs, the old man succeeds in his project. A rich well is tapped. Cooper finds himself at the last minute able to meet his creditors. The old manager has saved the honor of the firm which had rejected him.

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THEIR CHILDREN'S APPROVAL (Nov. 14).—A widow and widower decide to marry. He has a son, and she has a daughter in a convent, to whom they are respectively devoted, and whose approval they wish, but they don't know how to break the news and arrange things. Finally he sends a telegram to Dick, calling him home, and she sends one to Angele. The two children duly start, and Dick happens to catch the boat Angele is on. It is a case of love at first sight, and finally they become acquainted. Convent-bred Angele will not tell her name, or allow him to disclose his. The case progresses on both sides, and when they reach their destination they part at her command, she promising to be his if he can find her.

The widower acquaints his son with the news and takes him to call on his future stepmother. Angele is out, and misses them. Dick isn't very enthusiastic and manages to depart at the first chance. Later Angele comes in and meets her future stepfather. She is, of course, polite, but apparently doesn't approve any more than Dick. Both children try to dissuade their parents from taking the step, but to no avail. The wedding day arrives, and Dick and Angele are coaxed and dragged by their respective parents to the minister's. They meet, and it is hard to say which of the four is most astonished. In the excitement Dick whispers a few words to Angele and disappears, while Angele conveniently has hysterics and delays matters until Dick returns and slyly shows her he has a license. The wedding is the next thing, but Angele and Dick step before their astonished parents. They remonstrate, but are calmly informed if they withhold their approval, Dick and Angele withhold theirs, so they are forced to give in, and the double wedding goes on.

SEA ANEMONES (Nov. 15).—In certain seas the corals, madrepores or authozoaires form immense multi-colored forests. In the numberless species of zoophytes some are very curious to observe. For instance, the Asteria, or starfish, which moves very slowly; the acinia, commonly called the sea anemone on account of its brilliant colors and its resemblance to that flower—in fact, the sea anemone, like the living coral, attracts with its thousand tentacles and by learned evolutions the prey it is looking for, then closes up on it as soon as the victim is caught.

AN UNFORESEEN EVENT (Nov. 15). — Fickle and faithless, like all noblemen of his time, our Marquis even tries to make love to his pretty laundress, Margot. He dreams of making himself handsome to please her, and goes to the barber every day for that reason alone. Now, pretty Margot has a lover who cannot endure the presence of a rival, even though he be rich and noble.

He (Marquis) entrusts his valet, Lucre, to bring Margot a bouquet, in which this note is concealed: "My dear Margot:—I will expect you this evening in the grove by the park." Unfortunately Lucre meets the Marchioness on his way; she takes the bouquet from him and, of course, finds the note.

Then she gives the order to the valet to give the bouquet to the girl and not to tell anything to his master. So Lucre does not say anything to the Marquis, and when night came and our nobleman went to meet the pretty Margot, he was quite surprised to meet—his own wife.

A CRIMINAL IN SPITE OF HIMSELF (Nov. 17).—Louis Moriot bids farewell to his bachelor life. A former sweetheart becomes enraged, and after Moriot leaves the room she promises to "get even" with him. She reads in the paper that the notorious burglar, Louis Moriot, is still at large. Strange similarity of names! She immediately cuts it out and sends it to innocent Louis Moriot's fiancee's family with a letter of introduction.

Meanwhile Louis Moriot is received by his future relatives, who are all well pleased with him. He and his affianced, Bertha, go for a walk. While they are out a letter is delivered. It is the one enclosing the clipping. Stupefaction! The uncle offers to act as spokesman for the family, but hardly had he tried to speak to Louis Moriot than he gets frightened and runs away, and poor Moriot cannot understand why every one fears him. Meanwhile the uncle meets a policeman and explains everything to him. They arrest Moriot. Bertha tries to rescue her lover, but they take her away from the miserable man. She goes away and meets a newsboy, who is announcing the arrest of the notorious burglar, Louis Moriot, and his picture appears in the paper. It does not resemble Bertha's lover in the least. Louis is let free, but only forgives those who offended him through his love for Bertha.

THE HARBOR OF OPORTO (Nov. 17).—This film shows that more than the world-famed wine called port comprises the industries of this fascinating seaport.

CHAMPION.

A PROTEGE OF UNCLE SAM (Nov. 11).—An extended review of this two-reel subject is published in another part of this issue.

NESTOR.

A WHITE LIE (Nov. 11).—Grace and Dick Spencer are orphans. Dick goes West and becomes a cowboy. Eventually the ranch boss is unable to condone Dick's fits of intemperance any longer and dismisses him. Dick drowns his sorrows at a saloon and joins a game of cards, and in a half-drunk condition he makes mistakes, is accused of cheating and ejected from the saloon. Dick sits down by the roadside and makes resolutions for the future. Bess, the sheriff's daughter, is out riding. She dismounts to pick some flowers and is bitten by a rattlesnake. Dick hears her cries and running to her he kills the snake and cuts around the bite and sucks the poison out. He attempts to carry her back, the horse having run away, but dissipation has sapped his strength, and he makes her as comfortable as possible and hastens into town to get help.

The sheriff and some cowboys see the riderless horse. On the outskirts of the town they meet Dick, who is exhausted and falls, hurting his hip. He rises as the sheriff asks him where his daughter is, and what he is doing here. Dick attempts to speak, and places his hand to his injured hip. The action is misjudged and he is shot by the sheriff. Dick motions to one of the boys and gasps out the facts. The sheriff is overcome with grief at his hasty action and, bidding the boys take Dick carefully to his house, the sheriff rides on and brings Bess back.

Grace is sent for, but does not arrive in time to see her brother alive. Before he dies Dick freely forgives the sheriff, whom he begs not to tell Grace he was a "bad man." Dick dies smiling and with Bess's kiss upon his lips. The boys all agree that Grace shall only know the good about her brother, and are just in time to finish the roughly hewn and inscribed headstone when she arrives. Grace reads the fact that Dick died a hero, and adds to the numerous wreaths on the newly made grave, and the sheriff tells her that he now has two daughters, instead of one.

DAD'S MISTAKE (Nov. 13).—Jack Dowling goes West and buys a ranch. Here he meets Dorothy Davies, who lives upon an adjoining ranch. The young couple instantly become interested in each other. Dorothy tells Jack to be nice to her big sister, Amy, and he may be able to see more of her, as her father, Basil Davies, is very strict with the girl, and kind-hearted Amy acts as a kind of mother to the girl. Jack follows her advice, and as a result the father believes him in love with Amy, so that when Jack writes a note to Basil, asking for his daughter's hand in marriage, the father accepts for his eldest daughter, and when the young man appears it is big, rosy Amy who greets him. Jack is nonplussed, but at last manages to explain to the sister that it is Dorothy with whom he is in love. As she leaves to find her younger sister, Dorothy appears to upbraid Jack for his falseness, as Basil has already told her of his proposal. The young man explains her father's error as Basil enters to find them radiantly happy, but he will not give his consent until Amy appears to plead for her sister's happiness.

A COWGIRL CINDERELLA (Nov. 15). — Jack Rae, after working hard, graduates from college, but contracts a bad cough, and the doctor orders him to go to Arizona. He duly arrives at his uncle's ranch, and makes the acquaintance of the "help," Abigail. There is a girl, of course, who is fascinated with Jack's face and manners. Her name is Evelyn. She is visiting her uncle and aunt, who live upon the adjoining ranch.

Evelyn is to be given a party. She gets her things ready and discovers that the heel of one of her white slippers is loose. She asks a cowboy to take it to the village to be fixed. He does this, but loses it on the way. Jack comes along, sees the slipper and confiscates it, and falls promptly and foolishly in love with its unknown owner. Despite the amusement he causes his uncle and aunt, Jack places the slipper on the mantel. Abigail thinks this silly, and Bill, another cowboy who has his eye on Abigail, thinks she is the same to even think of the Easterner. The great evening arrives, and Jack forgets the romance of the shoe before the attraction of Evelyn. They become great friends immediately. This suits Bill, who gets all the dances he wants with Abigail. Evelyn calls to see Jack's uncle and aunt. She sees the shoe and twits him with treasuring it. He tries it on her foot. He later sees the mate and suggests they be like the shoes—an impertinent suggestion, which meets with response and approval. Abigail hears of the story of the slipper and tries to see what losing her shoe will do. Bill finds the substantial affair and repairs the gate hinge with it. Abigail cries and Bill apologizes nicely and makes good, with the aid of his horseshoe ring.

UNIVERSAL.

ANIMATED WEEKLY No. 25 (Nov. 6).—GOVERNOR MARSHALL AT SAN FRANCISCO.—The Vice-President-elect selects the site for the Indiana State Building for the Panama-Pacific Exposition.

FEARFUL FOREST FIRE.—Fighting the flames in the timber regions near Seattle, Wash.

LAFAYETTE VS. PENNSYLVANIA. — Struggle for supremacy on the gridiron at Philadelphia.

ROYALTY REVIEWS THE TROOPS.—The Duke of Connaught inspects the troops at Vancouver, B. C.

A DARE-DEVIL DIVE.—Rodman Law defies the police and jumps from the Williamsburg Bridge into the East River, New York.

A DISASTROUS WRECK.—A score of persons are killed when the Pacific Express leaves the track at Belmont, Ore.

LAUNCHING OF THE BATTLESHIP NEW YORK.—The greatest fighting craft in the world launched at the Brooklyn Navy Yard.

ARCHERY CONTEST.—Lady archers compete in the open tournament at Aylesbury, England.

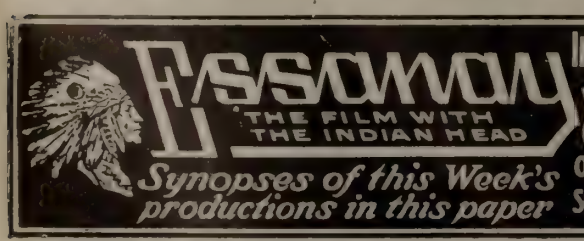
PARADE OF THE HOLY NAME SOCIETY, WASHINGTON, D. C.—A splendid demonstration at the national capital.

WHO'S WHO IN STAGELAND.—"Jimmy" Powers has a Lambs gambol with his wife at Central Park, New York.

CRYSTAL.

THE CHORUS GIRL (Nov. 17).—Jack Gray borrows $50 from his friend the doctor. He gives the doctor his I. O. U. On the reverse side of the card is a message to Jack from some chorus girl, asking Jack to meet her at the chorus girls' ball. The doctor's wife, while sewing a button on the doctor's coat, finds the card and thinks it is meant for her husband. She determines to disguise herself as a chorus girl and meet her husband herself. This she does, but on her way to the ball her auto runs into a post and she is rendered unconscious. Jack sees the accident and he carries her into his house. She revives and he induces her to take a few drinks. Meanwhile Jack telephones his friend the doctor to call at once, believing her seriously injured. When the doctor calls he finds his supposed patient doing a bear dance with Jack. He recognizes his wife in the chorus girl, and proceeds to give Jack a very artistic beating. His wife, having gone home, awaits his return, showing him the card as the reason for her actions. He shows her the reverse side of the card, with Jack's I.O.U., and serious complications are thus averted.

HER OLD LOVE (Nov. 17).—Irene before being married was in love with one of Uncle Sam's sailor boys. A few years later he returns, honorably discharged. He sees Irene on the street and follows her to her home. Thinking to surprise her, he enters the house and makes his presence known by kissing and hugging Irene. Just at this moment Irene's mother-in-law enters and sees this lavish display of affection. She runs out to tell hubby. Irene explains to her old lover that she is married and bids him be on his way. Hubby returns and Jack hides in mother-in-law's trunk. She sees him and determines to lock him in. She looks for her keys and Jack gets out. Hubby, still hunting Jack with a gun, comes upon the open trunk. His mother, thinking him Jack, throws him in and locks the trunk. She sits on the trunk to keep him safe, and hubby shoots through the top of the trunk, the bullet lodging in her hand. Meanwhile Jack escapes through the window, and hubby, being let out of the trunk, nearly suffocated, upbraids his mother for falsely accusing his faithful wife.



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- Strong Arm Nellie—One and Three Sheets—Mon., Nov. 18th.
- The Kerry Gow—One, Three and Six Sheets—Mon., Nov. 18th.
- The Telltale Message—One-Sheets Only—Wed., Nov. 20th.
- The Flower Girl's Romance—One-Sheets Only—Fri., Nov. 22nd.
- Red Wing and the Paleface—One, Three and Six Sheets—Sat., Nov. 23rd.

LUBIN
- The Good-for-Nothing—One and Three Sheets—Mon., Nov. 18th.
- A Fugitive from Justice—One and Three Sheets—Tues., Nov. 19th.
- Love and Treachery—One and Three Sheets—Thurs., Nov. 21st.
- Taming Their Parents—One and Three Sheets—Fri., Nov. 22nd.
- The Silent Signal—One and Three Sheets—Sat., Nov. 23rd.

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GEM.

THE LIGHTING OF LOVE'S WAY (Nov. 12).—Adolph, a half-witted hunchback, loves a girl who is loved by Miles, a lighthouse tender, whose affection she returns. They have a clandestine meeting, as her father objects to Miles. Later Miles and the girl are married in a boat, while the father rages on the shore. A month later Adolph cuts the wires and punches holes in the oil tank at the lighthouse. Miles, the keeper of the lighthouse, finds that the light will soon be extinguished, as holes have been bored through the oil tank. He goes ashore for oil.

The hunchback, who is laboring under a delusion that the lighthouse keeper's wife is held a prisoner by her husband, comes in the house and asks her to go away with him. She refuses to leave, and he ties her to a chair. Then he goes up to put out the light. A steamer is seen approaching. Adolph is just about to put out the light when the wife breaks loose, runs upstairs, and after a fight she throws him from the lighthouse window and manages to keep the light burning until the ship is safe. Then she and her husband search for the hunchback and find him clinging to a boat and almost dead. They resolve to care for him in the future.

BISON.

BLACKFOOT'S CONSPIRACY (Nov. 12).—The old blind chief, believing it time to appoint a new chief to succeed him, selects Swift Wind, his son. The latter is promised the beautiful Rainbow for his squaw, and thereby incurs the enmity and hatred of the warrior Black Ox, his half brother, and Dark Cloud, the latter's mother. Black Ox and Dark Cloud plot to get the chieftainship away from Swift Wind, and Dark Cloud steals Swift Wind's fur covering and bearstooth necklace and puts them on Black Ox. The two enter the old chief's tepee and make him believe that Black Ox is Swift Wind, and the old man orders Dark Cloud to put his head dress, necklace and other articles on Black Ox. As they emerge from the tepee Dark Cloud encounters Rainbow, claps her hand over the astonished maiden's mouth and drags her from the scene. Black Ox is acclaimed the new chief and the Indians greet him. The feast is prepared, and while it is in progress Swift Wind returns. He scents the treachery and, after a desperate knife fight with Black Ox, he succeeds in telling the old chief of the deception. The chief commands silence and summons the tribe, and is about to address them when the dread call comes and he falls dead. Despite his protests Swift Wind is banished and the struggling and heart-broken Rainbow is held by Black Ox and his mother, Dark Cloud.

Swift Wind wanders in the desert and suffers from hunger and thirst. He is eventually rescued by a company of trappers, who take him with them. Later Black Ox and his warriors attack the trappers' camp, and as Black Ox scales the defenders' stockade he comes face to face with Swift Wind. They have a knife duel, and as Swift Wind is about to kill his rival he is wounded by a shot from the outside, and Black Ox escapes. Dark Cloud shows Rainbow her wedding dress, and the latter watches her chance and escapes, after half strangling Dark Cloud. She meets the trappers on their way to punish the Indians, and mounts behind her lover, Swift Wind. The Indians suffer defeat, and Black Ox is banished and Swift Wind is proclaimed the chief of the tribe, and the trappers and Indians smoke the pipe of peace.

THE TRIBAL LAW (Nov. 16).—This two-reel subject was reviewed on page 536 of the issue dated November 9, by Mr. G. F. Blaisdell.

FILM SUPPLY COMPANY

THANHOUSER.

FRANKFURTERS AND QUAIL (Nov. 17).—The young couple were happy, and the fact that they had very little money was absolutely no difference to them. Wealth, however, came to the man and wife through the unexpected death of a rich relative. They now had a beautiful estate, a large circle of friends and plenty of money, but they were far from being happy.

The butler scared the husband, and he loathed the evening clothes his valet brought him at six o'clock each night. The wife had her troubles, too, for her maid annoyed her. One morning the husband noted in the paper that the Coney Island Carnival was on. The poor man didn't dare ask his wife, so he left a note explaining that he would lunch at a very tiresome club. He eluded the vigilant valet and the grave butler and "hiked" to Coney Island.

The wife also noted that there was to be doings at the seashore. So she, too, left a note telling of a social function and then made a bee-line for the amusement resort. Man and wife met while viewing the parade. There were mutual explanations and mutual laughter. They then telephoned to their servants that they were "dining out," and proved it by eating "hot dogs."

MISS TAQU OF TOKIO (Nov. 19).—He was the only son of a wealthy and indulgent widowed mother. When he returned from college, he fell in love with his mother's companion. The mother immediately refused her consent to the marriage. When the companion found that the hope of being a rich man's wife would not be fulfilled, she promptly took her departure.

Believing himself heartbroken, the son started on a trip around the world. While in Japan he was strongly attracted by a little Japanese girl seen by accident in a tea garden. He was very much in love with Miss Taqu, and made her his wife. Two years after her wayward son left his native land, the widow was delighted to hear from him to the effect that he was returning accompanied by his wife and their infant son. The mother prepared to receive her son in state. To her horror, he entered accompanied by a hated Oriental. The mother was chagrined, but in the joy of getting her boy back, she excused him, and proceeded to enjoy his company, simply ignoring the wife.

Realizing that she was neglected by her husband's friends and family, Taqu quietly slipped from the house one night, leaving behind her a message that she was returning to her people. The husband on receiving the message, decided she was right and plunged into life of gaiety, which seemed great fun after his long absence in a foreign land. But the old friends did not seem the same. Constantly before him rose the figure of Taqu.

Taqu took up her residence in the little home near Tokio that she had once entered as a happy bride, and there to her one day came her husband, repentant and humble, telling her that she and her baby and their little corner of Japan were more precious to him than all the rest of the world.

CROSS YOUR HEART (Nov. 22).—A little boy, inmate of an orphan asylum, ran away. He fell in with an itinerant knife grinder. The boy had had no home life and when his companion suggested that they steal some chickens, he did not object. The farmer was alert, however, and although the knife grinder escaped, the boy was made a prisoner.

The farmer had two little children, a boy and a girl. They had gone to bed, and came down to investigate. They were sorry for the tiny prisoner and when their father was out of the room, released him. The little girl lectured him and then assisted him to escape through a window.

The little orphan came into good fortune. A wealthy real estate broker saw him and later adopted him. The boy, when he grew to manhood was taken into partnership by his benefactor. One day the firm engaged a new stenographer, and the junior partner did not know the youth was one of the children who had aided him years before. The stenographer squandered his money, and ran heavily into debt. Brooding over what he called his misfortunes, he saw a chance to take a sum of money from the safe and yielding to impulse did so. Hardly had he left the office before the theft was discovered by the junior partner, who was morally certain that the stenographer was the guilty party. He followed him to his home, and while waiting in the sitting room for him to appear, noticed on the mantelpiece a picture of two children. He recognized them as the ones who had saved him from imprisonment years before, and on questioning the stenographer's pretty sister found that she was the little girl who had made him swear to be honest.

When the boy came down stairs prepared for flight, he was shocked to see his employer there. The junior partner, however, did not have him arrested. He explained how he had been given a second chance, and because of it had made good. The young man with tears in his eyes swore he would make good in the future.

RELIANCE.

DON CAESAR DE BAZAN (Nov. 20)—(2 reels).—Don Caesar is reduced to naught but his title, to save a poor youth, Lazarillo. Don Caesar fights the captain of the king's guards and kills him. He is condemned to be shot and pending the execution, is confined to jail with Lazarillo. Don Jose, the Prime Minister, suggests to Don Caesar that, although he is to die, he should marry before the day of the execution and thus perpetuate his title. Don Caesar consents with the promise that he may drink with the soldiers before he is shot. While he is doing this, young Lazarillo extracts the bullets from the soldiers' guns. Just previous to the execution Don Jose enters with Maritana, a flower girl, and she is wedded to Don Caesar. He is taken to the yard, the soldiers fire, Don Caesar falls, but when the men leave the court-yard, he escapes; later he appears in disguise at a state ball in search of the bride whose face he has never seen. On revealing himself to Don Jose Don Caesar signs a paper disclaiming forever all title in favor of his supposed wife. An instant later he catches sight of Maritana, whose name, the Countess de Bazan, has been heralded and, tearing the document, starts in pursuit. Maritana, while briefly enjoying the King's protection, has repelled him. After humorous and dramatic episodes, Don Caesar, vaulting through Maritana's window, surprised a visiting noble. Lazarillo, who is in Maritana's employ, apprizes Don Caesar that the visitor is the King. Don Caesar demands to know the identity of a stranger in his wife's apartments. The King boldly asserts, "I am Don Caesar de Bazan." Don Caesar forcibly replies, "If you are Don Caesar de Bazan, I am the King of Spain." The King, in his dilemma, summons the guards to arrest Don Caesar, but the timely arrival of Maritana (who has been warned by Lazarillo) brings events to a climax and the union of Don Caesar and the flower girl is sanctioned by the King.

FATHER (Nov. 23).—When John Morris loses his entire fortune on the stock exchange, his first thought is of his motherless son, Dick. He decides that the boy must have an education at all events. He gives Dick over to the charge of a lawyer to whom he also entrusts all he was able to save. The lawyer promises that the boy shall receive as good an education as possible. Satisfied that Dick will be cared for, the father disappears. For twenty years he works in a city far away from the town where his boy is at school. Ashamed of his poverty he never intrudes on Dick. A month before graduation day, the lawyer asks John for $100 which he says he must have before Dick graduates. John has not the money and there is no one of whom he may borrow it. Urged on by the fear that his boy will have the coveted diploma snatched away from him, he steals the money from his employers. On graduation day the father sits far back in the audience and watches his boy graduate with honors. Returning to the city, he is arrested. Dick is appointed lawyer for the employer. It is the boy's first case and anxious to win, he makes an eloquent speech against his own father. The judge charges the jury, but before they can announce their decision, the lawyer dashes in and explains the whole case. The employer withdraws his charge. Dick, overcome with remorse greets his father with love and affection.

LUX.

THE ADVENTURES OF A HANDSOME YOUNG MAN (Nov. 16).—Algy falls in love with a charming young creature and proceeds to follow her. This shadowing necessitates a disguise, and this disguise causes Algy very serious trouble.

BOXING UNDER DIFFICULTIES (Nov. 16).—The startling adventures of two gentlemen who are simply itching for a scrap. A veritable whirlwind of excitement—the funniest of the season.

SOLAX.

A COMEDY OF ERRORS (Nov. 20).—Mr. Greeneyes, who is very much in love with his wife, gives her an extra kiss on the morning of his birthday. When Greeneyes walks down the street she throws kisses at him from the window, and Billy, who lives in the house across the street, thinks that these kisses are for him. When she drops a book to the street, Billy thinks that is an invitation. He accepts it with agility—but learns from Mrs. Greeneyes that the kisses were for her husband—a six-footer with big muscles. When Billy hears this he goes on the jump—forgetting his umbrella.

The husband later returns and sees the umbrella. His wife explains that the umbrella is a birthday gift. Satisfied, he leaves. Later Billy returns for his umbrella, and while in the house Greeneyes comes back. Wifey hides Billy in a closet, where he almost suffocates, while she explains with "she" about the gloves hubby finds on the table. A series of comic incidents follow here in rapid succession, until Billy and hubby confront each other, while wifey explains that Billy is the tailor—which results in Billy losing his fine fur coat. All these events give Greeneyes sufficient cause to be jealous, which culminates in a big scene, where hubby upsets everything in the house in his search for Billy. Billy takes advantage of the turmoil and makes off with his belongings, and when later hubby asks for his birthday presents, wifey answers: "Birthday presents! Poor hubby; you've had an attack of delirium; there are no presents, but I'll get you some."

THE POWER OF MONEY (Nov. 22).—The story concerns a broker who is in love with a nice little girl. He has a rival. The rival, who is also a broker, plans to "break" the man who is in his way—knowing that the girl will not marry a poor man. Through some of his friends the rival is able to get his opponent to buy certain mining stocks. The plans of his rival are successful, and the broker is ruined.

The broker in his opulent days buys, in a jest, a Louisiana lottery ticket. However, he does not keep it very long. In paying for flowers one day he gives the lottery ticket to the flower girl. The ticket wins the capital prize, and the girl gets the money. She, however, traces the man who gave her the ticket, and divides the prize with him. The money comes at an opportune moment, for with it the broker is able to redeem his losses and make a little besides, much to the chagrin of his rival. His old sweetheart, who had left him when he lost his money, is now willing to receive his attentions, but the broker does not think much of "sunny day" friends. He is soon able to win the love of the flower girl.

GAUMONT.

GAUMONT WEEKLY No. 35 (Nov. 6).—DEATH OF THE VICE-PRESIDENT.—Hon. James S. Sherman was buried at Utica, N. Y.

TWO GLOBE-TROTTING CYCLISTS.—Vaudeville pair well known in America now appear in Sydney, Australia.

TRAINS OPERATED BY MILITIA.—Railroad strikes at Barcelona, Spain, compel Government to take over operation of lines.

RUSSIAN WRECK.—Passenger train at Gori, Russia, leaves track, and thirty persons are killed.

MAJESTIC

= AN ARTISTIC TRIUMPH =

TUESDAY, NOVEMBER 12th

"Dick and Daisy"

A Stupendous Two Reel Production of

"HAZEL KIRKE"

TWO REELS *SUNDAY, NOV. 17th*

From the Famous Drama by, Steele Mackaye

On the way—Nov. 19th, "TWO OF A KIND." Nov. 24th, "AN OLD LOVE LETTER." Nov. 26th, "ARCHIE'S AWAKENING." Dec. 1st, "THE HYPNOTIC CHAIR."

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RELIANCE

"THE VIRGIN OF THE FIRE"

Love and Warfare in the Forest Primeval

A STRIKINGLY NEW DRAMA

Released Saturday, Nov. 16th

SATURDAY, NOV. 9th
TONY O'SULLIVAN in
"Bedelia and the Newlyweds"
A JOY-THRILLING COMEDY

RELIANCE
540 WEST 21st ST. NEW YORK

WEDNESDAY, NOV. 13th
"The Faith Healer"
A TENSE PORTRAYAL OF THE POWER OF PRAYER

FRENCH FASHIONS AT THE RACES.—Shannon, American bred horse, wins grand prize at Longchamp, Paris. Some gowns seen at the track.

THE NEXT PRESIDENT OF THE UNITED STATES. The man who will occupy the White House for the next four years.

WHAT WOULD WE DO WITHOUT HIM?—He made a splendid race and is a game loser.

SAFE, SANE AND SOUND.—A first-class President, whose services have been appreciated by a grateful nation.

THE BIRTH AND GROWTH OF THE AUTOMOBILE. Fifty years of progress from velocipede to the electric carriage.

SULZER.—New York gubernatorial candidate for whom New York showed a liking.

KANGAROOS AND OSTRICHES.—Two examples of successful importation of wild life into America. Kangaroo—Cincinnati, Ohio. Ostrich—Los Angeles, California.

BRIGHTON BEACH RACES.—Auto contests at New York track produces some pretty pictures.

"BLUE POINTS" MADE TO ORDER.—Small fry oysters gathered along our Southern coast sold in the West as canned "Blue Points."

A CORNERSTONE CEREMONY IN BAKER, ORE.—Bishop O'Reilly dedicates initial work connected with erection of St. Elisabeth's Hospital.

THE BROKEN IDOL (Nov. 19).—Nora, her mother and her fiance go behind the scenes at the opera to get a "close-up" look at Strombolini, the great tenor. Nora had been somewhat affected by the golden notes of the singer and had felt that life with a man of his temperament would be one long sweet song. As she sits amid the admiring throng she feels that he is the ideal of her girlish dreams. Strombolini, unhappily, is a much loved man and receives so many "mush" letters from adorers that he needs three secretaries to tear them up. How to awaken his love is the problem. She is so much engrossed in the throes of this passion that she flouts her fiance. She finally writes a letter to the singer, which she follows by many more. The tenor, his curiosity aroused by the letters, none of which he has answered, finally agrees to meet her. She arrives at the trysting place and waits for her hero. The hero arrives, but without a mustache and his fourteenth century costume and the halo of his high "C" flat. She does not recognize him. He admits that he is the beautiful tenor, charming prince, the ideal mentioned in her caloric notes, but it is very difficult for her to believe that he can be the great Strombolini. Thereupon after leaving him she becomes very melancholy, comes down to a diet of dill pickles and olives and other lovesick feminines, and but for the fact of a good constitution would have wasted away to a shadow. She is still under the hallucination when she receives a picture which shows the tenor in the most unromantic light, and which gives six sturdy and very good reasons why she cannot marry him—a wife and five children—whereupon the illusion breaks with a loud report. The fiance opportunely comes on the scene. Business—smiles, kisses and embraces.

OLGA, THE ADVENTURESS (Nov. 28).—Baron De Tournay, a musician and composer, has betrothed his daughter, Delicia, to the Chevalier De Maison. He then attends a party at which the much celebrated singer Olga Pavlova is to sing. The old man becomes infatuated with the singer and invites her to spend a few days at his country home. His daughter intuitively feels that the Countess is an adventuress, and her misgivings are justified when the entrapped father asks the Countess to marry him. Delicia, in sorrow that her dead mother's place should be filled by such a creature, has her fiance instigate inquiry into the past of the diva. He obtains a report from the police which tells of the scandalous and criminal actions of the singer in Vienna, Moscow and Budapest, and that she had several times been in prison for felonies. Using the document as a club, he tries to frighten the adventuress into abandoning her scheme of marrying the Baron, and incidentally his money. The adventuress by a ruse gives the Baron the idea that the young man is infatuated with her, and that he has tried to induce her to elope with him. She has told the young man that she will submit to his demands under penalty of disclosure. She meets the Chevalier at the rendezvous, ostensibly confirming the story she has told of his perfidy to the Baron. She gallops away with the Chevalier, and later they enter a boat in which they were to row to the far side of the river, from whence she was to leave the neighborhood forever. As they get out upon the stream the Chevalier unwisely gives her the incriminating paper, after many pleadings. With the document now in her hands the Countess suddenly pushes the Chevalier overboard and, as he tries to clamber into the boat, strikes him upon the head with an oar. She then goes back to the shore, where the Baron awaits her, believing the Chevalier to have been drowned. She explains her actions to the Baron by saying that she was compelled to so act to defend her honor. The Chevalier, however, not to be so easily killed, reaches the shore, mounts his horse still grazing on the bank and pursues the attempted murderess and her dupe. He drags the woman from her horse, and as she lays partly stunned he then has to combat the frenzied Baron. He persuades the latter, however, to allow him to draw from the bodice of the woman where she had concealed it, the police report, which he shows to the astounded nobleman, who then, realising that he had escaped a great peril, orders the adventuress from his sight.

MAJESTIC.

TWO OF A KIND (Nov. 19).—Jane, the daughter of a socially inclined mother, hates balls. She wants to become a teacher at a charitable kindergarten. Her mother will not listen to this. Mrs. Morton, another society leader, has a son, Jack, who runs away from all his mother's balls. She insists upon his coming to one. Jane and her mother, with cousin Vera, attend. Jack is forced to ask Vera to dance, but he makes a bad job of it. Jane with her scowls frightens every one away. She seeks refuge in the conservatory. She sees Jack trying to take Vera around the floor and laughs. Later he stumbles into the conservatory. Jane tells Jack of seeing him dance. They laugh and get a bit friendly. Next morning Jane says she will leave home if she is not permitted to go and teach. Her mother consents. Jane finds her element at the kindergarten. One day by chance she meets Jack downtown. She asks him in to see the work. He goes. Jane's mother, paying a visit to her obstinate daughter, finds Jack and Jane in the midst of a hilarious time in the kindergarten. Perfectly satisfied, she returns home. A few nights later Jack calls upon Jane. In the parlor they have no trouble in entertaining each other. Jane's mother stumbles in just as Jack is handing the girl a bunch of flowers, and immediately comes to the wrong conclusion. She thinks the two are in love. Excusing herself, she leaves. Jane attempts to explain, but Jack takes her into his arms and they become sweethearts.

AMERICAN.

THE THIEF'S WIFE (Nov. 18).—Left alone, excepting for the occasions when her husband returns to maltreat and abuse her, Effie Neville's cup of bitterness was not full until one day he dashed into their rude hut and, hastily concealing something within the house, said to her: "If anyone asks for me, tell 'em I ain't back yet." He hurries away. After he has gone she enters the shack and finds what her husband had secreted—a bag of gold. Soon the sheriff's posse arrives, but the wife tells them her husband has not yet returned. However, the sharp eyes of the sheriff has noted the tracks of a man, and, leading his posse away, the man-hunt is on. They soon come into the vicinity of the outlaw, who, by a circuitous route, regains his house and locks himself within. The posse discovers the ruse and attack the house until the sheriff orders them to cease firing. They attempt to rush the house, when the outlaw, firing, wounds the sheriff. Sliding down from the loft as the posse enters the house, the outlaw secures the sheriff's horse and hurries away. The posse follows him, while the outlaw's wife busies herself in binding up the sheriff's wounds. The wife secures the bag of gold and gives it to the sheriff, and asks, now that the money is returned, they pursue her husband no further. In the meantime the posse has overtaken the outlaw, and on his refusal to surrender they fire and he is wounded. They hurry him back to the hut, where the sight of the sheriff and his wife infuriates him. Straining at his captors to release himself, he completes the work the bullet began and falls, dying, at their feet. The posse files away while the sheriff extends the hand of sympathy and succor to the bereaved woman.

THE WOULD-BE HEIR (Nov. 21).—Alone in the world, with the exception of her worthless cousin, Ethel Rivers had learned to love her foreman, Jack Mason. Her cousin determines to estrange the couple, as Ethel's marriage would conflict with his plan to secure possession of the ranch. He confers with his servant and together they evolve a plot. He is to simulate an injury, and the servant is to go to Ethel for succor. Then the servant is to entice the foreman to a convenient spot to witness his sweetheart's perfidy. When the servant arrives at the ranch with the washing she feigns great excitement and tells Ethel that her cousin has broken his leg. Ethel hurries to her cousin to help him, and the servant seeks the foreman and tells him that his sweetheart is false. The scene she brings him to witness sends a pang of jealousy through him and he prepares to leave the ranch. He bids the boys goodbye, but ignores his sweetheart. As he passes the hut of the servant he is startled by hearing his name mentioned and that of his sweetheart. The plotters are talking over the success of their plans. Jack rushes at them and assaults the cousin. He then returns to his sweetheart and, after explanations, joy again reigns supreme in the hearts of the lovers.

AN IDYL OF HAWAII (Nov. 23).—Bob Ransom is the son of wealthy New York parents. He is in love with Helen Braddon, but at the opening of the story a lovers' quarrel has temporarily marred the celestial horizon. At this time Ransom, Sr., makes an extensive investment in Hawaiian plantations. At the urgent insistence of Bob, Ransom, Sr., sends him to the Hawaiian Islands to take charge of his interests there. Bob arrives. One day, while strolling along the beach, he chances to catch sight of a native girl. Later he chances into his hut, to find the native girl much interested in his typewriter, etc.

The native girl is daughter of the island potentate, but does not reveal her identity to Bob. In the days that follow he teaches her American customs, and their admiration of each other soon grows to love. Meanwhile Bob receives letters from his people, telling him to return home, and that Helen will be glad to see him. Bob, however, believes himself in love with the native girl and replies that he is contented to remain where he is.

Trouble arises between the scattered island planters and the potentates. Bob writes his father about the trouble and asks him to come to Hawaii.

The native girl is loved by a native high in the councils of the King, however, and that person makes it his business to discover the romance. He informs the King, who promptly becomes furious at his daughter. Meanwhile Ransom, Sr., with his wife and Helen, arrive. Bob is awakened from his dream and finds that his real love is for Helen. The native girl discovers it also, but too late. With the consent of the King and the disappointed lover a ruse is planned to poison Bob by inviting the American to drink with the King. The wine is poisoned, and as Bob is about to drink she seizes the poisoned wine, drains the bowl and before death claims the victim she heroically places the hand of Helen in Bob's.

MUTUAL FILM CORPORATION.

KAY-BEE.

THE ALTAR OF DEATH (2 reels) (Nov. 18).—Lieutenant Hart comes to the rescue of Bright Star, who is being driven away by a sentry, and he gives her permission to enter the fort to sell her beadwork. The beauty of the girl attracts him and he meets her secretly in the forest. He gets her a spelling book, and the enamored Indian girl studies sincerely to meet the favor of the handsome soldier who has captured her heart. The romance is interrupted by the arrival from the East of Miss Harvey, a niece of the Colonel's wife, and Lieutenant Hart dances attendance upon her. The Indians are invited to the fort by the Colonel, and Bright Star accompanies them. As they are walking through the grounds the girl's face lights up with pleasure as she sees the Lieutenant with Miss Harvey on his arm, and the innocent child of the forest runs up to him and throws her arms about his neck. Hart roughly disengages himself and curtly bids her be gone, laughingly endeavoring to explain to Miss Harvey that he is not at fault for the conduct of Bright Star. With a realization of the hopelessness of her love, Bright Star's heart is filled with despair and rage, and she takes the spelling book from her bosom and rends it to pieces.

Time lapses. Lieutenant Hart's hopes of winning Miss Harvey are shattered by the receipt of an invitation to her wedding to another. The Indians show signs of an outbreak, and Lieutenant Hart is ordered to take a supply of powder to a neighboring fort. The Indians maneuver to catch the soldiers at a disadvantage, and as the soldiers ride through a canyon their progress is checked by a murderous fire which is poured into their ranks by the Indians, concealed and sheltered by the huge rocks. Hastily dismounting, the boys in blue overturn their wagons and, using them for breastworks, fight for their lives.

At the top of the canyon the Indian girl watches the raging battle, and her joy is unbounded as she sees the soldiers drop, one by one, until but a mere handful of men support Lieutenant Hart in the unequal conflict. The tremendous bravery of the man finally touches her heart, and she is suddenly overcome by a revulsion of feeling which brings back her overwhelming love. Seeing that there is no hope for Hart, she determines to save him, and, sliding down the precipitous mountain side, she reaches the Lieutenant's side and quickly offers to show him a hidden passage through a cave. Carrying several large cans of powder, the men follow Bright Star up the steep cliff, and they reach the cave, but the Indians are so closely in pursuit that Hart quickly resolves to blow up the cave, which will obstruct the path of the Indians. The cans are set down, and a train of powder run to them. When a match is applied the little tongues of flame dart quickly toward the cans and a terrific explosion rends the mountain side. The charge had been too heavy, and the soldiers too close, and every man is slain. The Indians are seen being hurled through the air and sliding down the mountain side. Though in the throes of death, Bright Star drags herself to the body of the dead Lieutenant and dies with her arms about him.

BRONCHO

THE CIVILIAN (2 reels) (Nov. 20).—Lieutenant Wade is the favored suitor of Ethel Brown until a young doctor comes to the post on a visit, who supplants him in her affections. The attention she pays the doctor at a ball nearly breaks his heart, and he passes a sleepless night. In the early morning he orders his horse and goes for a ride. A pioneer comes to the post and asks for a doctor to attend his wife, who is seriously ill. The young physician volunteers his services, and Ethel accompanies him. On the way a wheel falls off the buggy, and as he is trying to put it back he sees

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a band of hostile Indians riding toward him. Lieutenant Wade, from the top of the hill, takes in the situation and gallops to his assistance. As Wade dismounts and hurriedly tries to bolt the wheel on the doctor is overcome with fear and, leaping on the Lieutenant's horse, makes his escape. Wade and the girl jump into the buggy and a running fight takes place, in which the couple are compelled to take to the hills. They find a cave in which they remain all night. In the morning the Indians take up the trail, and to save the girl he boldly draws their attention to himself and makes an attempt to escape, leading them away from the cave. Wade finally takes his stand behind a boulder at the top of a mountain pass and fights desperately, though severely wounded. The doctor, in his mad haste to escape, rides the horse over an embankment and is killed. The animal limps back to the post, and the soldiers, reading the message conveyed, go out after the Indians. The redskins are driven off, after a fight, and the Lieutenant and the girl are rescued. After Wade is restored to health Ethel comes to him and assures him of her love.

MISCELLANEOUS

VITASCOPE.

THE UNWRITTEN LAW.—Frederick Huller, his wife and their son, Stephen, are acrobats of renown and ability. Domestic happiness has reigned supreme in their home for many years, until one day when Mr. and Mrs. Huller become acquainted with a rope dancer named Borellya. The acquaintanceship soon develops into intimacy, and we see the wife keep many appointments with the rope dancer. One morning, in a cafe where several artists have assembled, Huller finds his wife talking about the fame of their colleagues. Upon the entrance of Huller the conversation ceases, which arouses his suspicion. Just as he is about to leave the theater agent, Klereck, asks him to remain. He demands to know on what subject their conversation was, and one of his colleagues tells him that it was about the attentions his wife is paying to Borellya. He flies into a passion and leaves the cafe with Klereck. As he passes the hotel in which Borellya is staying he sees his wife coming out with the rope dancer. He walks about distractedly, and in the evening he performs his duties as usual, but does not speak to his wife. After the show he goes to the hotel where Borellya lives and kills him. Later he gives himself up to the police. At the trial he demands justice, and not pardon, but he has made such a good impression on the jurymen that they acquit him of murder and sentence him to a year's imprisonment. The foreman of the jury offers to take care of Huller's son, for which he is very glad, as he does not want him to go back to his mother. Furthermore he makes Stephen swear that he will never marry. Will young Stephen keep his oath? Will the wronged Frederick Huller, when he leaves the prison after serving his sentence, make it his duty to watch continuously over his son? Will the mother feel repentant? These are a few of the questions in a situation revealed to us, and finally we picture to ourselves the unhappy Hortense Huller in abject misery, sans husband, sans son, sans everything.

Among the Exhibitors.

Franklin, Ills.— J. C. May opened a moving picture theatre in the C. M. Hocking building.

Austin, Minn.—H. B. Hanson has opened the Star Theatre at Maurek's.

Hopkins, Mo.—Chas. Jackson will open a moving picture house east of the Hopkins opera house building.

Philadelphia, Pa.—Wm. R. Bricker will begin the erection of a moving picture theater on the north side of Spruce St.

Bovey, Minn.—Jas. Barlow opened the Star Theater here recently.

Lewiston, Idaho.—The new theater building of Wm. Burford, a moving picture house, was opened recently. Cost, $25,000.

Tallahassee, Fla.—Mr. H. V. Maund has opened a new theater here.

Newark, N. J.—Plans are being prepared for a new theater building.

Lewiston, Idaho.—Milton Wadsworth sold the Lyric Theater to H. G. Hicks.

Cedar Rapids, Iowa.—Mack & Novotny bought the Family Theater here.

Cedar Falls, Iowa.—J. P. McClinton will open a moving picture theater here.

Iowa City, Iowa.—Albert Burkley will open a moving picture theater here.

Northwood, Iowa.—J. M. Slosson opened a moving picture theater here.

Bloomer, Wis.—E. J. Lanphear succeeds to the moving picture theater of Geo. Anaker.

Milwaukee, Wis.—The United Feature Film Co., C. Meske, Edmund Gansewits, Ernst Von Briesen. Incorporated; capital, $2,500. Incorporators—Frank

La Salle, Ill.—A contract for the erection of a modern theater building was awarded by the La Salle Enterprise Co.

Galena, Ill.—Robt. Kremer has purchased a show house at Davenport, Iowa, and will open same.

Newark, N. J.—A contract has been let for the erection of a new theater building at the corner of Branford Place and Halsey St.

Snohomish, Wash.—The "O. K." Theater opened October 25th. Mr. Kay is the manager.

Jacksonville, Fla.—Plans for a new $275,000 Orpheum theater building to be erected at the corner of Main and Duval Streets have been prepared.

Bremerton, Wash.—Plans are being prepared for the erection of a new $40,000 theater, near School and Pacific Streets.

Ft. Wayne, Ind.—Plans are being prepared for a new $25,000 theater building. S. Green, manager.

Charlotte, N. C.—Plans have been prepared for the new Piedmont theater building on Tyron Street.

Frankfort, Ind.—The New Ideal Theater has been opened here with Geo. E. Lockwood as manager.

Peru, Neb.—The new picture building, known as the Crystal, opened recently. D. C. Phelps, proprietor.

Hillsboro, O.—Wm. Maroney, Jr., has purchased the Forum moving picture theater from Cherry & Tharp.

Findlay, O.—Chas. Steen of this city has purchased a motion picture theater at Tiffin.

Salina, Kans.—Thacher Brothers have begun to remodel the Litowick-Wolsieffer Building on North Santa Fe, for a moving picture house.

Toledo, O.—A contract has been let for the erection of a new theater building. Jules Hurtig, manager.

New Britain, Conn.—Plans are being considered for the erection of a mammoth theater building. Patrick S. McMahon, owner.

Cleveland, O.—A contract has been let for the erection of a new theater at Superior Avenue and E. Ninth Street. C. A. Otis, manager. Cost, $900,000.

Great Falls, Mont.—The new Cascade Theater was opened for business recently. Lemon and Bovee, [illegible].

Topeka, Kans.—Plans are being prepared for a new theater building for Geo. Gordon and Hyman Gordon.

Helena, Ark.—F. C. Seford's Maxine and Idle Hour theaters were sold to Joe Treumper, Jr.

New York City, N. Y.—Porter & Co. will open a new theater at the corner of Eighth Avenue and 124th Street.

Buffalo, N. Y.—Contracts have been let for the erection of a new theater in Main Street to cost $50,000.

Baltimore, Md.—A moving picture parlor and skating rink to cost $15,000 will shortly be erected here for the Pitt Amusement Co.

Cincinnati, Ohio.—Oakley is to have a motion picture theater. Cost $25,000. Location on St. Lawrence Avenue.

Elgin, Ill.—A contract has been let for an addition to the Grand Opera House.

Maryville, Mo.—Mgr. Albert Kuchs announced that the Empire Theater is to be improved.

Sedalia, Mo.—Jno. W. Hicks, Jr., bought the Electric and Palace theaters from Frank Bailey.

Muskegon, Mich.—Plans are being prepared for the erection of a new theater building.

Louisville, Ky.—Geo. A. Epstein will erect the National Theater on the southwest corner of 5th and Walnut Streets.

Cincinnati, Ohio.—A contract has been let for the erection of a new theater building for the Nordland Amusement Co. on the west side of Vine Street.

Denver, Colo.—A contract has been let for the erection of a new moving picture theater for S. S. Baxter on Curtis Street.

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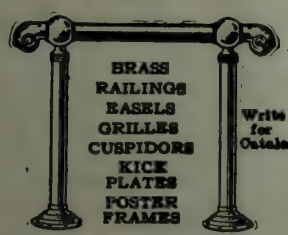

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Nov. 9—The Starbucks (Drama).....1000
Nov. 11—Man's Calling (Drama).....1000
Nov. 14—The Intrusion at Lompoc (Drama)...1000
Nov. 16—Jim Bentley's Adventure (Drama)....1000
Nov. 18—The Thief's Wife (Dr.).....1000
Nov. 21—The Would-be Heir (Dr.).....1000
Nov. 23—An Idyl of Hawaii (Dr.).....1000

AMBROSIO.

Sept. 25—Arabian Infamy (Drama).....
Oct. 2—The Bowstring (Dr.) .....
Nov. 6—The Ship of Lions (Drama) .....
Nov. 13—The Siren's Call to Duty (Dr.).....

AMMEX.

Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....
Oct. 23—A Redeemed Reputation (Drama)....
Oct. 30—Brand of Cain (Drama).....

"101" BISON (M. Y. M. P. CO.).

Oct. 4—Custer's Last Raid (3 reels) (Dr.)...
Oct. 8—(Title not reported.)
Oct. 11—The Sergeant's Boy (2 reels) (Dr.)..
Oct. 15—(Title Not Reported).....
Oct. 18—The Vengeance of Fate—(2 reels)—(Drama) .....
Oct. 25—The Colonel's Ward (2 reels) (Dr.)..

BISON (Universal).

Oct. 19—Early Days in the West (2 reels) (Drama) .....
Oct. 22—Hunted Down (Drama).....
Oct. 26—Trapper Bill, King of Scouts (2 reels) (Drama) .....
Oct. 29—The Cowboy Guardians (Drama).....
Nov. 2—Trapper Bill, King of Scouts (Drama)
Nov. 5—A Redman's Love (Drama).....
Nov. 9—An Indian Ishmael (Drama).....
Nov. 12—Blackfoot's Conspiracy (Dr.).....
Nov. 16—The Tribal Law (2 reels) (Dr.).....

HARNUNG.

Oct. 23—The Story of the Savage Modoc Mine (Drama) .....
Oct. 30—How Shorty Kept His Word (Drama)
Nov. 6—The Man They Scorned (2 reels) (Dr.)
Nov. 13—Mary of the Mines (Drama).....
Nov. 20—The Civilian (2 reels) (Dr.).....

CHAMPION.

Sept. 30—Her Whole Duty (Dr.) .....
Oct. 7—To Err Is Human—(Drama).....
Oct. 14—The Girl in the Gingham Gown (Dr.)
Oct. 21—Thy Will Be Done (Drama).....
Oct. 28—Sue (Drama).....
Nov. 4—A Tramp's Strategy (Drama).....
Nov. 11—A Protege of Uncle Sam (2 reels) (Dr.)

CRYSTAL.

Nov. 3—Oh, Sush a Night! (Comedy).....
Nov. 3—Marriage a la Carte (Comedy).....
Nov. 10—The Gypsy Flirt (Comedy).....
Nov. 10—Man Wanted (Comedy).....
Nov. 17—The Chorus Girl (Com.).....
Nov. 17—Her Old Love (Com.).....

ECLAIR.

Nov. 8—The Busy Bee (Scientific).....
Nov. 8—Funnicus' Hunting Exploits (Comedy)
Nov. 10—Golden Hair (Comedy-Drama).....
Nov. 10—Constantinople (Scenic & Educational)
Nov. 13—The Honor of the Firm (Drama)....
Nov. 14—The Children's Approval (Drama)....
Nov. 15—Sea Anemones (Edu.).....
Nov. 15—An Unforeseen Event (Com.).....
Nov. 17—A Criminal in Spite of Himself (Com.)
Nov. 17—Aporto and Its Harbor (Scenic).....
Nov. 19—His Determination Rewarded (Dr.)...
Nov. 21—Black Hand (Com.).....
Nov. 21—Mother's Bank Roll (Com.).....

GAUMONT.

Nov. 2—The Castles of Bavaria (Scenic).....
Nov. 5—Cupid's Lottery (Comedy).....
Nov. 6—Gaumont's Weekly, No. 85 (Topical)
Nov. 7—The Emperor's Message (Drama).....
Nov. 9—The Land o' Cotton.....
Nov. 12—An Adventurous Adoption (Drama)...
Nov. 13—Gaumont's Weekly No. 86 (Topical)
Nov. 14—The Price of Paradise (Drama).....
Nov. 16—Zoological Gardens at Cincinnati (Nat. History) .....
Nov. 19—A Broken Idol (Dr.).....
Nov. 19—Battle Practice on a Cruiser (Naval)..
Nov. 20—Gaumont's Weekly No. 87 (Topical)..
Nov. 21—Four Hearts that Beat as Two (Dr.)..

GEM.

Oct. 5—Orphans—(Drama).....
Oct. 15—What the Bell Tolled (Drama).....
Oct. 22—The Woman In White (2 reels) (Drama) .....
Oct. 29—The Old Doll Maker (Drama).....
Nov. 5—The Better Part (Drama).....
Nov. 12—The Lighting of Love's Way (Dr.)....

GREAT NORTHERN.

Oct. 7—The Black Chancellor—(3 reels) (Drama) .....
Oct. 26—The Angling Widow (Comedy).....
Nov. 2—The Lottery Prize (Comedy).....
Nov. 2—Unsuccessful Flirtation (Comedy)...
Nov. 9—The Lost Stud (Comedy).....
Nov. 9—The Distributed Sentry (Comedy)....

IMP.

Nov. 2—Ferdie Be Brave (Comedy).....
Nov. 2—Taft's Day at Brockton Fair (Topical)
Nov. 4—A Strange Case (Drama).....
Nov. 7—Leah, the Forsaken (3 reels) (Drama)
Nov. 9—Half Shot (Comedy).....
Nov. 9—How Ned Got the Raise (Comedy)....
Nov. 11—When Cupid Runs Wild (Com.).....
Nov. 14—Officer 174 (Dr.).....
Nov. 16—Ole, the Hypnotist (Com.).....
Nov. 16—Just Like the West (Com.).....

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His Frst Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KAY-BEE.

Nov. 1—On Secret Service (2 reels) (Drama)..
Nov. 8—When Lee Surrenders (2 reels) (Dr.)..
Nov. 15—The Altar of Death (2 reels) (Dr.)..

KEYSTONE.

Nov. 4—Mabel's Lovers (Comedy).....
Nov. 4—At It Again (Comedy).....
Nov. 11—The Deacon's Troubles (Comedy).....
Nov. 11—A Temperamental Husband (Com.)..
Nov. 18—The Rivals (Com.).....
Nov. 18—Mr. Fix it (Com.).....

LUX

Oct. 25—All Through a Five-Pound Note (Com.) 524
Nov. 1—Oh! My Pipe (Comedy)..... 331
Nov. 1—Henpeck Bids for Freedom (Com.). 652
Nov. 8—A Magnetic Personality (Comedy).... 455
Nov. 8—Spiffkins Eats Frogs (Comedy)..... 455
Nov. 15—The Adventures of a Handsome Young Man (Comedy) 691
Nov. 15—Boxing Under Difficulties (Comedy).. 288

MAJESTIC.

Oct. 29—A Woman Alone (Drama).....
Nov. 3—Weary's Revenge (Drama).....
Nov. 5—Cupid on the Job (Comedy).....
Nov. 5—His Dress Suit (Comedy).....
Nov. 10—The Deacon's Shoes (Comedy).....
Nov. 10—His Cook Lady (Comedy).....
Nov. 12—Dick and Daisy (Drama).....
Nov. 17—Hazel Kirke (Dr.).....
Nov. 19—Two of a Kind (Dr.).....

MILANO.

Oct. 26—Kelly Goes To War (Comedy).....
Oct. 26—A Three-Cornered Wedding Journey (Comedy) .....
Nov. 2—A Tragic Wedding (Drama).....
Nov. 9—Her Masterpiece (Drama).....
Nov. 16—The Bewitched Bandbox (Com.).....
Nov. 16—Kelly on a Tightrope (Com.).....

NESTOR.

Oct. 22—The Border Parson (Drama).....
Oct. 25—The Lady Barber of Roaring Gulch (Comedy) .....
Oct. 28—Call of the Desert (Drama).....
Oct. 30—Fatty's Big Mix-up (Comedy).....
Nov. 1—Making a Man of Her (Comedy).....
Nov. 4—United We Stand (Drama).....
Nov. 6—His Little Partner (Drama).....
Nov. 8—Sharps and Chaps (Comedy).....
Nov. 11—A White Lie (Dr.).....
Nov. 13—Dad's Mistake (Com.).....
Nov. 15—A Cowgirl Cinderella (Com.).....

POWERS.

Oct. 25—Just a Woman (Drama).....
Oct. 30—The Collaborators (Drama).....
Nov. 1—A Dreamland Tragedy (Comedy).....
Nov. 6—The Railroad and the Widow (Drama)
Nov. 8—The First Glass (Drama).....
Nov. 13—The Cowboys' Leap Year (Dr.).....
Nov. 15—His Career (Dr.).....

RELIANCE.

Oct. 26—The Wireless Miracle (Drama).....
Oct. 30—Men Who Dare (2 reels) (Drama)..
Nov. 2—Trials of Faith (Drama).....
Nov. 6—A Brother's Requital (Drama).....
Nov. 9—Bedella and the Newlyweds (Comedy)
Nov. 13—The Faith Healer (Drama).....
Nov. 16—The Virgin of the Fire (Drama).....
Nov. 20—Don Caesar De Bazan (2 reels) (Dr.)
Nov. 23—Father (Dr.) .....

REPUBLIC.

July 15—The All-Seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 19—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Course of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy) .....

SIX.

Oct. 24—A Kentucky Feud (Drama).....
Oct. 27—Through a Higher Power (Drama)..
Oct. 31—Careful Nursing (Drama).....
Nov. 3—An Old-fashioned Mother (Drama)...
Nov. 7—The Honor of the Family (Drama).....
Nov. 10—A Galley Slave's Romance (Drama)..
Nov. 14—Camping Out (Dr.).....
Nov. 17—A Mother's Awakening (Dr.).....

SOLAX.

Nov. 8—Just Hats (Comedy).....
Nov. 13—The Prodigal Wife (Drama).....
Nov. 15—Flesh and Blood (2 reels (Drama)..
Nov. 20—A Comedy of Errors (Com.).....
Nov. 22—The Power of Money (Dr.).....
Nov. 27—The Paralytic (Dr.).....
Nov. 29—The Jenkins-Perkins War (Com.).....

THANHOUSER.

Nov. 1—The Little Girl Next Door (Drama)..
Nov. 3—Petticoat Camp (Comedy).....
Nov. 5—The Ladder of Life (Drama).....
Nov. 8—Through the Flames (Drama).....
Nov. 10—A Noise Like a Fortune (Drama).....
Nov. 12—The Country's Prize Baby (Drama).....
Nov. 15—In Time of Peril (Drama).....
Nov. 17—Frankfurters and Quail (Dr.).....
Nov. 19—Miss Taqu of Tokio (Dr.).....
Nov. 22—Cross Your Heart (Dr.).....

VICTOR.

Sept. 27—The Advent of Jane (Drama).....
Oct. 4—Tangled Relatives (Dr.) .....
Oct. 11—Betty's Nightmare—(Comedy) .....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..(Drama) .....
Nov. 1—The Redemption of Riverton (Drama)
Nov. 8—Sisters (Drama) .....
Nov. 15—The Lady Leone (2 reels) (Dr.).....

MISCELLANEOUS.

KINEMACOLOR.

Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic) .....

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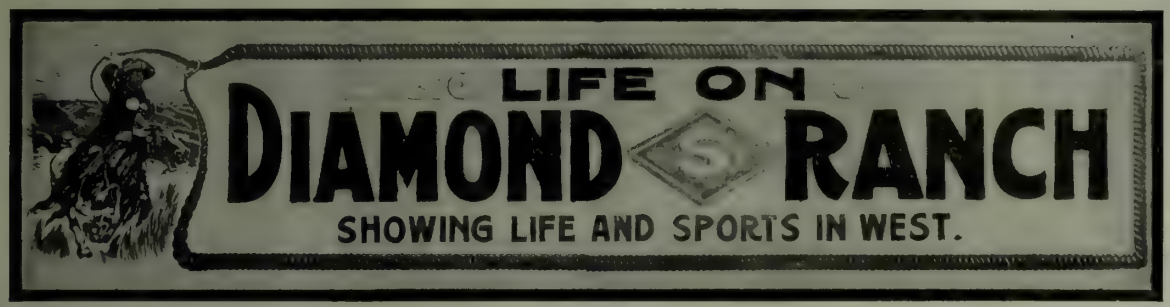

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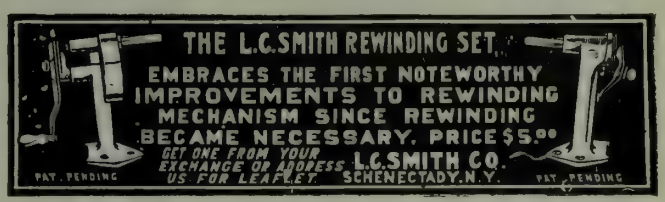
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The Barefoot Dancer.....	2000	Monopol	5c foot
The Lure of Paris.....	2000	Pathe	6c foot
The Outcast (Asta Nielsen)..	3000	Monopol	5c foot
Airman's Secret.....	1900	Cines	5c foot
Addressee Deceased.....	2200	D. Bios.	5c foot
Blackmail	2300	Cines	5c foot
For 100 Dollars.....	2500	Messter	5c foot
Between Two Hearts.....	2700	D. Bios.	5c foot
Champion Bull Fight.....	2000	Special	9c foot
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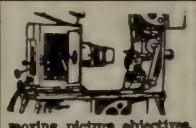

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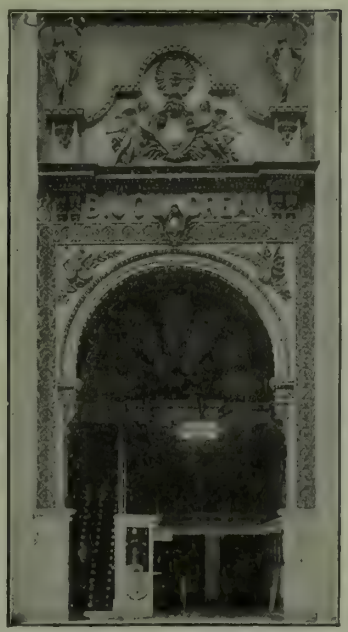

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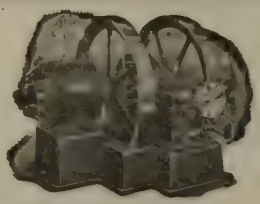

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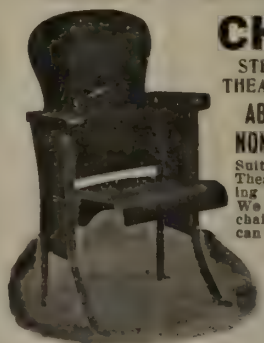

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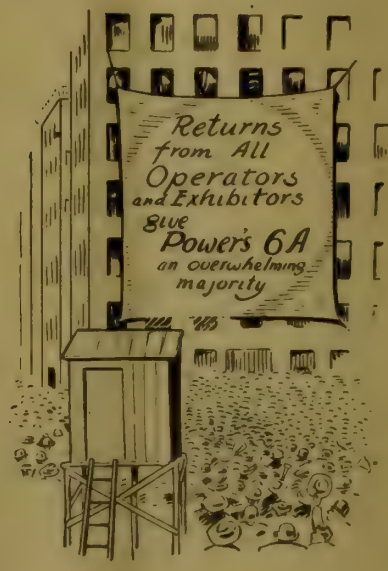

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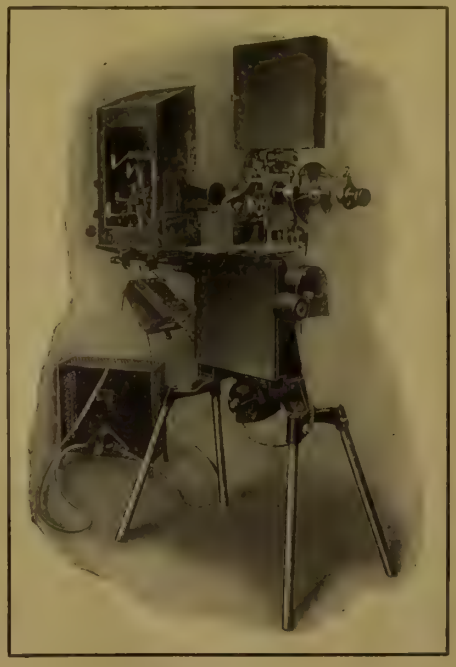

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MOVING PICTURE WORLD

THE FILM INDEX

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"The Forest Rose"

In Two Reels

Friday, November 29th
is the Next Feature Release of

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Oh, you did it yourself when you were a "kid"—played "hookey" from school—and maybe you had just as thrilling a dream. Likely you were "pinched," locked up in jail, effected your escape, was recaptured and—oh had a wondrous time! It's the "stuff that dreams are made of."

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"THE DANCE AT SILVER GULCH"

A Western drama replete with many unusual situations. Staged in the very heart of the hill country. Strong and gripping.

Released Wednesday, November 20th

"THE SCHEME"

One of the biggest laughing hits for the month. A long, lingering scream of joy, involving Howard Missimer, Lily Branscombe, Eleanor Blanchard and Billy Mason in funny portrayals. Don't miss this one!

Released Thursday, November 21st

"BILLY McGRATH'S ART CAREER"

Another adventure of John Steppling in his popular character-creation of "Billy McGrath." This time Billy takes up art work, and his experiences make as interesting and enjoyable a production as can be imagined. Eleanor Blanchard, Dolores Cassinelli, E. H. Calvert and Augustus Carney in clever roles.

Released Friday, November 22nd

"THE PENITENT"

A splendid dramatic study, involving the happiness of four young hearts. A photoplay with a "punch." Beverly Bayne, Mildred Weston, Francis X. Bushman and Wm. Bailey featured. A head-liner for the best of programs.

Released Saturday, November 23rd

"BRONCHO BILLY'S HEART"

Mr. G. M. Anderson in another of the sturdy tales of the plains that have made the name of Essanay famous. Mr. Anderson featured in his world-popular role—a character that has become a household word wherever motion pictures are exhibited.

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ARTS

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COMING

ANOTHER WESTERN WINNER

Big Rock's Last Stand

Two Reels. 101 Bison

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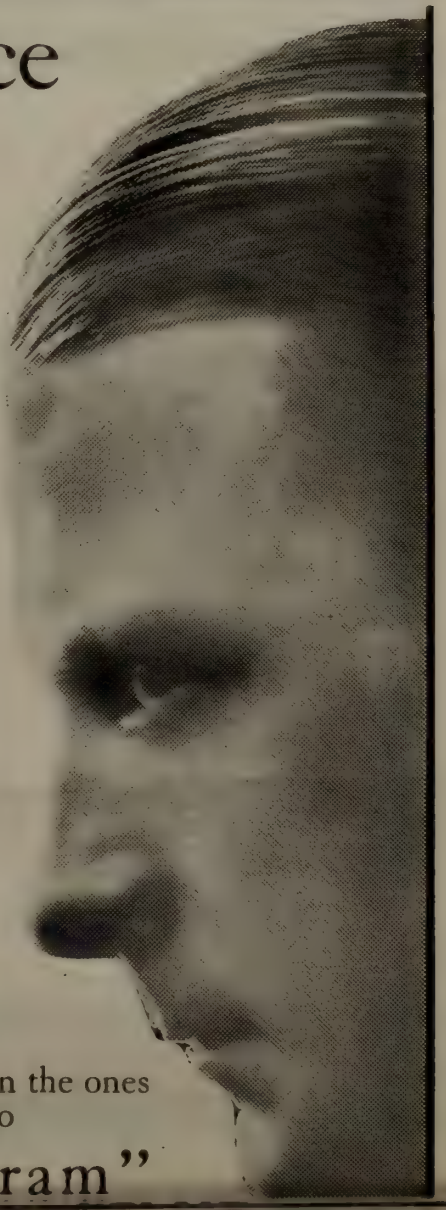
actor every time you see a *King Baggot Universal film!* Stop and *really think!* Do you know of *any* actor in *any* other company who honestly compares with him in *comedy, tragedy, drama, or anything else he attempts?* Do you know of anything that will more surely *pack your theatre* than such a sign as "King Baggot Today?" Isn't this *one more reason* why you should insist on getting

And do you realize that King Baggot is

only one of the many high-priced stars who are working their very hearts, souls and bodies to the extreme limit to give you something you've never had before—a *clean, well balanced, reliable, money-making* and *complete* weekly program? Isn't it time for you to wake up and *see what kind of films* the Universal is producing? Won't it surprise you to find that they're actually *better* and *finer* than the ones you are now using? Come, sir, it's about time for you to

"Demand That Universal Program"



ECLAIR

IMP

"THE OPEN ROAD."
Monday, November 18th.

A perfectly delightful rural picture staged with dramatic realism 'midst the scenic beauties of Block Island.

"THE CANDY GIRL."
Thursday, November 21st.

It is a scream from start to finish. One convulsion of laughter will follow another. Don't fail to book it.

"ONE OF THE BRAVEST"—"THE CRANBERRY INDUSTRY."
Saturday, November 23rd.

A frolicksome comedy full of laughs and a pleasing industrial.

POWERS

"THE LEG AND THE LEGACY."
Wednesday, November 20th.

The first California Power's release. Delightfully funny, with plenty of spirit and action.

"HER YESTERDAY."
Friday, November 22nd.

She realized the shame of the life she led when it was too late. Excellent story. Excellent acting.

CHAMPION

"BLUE RIDGE FOLKS."
Monday, November 18th.

Circumstantial evidence would have convicted Dallas of incendiarism and murder. That he escaped and Barker returned was a miracle.

VICTOR

"WAS MABEL CURED?"
Friday, November 22nd.

Mabel wanted to meet a crook for local color for her novel and Lang was on the same track. The practical joke of her father acted as a boomerang. See it!

NESTOR

"A FIGHT FOR FRIENDSHIP."
Monday, November 18th.

He forgot the college quarrel, when the crucial moment arrived, to save his chum's reputation. Big situations well produced and acted.

"IN THE LONG RUN."
Wednesday, November 20th.

Showing a novel and dramatic method used by a Western desperado to escape a sheriff's posse. Plenty of excitement.

"THE SHANGHIED COWBOYS."
Friday, November 22nd.

The cowboys stood for a lot in the cooking line, but they called "halt" on finger-bowls and French chef. Lively humorous situations.

101 BISON

"TRAPPED BY FIRE."
Tuesday, November 19th.

The big exciting scenes follow each other so closely that there is not a single minute that something big is not being flashed. Powerful story. Big cast.

"THE HALF-BREED SCOUT."
Saturday, November 23rd.

Jim loved Lucy, so did Dickson. Lucy's acceptance of Jim's hand was an insult to Dickson. The revenge he sought is spectacular and thrilling.

GEM

"A TONGUELESS MAN."
Tuesday, November 19th.

How a man rescued from the sea reconciled the man who saved him to a wife who would have deserted him. Beautifully emotional.

MILANO

"BONIFACE AS A BLACKAMOOR"—"CASTLES AND LANDMARKS OF ITALY."
Saturday, November 23rd.

A riot of fun in this farce comedy. On the same reel a pleasing scenic.

ECLAIR

"HIS DETERMINATION REWARDED."
Tuesday, November 19th.

A story about a criminal who after serving his term, tries to live down his past.

"THE BLACKHAND"—"MOTHER'S BANK ROLL"
Thursday, November 21st.

Both of them comedies and good, laughable ones at that.

"THE INVISIBLE"—"SEVILLE and Its GARDENS"
Sunday, November 24th.

A new kind of comedy and a tour with a camera through a picturesque country.

REX

"THE DEBT."
Thursday, November 21st.

The first two-reel Rex and it is a hundred per cent.a winner. The railroad wreck scene alone is well worth the money.

"THE BROKEN RING."
Sunday, November 24th.

When he left for the land of promise he gave her half a ring and kept the other. It was joined in later years under dramatic circumstances.

AMBROSIO

"GRANDFATHER'S FORGIVENESS" and "THE RAPIDS OF INATRA RIVER, FINLAND."
Wednesday, November 20th.

How a child brought about the reconciliation of a prodigal son and his parents. Pleasingly dramatic. On the same reel beautiful scenic.

CRYSTAL

"THE QUARREL"—"THE VALET AND THE MAID."
Sunday, November 24th.

Two comedies with original unique comic situations in every scene. One of the best mirth provokers ever.

THE ANIMATED WEEKLY

Wednesday, November 20th.

Exciting run of Thorpe at Carlisle Indian-U. S. Army football game, and close-up views of Irene Franklin, Bert Green and the baby, and many other interesting views.

The Universal Film Manufacturing Company,

New Offices: Entire 3rd Floor Mecca Bldg., 48th Street at Broadway, New York, N. Y.

A fortune for State Rights Men, and Men of Small Capital. After having devoted two years to its construction in "IRELAND" the biggest money getting Feature is ready

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FOUR REELS **By J. THEOBALD WALSH**

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145 WEST 45th STREET **NEW YORK**

KAY-BEE FEATURE

In Two Reels, Friday, November 22

"THE ARMY SURGEON"

"The Army Surgeon"

DURING an Indian uprising the main body of troops leave the fort in search of the Indians, who elude them. Their renegade leader, finding his squaw is dying, boldly swoops near the fort and demands the services of a doctor. The army surgeon secretly undertakes the dangerous task, not wishing to alarm the women of the post. His rival takes advantage of his absence to create suspicion against him in the mind of the girl they both love. The squaw dies, and in sensational scenes the doctor escapes, hotly pursued, and finds the soldiers whom he leads back to the fort where the small garrison is battling for life. A thrilling conflict takes place in which the Indians are driven off, and the army surgeon is re-established in the affections of the girl.

"The Army Surgeon"

"THE INVADERS" Three Reels Nov. 29

The last three reel subject, "Custer's Last Fight," created a sensation. "The Invaders" will startle the entire world with its wonderful battle scenes, exquisite photography and superb acting, presenting a powerful story of heroism and warfare which makes it

The Greatest Film Ever Produced

$50.00 FOR SCENARIOS. THE MINIMUM PRICE PAID WILL BE $50.00. WE WANT STIRRING FRONTIER, PIONEER, MILITARY STORIES IN TWO REELS. Address: T. H. INCE, Director, 1712 Allesandro Street, Los Angeles.

N. Y. Motion Picture Co., Long Acre Bldg. 42nd and B'way **N. Y. CITY**

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A Superb Presentation of Sentiment and Natural Beauties

Replete with Romance and Adventure

A Spanish Costume Drama of Pioneer Life in Early California

CAST

SENOR MENDEZ ..... George Periolat
SENORA MENDEZ ..... Louise Lester
SENORITA, Adopted daughter ..... Jessalyn Van Trump
JUAN CORTE, Wealthy Spaniard ..... Jack Richardson
CHARLEY DEXTER, Ranger ..... JACK KERRIGAN

Release Date, Thursday, Nov. 28, 1912

A Western Intense and Thrilling Character Study

"Jack's Word"

Release Date, Monday, November 25, 1912

A SPLIT REEL COMEDY

"HIDDEN TREASURE"

or, Philanderings of Puddenfoot Pete

and

On Board S.S. Dubuque, Naval Training Ship

Release Date, Saturday, November 30, 1912]

"Our daily wail is: 'Give us more AMERICANS.'"
FRANK P. BRYAN (Rose Theatre)
High Point, N. C.

American Film Manufacturing Company

ASHLAND BLOCK CHICAGO, ILLS.

A ONE-REEL FEATURE

The Shot That Told

RELEASED FRIDAY, DECEMBER 6

A COMEDY-DRAMA OF THE DICKENSONIAN PERIOD. FINELY COSTUMED—AN EXTRAORDINARY STORY—REPLETE WITH COMIC AND DRAMATIC SITUATIONS. EXTRA ADVERTISING MATTER.

ALL-STAR CAST

WITH LEE BEGGS, DARWIN KARR, BLANCHE CORNWALL, LILLIAN LORRAINE, VINNIE BURNS and OTHERS

"OTHER REGULAR GOOD ONES"

RELEASED WEDNESDAY, NOVEMBER 27

The Paralytic

"You are a murderer, you are the murderer!" The accusing voice of conscience kept ringing in the villain's ears, until it leads him to destruction. His awful end is merited, for he it was who defied fate and attempted to kill a man in the presence of a paralytic who was powerless to interfere.

RELEASED FRIDAY, NOVEMBER 29

The Perkins-Jenkins War

Hiram Perkins and Si Jenkins let politics interfere in their relations. A merry war is carried on between them and because the son and daughter of the combatants are in love with each other, it makes the war all the merrier.

RELEASED WEDNESDAY, DECEMBER 4

The Raffle

A fur coat with which Dela Hart is secretly presented through the medium of a raffle by an admirer is the means of cementing a seemingly hopeless breach between herself and her husband. A rollicking farce-comedy.

Solax Company

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BRONCHO FILMS

$50.00 for Scenarios. The minimum price paid will be $50.00. We want stirring Frontier, Pioneer, Military stories in two reels.

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One Reel Wednesday Nov. 27th

THE BALL PLAYER AND THE BANDIT

An exciting western drama in which a college man suffers financial reverses and goes west. He refuses to "tote" a gun and fights his battles with his fists. Held up by a bandit he knocks his assailant unconscious with a baseball.

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KEYSTONE FILMS

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"A Desperate Lover"

and

"A Bear Escape"

SPLIT REEL

MONDAY, NOV. 25

TWO SNAPPY, LAUGHING COMEDIES
SEE THE TWO FAMOUS "SLEUTH" COMEDIANS, MACK SENNETT AND FRED MACE, CHASED BY A LIVE BEAR

Highest prices paid for high-class comedy scenarios
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Sole Agent for the U. S. and Canada

STEELE MACKAYE'S FAMOUS DRAMA

"HAZEL KIRKE"

PRESENTED IN 2 REELS AND 41 SCENES

RELEASED SUNDAY NOVEMBER 17th

MAGNIFICENTLY PRODUCED WITH A CAST OF PROMINENT STARS

NOV. 19th
"TWO OF A KIND"

NOV. 24th
"AN OLD LOVE LETTER"

MAJESTIC

540 WEST 21st STREET, NEW YORK

NOV. 26th
"SHOCKING HER FUTURE MOTHER-IN-LAW

DEC. 1st
"THE HYPNOTIC CHAIR"

ECLAIR

Tuesday, November 26th, 1912.

"A Girl from the Country"

It is good—it is fine—it is a corking, laughing comedy of foolish prejudice and love.

Thursday, November 28th.

"The Darling of the Mounted"

Little Clara Horton is the "Darling" in one of the most daringly constructed scenarios ever produced. The most **different** release of the year

Sunday, December 1st.

"At the Flame, the Butterfly Burnt Its Wings"

A story as pretty and dainty as the butterfly—with a lesson as bright as the flame.

COMING:---A Two-Reel Wild Animal Feature

Eclair Film Company 225 West 42nd Street New York City, N. Y.

How About the Kids?

and that vast majority of Grown-ups who do not care to worry about plots of complicated plays demanding concentrated thought to unravel? Are you giving the bulk of your patronage the tonic it craves?

99% WANT TO LAUGH

and the silliest and most impossible comedy film that you or I may condemn because it does not measure up to our advanced ideas will usually make an audience roar with delight.

Farce Pleases the Masses

Nonsense is life's greatest stimulant and the theater without tomfoolery or buffonery to offset the heavy dramatic film is like a newspaper without the ever popular comic supplement with its ridiculous cartoons.

Itala Comedies Fill the Bill

They are foolish, absurd, nonsensical, anything you like but serious, yet they fill the one spot on your program that you cannot overlook and be successful, and that is Plain Every Day Humor that any child can understand.

Posters that Attract and Pull

have been designed for the *new Itala comedies.* For the first time a two-subject poster will accompany a split reel. A sample will be sent on request. *Beginning December* 16 *Three Sheets* will be supplied with all regular releases.

COMING—First Big Issue

MONDAY NOVEMBER **25** ONE REEL FEATURE

Three Sheet Hangers and One Sheet Lithos

The Horror of Sin

A WONDERFUL DRAMA

Born Monday, Dec. 2, Fun Budget No. 1

A Spider on the Brain | **Too Much Beauty**

A Pair to Draw With

Monday, Dec. 9, Laughter Pure and Simple

Peeping Tom A Keyhole Comic | **Keeping in Style** A Crazy Film

With a Tandem Poster

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Others Coming

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Spectacular Kleine-Cines War Drama

Released Dec. 2, 1912

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THE INTERRUPTED DUEL

COMMANDING HIS ARMY

A thrilling story of Napoleon and his marshals during his exciting campaigns. Picturing a remarkable characterization of the Emperor in his court and directing his armies upon the battlefield.

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Cines Release Nov. 26 1912	**All on a Summer's Day**	(Comedy-Drama)
	The Beautiful Valley of the Tronto	Travelogue
Eclipse Release Nov. 27 1912	**A Man for a Day**	(Comedy)
	Trebizond and Surroundings, (Asia Minor)	Travelogue
Cines Release Nov. 30 1912	**A Comedy of Errors**	
	Corneto Tarquinia (Central Italy)	Scenic

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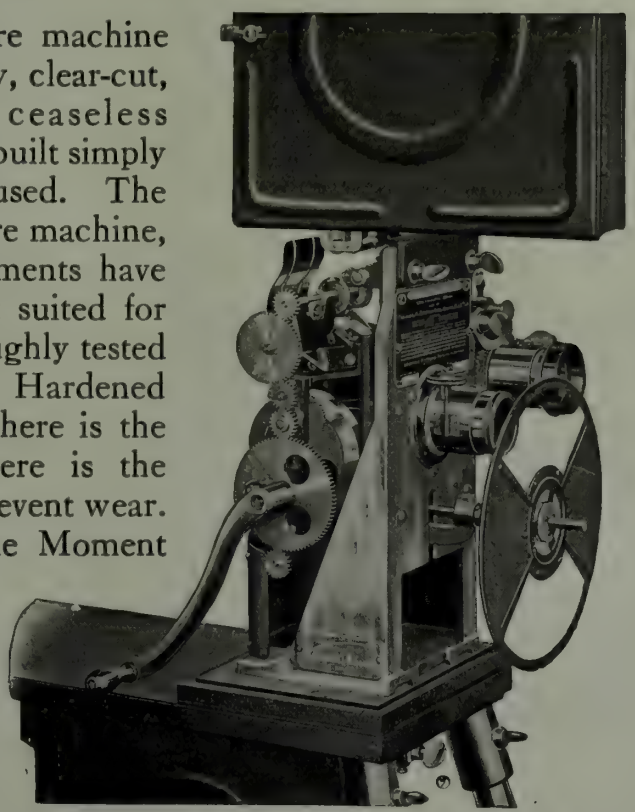

CURRENT EDISON FILMS

Nov. 12—"Salt Lake City, Utah, and Its Surroundings." 500 feet. Scenic.
" 12—"Linked Together," by Abigail Marshall. 500 feet. Comedy.
" 13—"A Thrilling Rescue, by Uncle Mun," by Fred E. Nankivel, the originator of "Uncle Mun." 1,000 feet. Comedy.
" 15—"The Old Reporter," by E. J. Montague. 1,000 feet. Dramatic.
" 16—"Hope," A Red Cross Seal Story by James Oppenheim, produced in co-operation with the National Association for the Study and Prevention of Tuberculosis. 1,020 feet. Dramatic.
" 18—"Tim," by James Oppenheim. 960 feet. Dramatic.
" 19—"A Noble Profession," produced in co-operation with the Metropolitan and City Hospitals of Blackwell's Island, New York. 1,000 feet. Educational.
" 20—"High Explosives as Used in the U. S. Army." 325 feet. Descriptive.
" 20—"Salley Ann's Strategy," by Louise Alvord. 675 feet. Comedy.
" 22—"A Letter To the Princess," being the fifth story of "What Happened to Mary," produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.
" 23—"A Chase Across the Continent." 1,000 feet. Dramatic.
" 25—"The Third Thanksgiving," by James Oppenheim. 1,000 feet. Dramatic.
" 26—"Some Rare Specimens and a Few Old Friends, New York Zoological Park." 1,000 feet. Descriptive.
" 27—"The Totville Eye," by Bannister Merwin. 1,000 feet. Comedy.
" 29—"The Island of Ceylon, India." 1,000 feet. Scenic.
" 30—"On Donovan's Division," by W. Hanson Durham. 1,000 feet. Dramatic.

LUBIN FILMS

Released Tuesday, Nov. 19th, 1912. Length 1007 feet.

A FUGITIVE FROM JUSTICE

Geo. Rand hides and protects an outlaw wh is being pursued by a posse. In the night the bandit steals Rand's gun and haf and makes a getaway. A few weeks later he returns to the cabin and attempts to steal the money that Mrs. Rand is counting. He also insults her; she, however, secures his gun and holds him at bay until her husband and the Sheriff arrive and secure him. The reward of $1,000 is offered to Rand, who tosses it into the cradle and the baby proceeds to eat it up.

Released Thursday, Nov. 21st, 1912. Length 1021 feet.

LOVE AND TREACHERY

A story of Smugglers and the Coast Guards—very dramatic. Jean, a fisherman, is in love with Marie, who also follows the same calling. It is a beautiful match, but Jacques, a rival, reports to the Coast Guards that Jean is a smuggler. For a time the evidence is convincing, but in the end a companion of Jacques betrays him. The smuggler's cave is raided and Jean is restored to the arms of his pretty sweetheart.

Released Friday, Nov. 22nd, 1912. Length 427 feet.

THE DRUMMER

Anthony Brown, a salesman, goes on a trip. In his first town he meets a young lady friend, who induces him to go shopping. She is overloaded with purchases and Brown offers to put some of the bundles in his suit case. Forgetting the bundles he sends the suit case back home. Later the young lady asks for her packages, Brown is horrified at the thought of his wife finding the articles. When he returns home, much to his surprise, he is greeted lovingly, as wifey thinks they are presents for her birthday.

Released Friday, Nov. 22nd, 1912. Length 626 feet.

TAMING THEIR PARENTS

Mr. Abbot and his son Billy are in the habit of visiting Mrs. Pierce and her daughter Dorothy, object, matrimony. One evening Mrs. Pierce sees Abbot rudely push her kitten from the chair that he may sit down. She later serves tea, when he insists on two lumps of sugar instead of one, she loses her temper, an argument ensues, culminating in the young people being torn from each other's arms and the elders parting in anger. Billy and Dorothy confide in their friends, who conspire to kidnap the elders, blindfold them and turn them loose in a darkened room. When the light is turned on they indulge in recrimination, until they are persuaded by the young people to make up. Billy and Dorothy elope and at the finish all are married and depart on their honeymoon.

Released Saturday, Nov. 23rd, 1912. Length 1034 feet.

THE SILENT SIGNAL

Major Carews, in command of a squadron of cavalry near El Paso, is visited by his daughter Lucile. She meets Lieutenant Gilmore and they fall in love. Jose Montero, of the Mexican Junta, also tries to pay the young lady attentions, but she resents. The Mexican crosses the border, and, securing the aid of a band of outlaws, kidnaps Gilmore and a half-breed follower. The latter is made cook in the camp, and by giving the smoke signal, gets assistance from the U. S. fort, and the prisoners are soon in the hands of their friends.

Released Monday, Nov. 25th, 1912. Length 1059 feet.

THE SURGEON

Dr. Albert Hartley, a promising young surgeon, loses his position in the city by drinking. He goes West and secures work on John Lane's ranch. There he reforms and becomes a favorite of the family, especially in the eyes of the daughter. One day a Mexican is discharged for cruelty to his horse. In revenge he shoots Lane in the head. Hartley trepans the skull and saves his master's life. The Mexican is caught by a posse and Hartley catches Enola Lane.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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LUBIN Special Feature Release

Through the General Film Company. MONDAY, Nov. 25th, 1912

THE STOLEN SYMPHONY, a strong two-reel production, featuring
ARTHUR JOHNSON, supported by a capable dramatic company.

A beautiful story of a poor young musician who has composed an exquisite symphony. Adjoining his squalid quarters is a room occupied by a young lady of good family, but impoverished. She can hear the wonderful strains of the symphony played by the young musician and becomes first interested in the music and then in love with the composer. Together they plan to apprise the world of the genius. One evening, as a renowned musician is leaving a concert hall, after one of his great successes, the young composer throws the score of the symphony into the carriage of the great musician. Curiosity compels the musician to read the music and, at home, on his own instrument, he discovers the great work of the poor young composer. He adopts the symphony as his own and adds new laurels to his already great career. One evening at a concert at which the symphony is played the real composer rises in the audience and denounces the player, claiming the symphony as his. He is taken to prison and later put into an asylum. The young woman lover hears of his plight and intercedes with a rich aunt to help secure his release. The aunt believes in the young composer and conspires to show the musician who has stolen the symphony in his true colors. She invites him to a musicale at her home and requests him to play the symphony.. As he is playing, the young composer, now released from the asylum, tears the score into pieces and asks the musician to now play the symphony. Of course the musician cannot and acknowledges the young pauper composer's wonderful genius. This is a thrilling play, beautifully set.

SPECIAL LITHO. POSTERS—1 Sheet (new price) 10c.; 3 Sheet, 35c.; 6 Sheet, 65c.
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Chicago, 154 West Lake Street B. NICHOLS, 86 Wardour Street, London, W. England Berlin, 35 Friedrich Str.

THE HOUSE OF

SELIG

SELIG FIVE-A-WEEK.

Nov. 25th.

MISS AUBRY'S LOVE AFFAIR

An extremely laughable comedy done in the best style of Selig's western comedy players. This is a tale of errant affections and unusual outcome. Lillian Hayward, Bessie Eyton, Hobart Bosworth, and Herbert Rawlinson play the principal roles. About 1,000 ft.

Nov. 26th.

ROPED IN

A western comedy based on the results of a mail order marriage. The situations are refreshing and delightful. The Comedy is real and the laughter will come long and loudly from the audience that witnesses this picture. About 1,000 ft. Myrtle Stedman and Lester Cuneo are seen to advantage.

Nov. 27th.

THE HOBO'S REST CURE

Another bright comedy. One of the season's best in fact. A tramp is forced to idle his time away. This puts a new phase on his hitherto even existence and he rebels. About 1,000 ft.

THE INVINCIBLE PROGRAM.

Nov. 28th.

THE TRIANGLE

A very intense drama founded upon the eternal three that make the human equation. Two men and one woman. A theme that is as old as time, worked out in an entirely new way. Thomas Santschi, Besie Eyton and Herbert Rawlinson play the principal characters. About 1,000 ft.

Nov. 29th.

FRIENDS IN SAN ROSARIO, By O. Henry

One of the most delightful comedy dramas in recent years is this subject from the pen of that famous humorist, O. Henry. This tells how two neighboring bankers in a small town helped each other out when the bank examiner got after one of them. About 1,000 ft.

Have You Booked "KINGS OF THE FOREST" Yet???

If not you had better hurry up and do so. Pronounced the greatest thriller of the year. Don't fail to take advantage of the elaborate assortment of publicity aids we have prepared for your use with this picture. Write, Wire or Phone Today.

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2. The Variety of the Subjects Shown.

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THE THIRD IS OUR BUSINESS AS WELL AS YOURS!

There is a peculiar similarity in all American productions which cannot be helped. American Players ***think*** the same way and in consequence ***act*** much the same way. America cannot lend to the manufacturers of films the scenic beauties of the ancient castles and ruins for settings which abound in France, Spain and Italy. American players cannot play the same scene in the same way European actors would play it.

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are made up of ideas conceived in Europe, played in Europe, Asia and Australia and embody all the scenic wonders of the old world. They are a welcome relief to the monotony of an all American program. Ask your patrons about

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VITAGRAPH
LIFE PORTRAYALS

"THE UNEXPECTED HONEYMOON" *Mon., November 18th*

Miss Finch takes a trip among the clouds with her newly wedded husband. They land among the cannibals and barely escape being eaten alive.

"ROMANCE OF A RICKSHAW" *Tuesday, November 19th*

Abducted by a Rajah of India, Lillian Walker is rescued by her daring lover, James Morrison, and his two military aides. It's an exciting experience.

"TIMID MAY"
"DARKTOWN DUEL" } *Two at once.* *Wednesday, November 20th*

Two comedies. One a Western, full of many comical situations and funny developments. The other a duel with watermelons between colored rivals.

"SIX O'CLOCK" *Thursday, November 21st*

Deciding to put an end to it all at six, the anxious father (Maurice Costello) is unconsciously saved from a tragic end by his young son. Everything terminates happily.

"THE SERVANT PROBLEM, or How Mr. Bullington Ran the House" *Friday, November 22nd*

The drollest comedy ever portrayed. He succeeds, with the aid of a servant and her three children. Hughie Mack as Bullington is immense.

"WILD PAT". *Saturday, November 23rd*

In Ireland, he is a disgrace. He comes to America, makes a man of himself and dies a hero. He averts a terrific explosion and saves the lives of many.

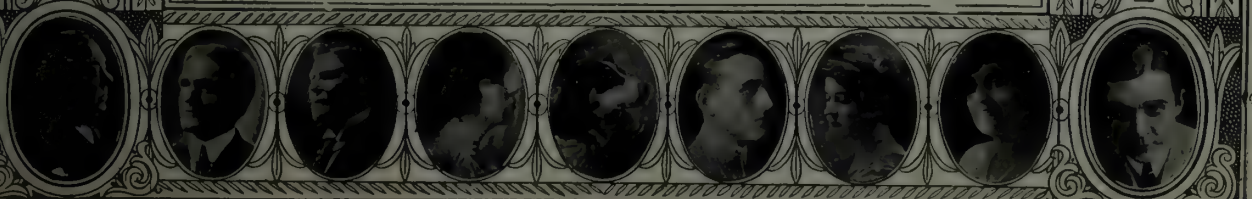
NEXT WEEK, SIX A WEEK

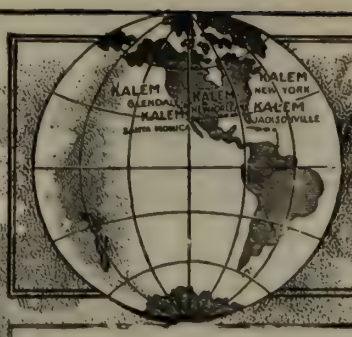
"OMEN OF THE MESA"—Coming Event. MONDAY, NOVEMBER 25th.
"IN THE FLAT ABOVE"—Happy Discovery. TUESDAY, NOVEMBER 26th.
"THE WOOD VIOLET"—An Idyl. WEDNESDAY, NOVEMBER 27th.
"THREE GIRLS AND A MAN" } Refined Comedies.
"THE EAVESDROPPERS" } THURSDAY, NOVEMBER 28th.
"SUSIE TO SUSANNE"—A Change. FRIDAY, NOVEMBER 29th.
"O'HARA, SQUATTER AND PHILOSOPHER"—Irish Comedy. SATURDAY, NOVEMBER 30th.

Special Feature, **"BILLY'S BURGLAR"** In Two Reels

Released Through the General Film Company, Friday, November 22nd

Ask for Vitagraph one and three sheet posters for "Billy's Burglar," released November 22nd, and "The Dawning," released December 6th





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The Farm Bully

A big, husky brute of a farm hand domineers over all those with whom he comes in contact. One day he goes too far and meets his Waterloo.

Released Monday, Dec. 2nd

One and Three-Sheet Four-Color Litho Posters

A Daughter's Sacrifice

The father, a worthless wreck, under the influence of liquor, steals a horse, and is only saved from prison by forcing his daughter to marry the owner, who has long been a suitor for her hand. But Time, the leveler of things, brings its punishment and reward.

Released Wednesday, Dec. 4th

Two Extra Good Comedies

A California Snipe Hunt

The boys fix up a scheme on the new grocery clerk, but the latter wins out in the race for the hand of the village belle.

On the same reel—

Something Wrong With Bessie

Bessie had a very bad affliction that her husband hoped to cure. Laziness was Bessie's trouble. The mirth in this story waxes fast and furious.

Released Friday, Dec. 6th

Driver of the Deadwood Coach

The doctor tells the driver of the Deadwood Coach he must send his crippled child away for expert treatment. How the driver's little son secured the money through solving the mysterious robbery of the coach makes an interesting story.

Released Saturday, Dec. 7th

One, Three and Six-Sheet Posters.

All Kalem One-Sheet Four-Color Litho Posters for releases on and after Nov. 18th, *Ten Cents each*, from your exchange, distributors or A. B. C. Co., Cleveland, O.

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Facts and Comments

MUCH of the prejudice against foreign pictures is narrow and unfounded. A program consisting of American subjects only would be plainly one-sided. It is one of the glories of the cinematograph that it overleaps the boundaries of race and tongue. It draws the members of the human family together in bonds of mutual understanding and sympathy and emphasizes the oneness of mankind. It shows that clothes and manners and customs are, after all, but external and accidental and that the same human heart beats under the coat of the highly civilized American and the savage son of the desert. A foreign picture is never without some educational value, unless its moral tone is altogether bad. Exhibitors do not object to the foreign pictures as such, they only object to an excess of foreign pictures. Now out of about forty manufacturers who release their pictures on a scheduled basis only ten are distinctly foreign. Their pictures deal with foreign subjects exclusively. This percentage does not seem out of proportion. It must be mentioned, too, that every manufacturer nowadays has an eye on the American market and has at least a general notion of what the American public will tolerate and what it will utterly reject. If there is any prejudice abroad it is in favor rather than against the American-made picture. European exhibitors regard American pictures as sure drawing cards and advertise them in the daily papers as "genuine Americans." While it may be admitted that our pictures sustain a far higher average than the European product, we should not be narrow, but practice at least a fair degree of reciprocity.

* * *

LETTERS from various readers of THE MOVING PICTURE WORLD, exhibitors and just friends of the motion picture, insist on greater accuracy and attention to details in film plays. A correspondent from Los Angeles points out obvious and shocking improbabilities in three particular pictures, which he names. In one picture a woman is wearing winter garments, while the titles proclaim that the action is taking place in summer, in another "twenty years elapse," but the heroine still wears the same dress and in the third the action is supposed to progress through several months, though the calendar on the wall persists in showing one and the same date in the first scene and in the last. The writer of these criticisms is not an exhibitor, but as he himself says "only one in millions." His conclusions are so sensible and well put, that we cannot help quoting them word by word. "Intelligent people seeking recreation like to be treated as reasonable thinking beings. . . . I hear the remarks of the audiences and have my 'ear to the ground,' which brings a clear message, that unless a higher standard for the stories and their reproduction is maintained the picture shows will drift to the unthinking classes exclusively."

One may say, that these things are trifles and often creep into a good picture in spite of all care and vigilance. The answer is that these trifles occur too often. Nothing hurts the picture more than ridicule. There is still a disposition among the patrons of amusements to indulge a smile of more or less good-natured contempt whenever motion pictures are mentioned and such glaring improbabilities in a story must annoy even the most loyal friend of the picture. This thought should always be present in the mind and the artistic conscience of the director: "My picture will be seen and observed and criticised by millions. It is humanly impossible that any serious defect of the picture will escape notice. Once made the error cannot be corrected; the faulty scene or the foolish mistake will last as long as the reel of film itself. Carelessness therefore not only hurts the reputation of my firm and makes its trade-mark look cheap in the eyes of patron and exhibitor, but it will hurt the moving picture generally."

* * *

WITH a commendable display of tact and patience one of the great American manufacturers has accomplished a great work of charity. Probably no form of charity appeals more forcibly to the hearts of the public than the Floating Hospitals for sick women and children. These hospitals are maintained by St. John's Guild. To see these ships floating on river or bay filled with women and children who are suffering from the horrors of a hot summer is to bless the men and women who have engaged in the work. The manufacturer in question, thinking to help this great and noble charity along, requested permission to show the benefits of these floating hospitals in a reel of motion pictures. The permission was granted, not without hesitation and misgivings on the part of some of the officials and doctors in charge, who seemed to have a notion that in some way the moving picture might hurt this charity. When the reel had been made and was shown to the officials there was a great and immediate change of sentiment. Some of the doubting Thomases went to the film company and apologized for their lack of courtesy and co-operation. Said one of the leading men engaged in this blessed work: "Why, these pictures will be worth thousands and thousands of dollars to us. You see the people who contribute most generously to this fund are away in Europe when the hot weather comes. Consequently they never see the good we accomplish. Now when they see it all plainly before their eyes they will contribute more generously than ever." The power of the motion picture to awaken sympathy through the most vivid representation of things, is not the least among the glories of the cinematograph.

PROMINENT CHICAGO EXHIBITORS IN NEW YORK.

The World received a visit last week from William J. Sweeney, of the Standard Theater of Chicago, treasurer of the Motion Picture Exhibitors' Association of Illinois; M. A. Choyinsky, of the Odeon Theater, Chicago, which house for nine years has been devoted exclusively to the projection of motion pictures, making it probably the pioneer picture house in the United States, and L. H. Frank, of the Halsted Theater, Chicago. The exhibitors from the city by the lake were being chaperoned by President Trigger, of the State Association. Among the points of interest visited was the Screen Club; the visitors were enthusiastic over the new organization, and expressed the hope that it would not be long before Chicago had a club in affiliation with the New Yorkers.

Originality

By Louis Reeves Harrison

THERE is a charm in the very sound of the word. After a solid round of monotony in adaptations that caricature quite as often as they distressingly reproduce, most of us sit up expectantly at the very idea of seeing something new and sparkling in moving pictures. None of us care particularly about straining our minds to follow a story done long ago in a way that may have suited people of another age and may have been dry as dust then, though accepted and become classic when there was nothing better at hand, because our own age is progressive and inventive.

The wonderful power of originating new things or new ways of doing old ones by bright and attractive means tells heavily with those who go to the theater to be entertained and thus escape the boredom of what has grown wearisome in their daily grind. We are long ago done with copy books, and rebel instinctively against copy photoplays. We want to be told something previously unknown to us, or something presented in a novel and felicitous manner. See how swiftly picture-show patrons took to the idea of watching current events of the day being exhibited on the screen!

There is a war going on. The face of Europe is being changed. The lawless barbarians who crossed into Europe four hundred years ago, who have survived as savages in an environment of civilization, who have been guilty of atrocities worse than those of American redmen, who turned a beautiful empire into a hell of decadence and crimson torture, are being driven out by a splendid spirit of avenging justice, yet we are not given a pictural glimpse of conditions accurately described in the papers, nor even shown a screen map of the situation.

Any original work concerning a subject so vividly impressed on the minds of our people would have been timely even if it had not been a masterpiece of execution. It would have at least been as interesting as the story of the Lady and the Burglar, of faint thrill and far-off moral, or other such indiscretions of authorship and her ladyship. The burglar of dress-suit and pearl-necklace proclivities is scarcely to be compared as a sensational dramatic figure to the glorious Bulgar who is driving the degenerate torturer of women and children across the Bosporus.

While producers are sweeping ancient avenues of information for servile copies, even going back to periods of early Greek history for heroic stories, one of the greatest dramas the world has ever known is being enacted between the spirited forces of small Christian states and the powerful nation that held Russia at bay. Enlightened bravery is being pitted against savage cruelty, magnificent tales of heroism are related every day, the very essence of the drama is being portrayed on the actual scene, while the spineless old story of two aspiring gentlemen and one doubtful young lady is being told for the thousandth time, or the fearful struggles of Willing Willie with Obdurate Old Pa-*pah* for variation.

This is creative criticism. It suggests by illustration one of the many ways out of the dry rot of stupid conventionalism by presenting a subject of live interest. The same imagination required to reinvigorate an old subject can be applied more brilliantly to material at first hand, the same skill of acting, the same ingenuity of direction, while the widespread interest in what is going on is at its keenest. Then there is something to tell with authentic details furnished in news of the day.

Originality does not necessarily mean that the plot or working scheme must be something never before heard of in the realms of playwriting. There is running in New York a quiet little comedy of human nature called "Milestones," in which the rising young man meets with parental opposition and the girl marries the fellow whose ancestors did the rising for him. This is what occurs in the first act. It is repeated in the second act, a generation later, and again in the third, two generations further on. All three acts are laid in one scene, and one virtually duplicates the action of the other.

The author's sole claim to originality seems to rest on his daring the conventions if not defying them. One of the good old rules of construction is that the dear audience must not be deceived—any element of secrecy must be at once communicated to the people in front for fear they might become bewildered. But some of the new photoplay authors are defying this time-honored convention by holding the solution of a problem to the end, as in the printed detective story, and, as far as I am able to judge, the audience seems more absorbed than when they are given a subtitle enlightenment of all that is mysterious in the presentation.

A little shock or pleasant surprise would form a palatable dressing to some raw photodramatic salad we are getting. Part of the strong interest I personally feel in any kind of a story lies in curiosity as to how it is going to end. I prefer to be uncertain about whether they are going to marry or not rather than know in advance what is going to happen. A capable author who dares use his own judgment in such matters asserts his own individuality, one of the first essentials of original composition, but he may find all his bright efforts vain ones if his scenario falls into the hands of an "Old-Showman" director.

To the charm of originality is attached the charm of variety. No two playwrights are of exactly the same temperament, and no two can be expected to think exactly alike. I would not have them do so. I would have each do as O. Henry advised young authors—"Write the kind of a story you would personally enjoy"—produce his images as he sees them, give his impressions of life as he perceives them, set forth his characters as he knows them. When a man can draw from an unfailing font of imagination, imagination creative or reconstructive, he had better do that even if he has to shelve the conventions. His own thoughts are the natural source of everything that is really original in what he produces.

Should a photodramatist master the technics? Most certainly, on the general principle that a man studies medicine to avoid taking any. He knows what not to do. Absorb information from every possible source, for knowledge is almost the only thing a man gains in process of giving it away, and mental work of almost every kind calls for generous and ungrudging pains. Producers are not yet able to dispassionately weigh the relative value of original and hack work, but what is new and fresh and vigorous will win out in the end.

No original playwright need cudgel his brains for a theme if he keeps his eyes open to what is going on in the animate world about him, things innumerable of universal interest afford him opportunity if he has the wit to perceive them. The question is not what someone else has done thoroughly in times gone by, but what is worth doing now.

HECTOR DION GOES TO BIOGRAPH.

Mr. Hector Dion, the well-known and handsome young leading man, formerly of the Reliance and Vitagraph companies, has joined the Biograph acting company and will work under the direction of Mr. Tony O'Sullivan. Mr. Dion was the first man with whom Florence Turner played leads.

Advertising and Criticising

By W. Stephen Bush

FOR the benefit of numerous readers and advertisers The Moving Picture World desires to make it as plain as English words can wield the matter that the buying of advertising space in small or large quantities confers no right to praise and commendation, or indeed to any notice at all in the editorial or critical columns of the paper. While this is true of all and any products offered in the advertising portion of The Moving Picture World, it is especially true in regard to films. The judgment of The Moving Picture World is not for sale. Films will be reviewed purely on their merits. If producers of films are under the impression that liberal use of the advertising columns will in any way influence the criticisms of this paper, they are harboring a misconception, which we have always done our best to discourage. The Moving Picture World owes whatever usefulness and prestige it may possess to the confidence of the exhibitor in the integrity of its motives and the soundness of its judgments. Following the policy of its late founder, we will always want to build up rather than tear down, but as we strive to lift the picture up we cannot sit by idly and see it dragged down.

We refer in particular to a large and recent influx of foreign "features" and to some domestic film abortions dealing with crime and gunplays, with prison horrors and life in the underworld. The makers of these films call them "features." If there is any thing to distinguish these productions from others it is only their bad preeminence. They are lurid and sensational in the worst sense of the word and, as a rule, they are plainly and frankly immoral. They appeal directly to the ignorant, the morbid and the depraved. They are a stench in the nostrils of the audiences in the ordinary American motion picture theater. Multiple reel features are now on the flood tide of popularity. Hoping to be carried along by the current, the makers of these offensive features imagine they can create a fictitious value for their products by heavy advertising. On the strength of such advertising they expect and almost demand extended and complimentary reviews of their productions. We wish to serve notice on this type of producers that their expectations and demands will be ignored. Nor will they be able through liberal advertising to secure immunity from hostile criticism, whenever their releases demand hostile criticism for the good of the industry at large. A producer of films who must make his money at the expense of the good name and fame of the motion picture is the most dangerous enemy. Against him and all his works we will not hesitate to turn the destructive edge of the critical pen.

Too much filming of the underworld and the portrayal of crime just for the sake of a thrill or a sensation have been two great reproaches on the industry in the past. The Moving Picture World has done its share toward the wiping out of these reproaches, and it proposes to keep a ceaseless vigil at its post of duty.

We wish to make it clear that we are not prejudiced against foreign features as such. On the contrary, this paper has been the first to recognize and proclaim the superior merits of such features as "Dante's Inferno," "Homer's Odyssey," "The Crusaders, or Jerusalem Delivered," "The Miracle" and other great classic, historic allegorical and spectacular productions. One cannot, however, look through the columns of the moving picture journals of Europe without a fear lest many of the "sensational features," now exploited there to the disgust of the friends of the motion picture, will find their way here. The advance guard seems to have reached here. It will be our unpleasant duty to refuse them the hospitality of these shores. In England, where the public are not used to pictorial presentations of crime and cinematographic delineation of sex problems, a note of alarm has been sounded by our esteemed contemporary, *The Bioscope*. In England these objectionable features are called "exclusives," and speaking of their bad influence the British paper says:

"We think that some of the widely advertised 'exclusives' hide under their claim of sensationalism something infinitely more degrading. . . . In what lies their attraction? Is it in the stirring story, the sensational deeds, the strong plot or the wonderful photography? All these are quite legitimate attractions, and have no lowering influence; with them we have no quarrel. But it is the blatant innuendoes, and often the nauseous episodes, which are crowded into a few exclusives that create evil..... Let us make an end of these films, which are degrading to both exhibitor and audience."

We recognize in a few of these objectionable features much technical skill, good acting, splendid photography and the brains of able directors. We regret sincerely that so much cleverness and industry are wasted. Open and flagrant indecency, however, vitiates even the most artistic pictures. The methods of European censorship, however rigorous they may be in shutting out films which seem to belittle "duly constituted authority," are notoriously lax in matters of morality. Almost anything will pass muster. The resulting licentiousness in film productions has raised storms of protest even in Continental Europe, and the public, whose morality is underestimated by the police, will have no more of these offensive "features." It is a great mistake to try and market them here. What is too raw for Continental Europe will not get past an American Board of Censorship.

* * *

FOREIGN NOTES.

The International Kinematograph Exhibition and Conference, which is to take place in the Olympia, London, from March 22nd to March 29th, 1913, promises to be an event of great importance. Many men eminent in the world of education, science, travel, etc., are giving valuable help and advice to the undertaking. Many names famous in the contemporary history of England appear in the list of vice-presidents. Besides a General Advisory Committee the following committees have been named: Committee on Engineering, on Theaters, on Finance, on Literary Matters, on Films, on Accessories, on Conduct and Legislation. The Educational Section has for its first vice-president the Bishop of Birmingham. Other sections are: the Emigration Section, the Travel Section, the Religious Section, the Social and Industrial Welfare Sections, the Army and Navy Section, the Scientific Section. The general objects of the exhibition are: (1) To arouse public interest and enthusiasm in the Kinematograph; (2) To enlarge the educational and scientific branches of the industry; (3) To keep up, and raise where necessary, the tone of films shown in theaters; (4) To show what the Kinematograph can do to assist education, missionary enterprise, emigration, enlistment, travel and social welfare.

* * *

"Cine-Journal," the well-known French moving picture paper, raises its voice in protest against the proposition of the Parisian municipal authorities of taxing the posters and the electric signs of every moving picture theater in the city by the Seine. It appears that the city budget shows a deficiency of 11 million francs and that the electric theaters are to be laid under contribution to help in reducing the eleven millions.

The First Moving Picture Library

By W. Stephen Bush

A RECORD of achievement is always entitled to respect. We have been theorizing about the "educational picture" right up to the sky and clear into the stellar system; I need make no apology now for offering a page or two of concrete and palpable facts, especially when these facts have been knocking at the editorial door for quite a while. Progress and usefulness are unfailing passwords into the columns of The Moving Picture World.

The budget of facts is supplied by Mrs. Ruth G. Dolese, who has just celebrated the first anniversary of her work as the directress of the first distinctly educational "film depot." Her office is at No. 200 Fifth Avenue, on the floor of the General Film Company, but it is a case of the "acorn in the flowerpot" and in a few weeks at the most the educational exchange will have new and much larger quarters.

To appreciate the work of this educational exchange and of Mrs. Dolese it must be made plain at the outset that no favors were shown to either the branch or its directress by the General Film Company. She has to pay for every inch of film she wants to rent. It is gratifying to say right here that from a financial standpoint the work of the first moving picture library has been a most pronounced success. I am glad to add that Mrs. Dolese does not regard the financial success as the real touchstone or as the full scope of her great undertaking. To be sure, she is immensely pleased that the department has stood so practical a test, but she looks far beyond mere financial gains. The most valuable mission this department has fulfilled in the one brief year of its existence has been its propaganda among the best classes of our country. It has proven to the satisfaction of the skeptics that the motion picture has wonderful uses as an educator. It has disarmed criticism and conquered prejudice in many influential quarters, where before the coming of this Moving Picture Library the moving picture was held in small esteem.

When Mrs. Dolese started to devote herself to the task of bringing the school and the picture into closer relationship, the materials in hand were fragmentary. Educational releases were put on the market in a more or less haphazard fashion, no manufacturer followed any definite system, and there seemed no possible way to count upon a certain educational program. The first step then of the librarian must have been the collation and arrangement of whatever educational reels there were on hand. To this work Mrs. Dolese addressed herself with all the patience and knowledge demanded by the occasion. How much she has been able to accomplish is best told in her own words:

"Our moving picture library," said Mrs. Dolese, "has now a thousand volumes, as you will see by the new catalogue that I have just received from the hands of the printer. Our cinematographic library covers all the subjects found in the ordinary collection of books which we call a library. For the use in the schools I have with the reels now on hand prepared three cinematographic courses—history, geography and reading. I have divided my course in history into forty weeks. The pictures I have selected run with the standard text books now in use in the schools, and for every one of the forty periods into which I have divided the subject there is a choice of two, three and four reels. I cover practically the same ground as the schools. Geography I have divided into physical and historical geography, and here again my pictures are in harmony with the best text books. I think, however, that the best developed of my courses is my 'Progressive Road to Reading by Motion Pictures.' Here my materials are most complete. I can start the child at the kindergarten standard, delighting him with the toys and simple plays of the kindergarten, and then lead him to myths and fairy tales, and finally go as far as any reader now in use can go into the highest branches of literature. I call this correlating work, the school and the book and the teacher helping each other.

"There is so much to say on the importance of the educational library that I scarcely know how to cover it all. I do a great deal of work among foreign societies. The leaders of these societies realize how necessary it is for foreigners to become useful citizens. There is no better way of imbuing them with a love for the country of their adoption than showing them the history of it. At present my work is restricted to a certain territory, though in some cases where I received requests from universities pictures have gone from this office to Texas, Minnesota, Oklahoma, Wisconsin and Louisiana.

"In regard to the introduction of the motion picture in the schools of New York, the great trouble is with the legal requirements regarding the size of booths. The Fire Commissioner of New York City, following the words of the law, insists on a six by eight by seven booth. Such a booth is impracticable for the average school. We had a bill in the last legislature allowing a smaller booth for schools, but through an unfortunate misunderstanding, the bill did not go beyond the Assembly. We expect to get the needed legislation this coming winter without fail. There are at least fifty schools ready now to take in moving picture machines at a minute's notice if we can get the law to allow a smaller type of machine. The money to pay for the cinematographic outfit, including films, will not come through any appropriation either by the city or the State of New York. The Western States are far more progressive in this respect than New York. Texas and Wisconsin will in all probability make appropriations for installing moving picture machines and creating a system of cinematographic education. Here in New York the money must come from the parents of the pupils. The Board of Education permits exhibitions of motion pictures in schools, for which a small admission fee is charged. Out of the receipts of these entertainments the parents of the pupils defray the expenses of introducing the motion picture into the public schools. Public School No. 5 in Brooklyn has bought a booth, which runs on wheels, and the pupils of that school will start a series of motion picture exhibitions on November 24th.

"I receive frequent calls for films from conventions. Last summer I supplied the convention which met in Washington and considered various problems in hygiene. I expect to go to Baltimore in a day or two to attend the Prison Congress. Mrs. Booth is very much interested in my work, and we give motion picture exhibitions regularly in a number of reformatory institutions. The Educational Alliance of this city is making liberal use of my film library. A young lady connected with this work selected a good, pleasing program, the educational relieved by a little harmless comedy, and her success was striking. The first night her exhibition was attended by 150, the second by 200 and on the third night her audience numbered 500. One of the fine things in connection with mental training by films is the fact that we can put the child of six and

the man of sixty in the same class. I find the demand for educational films decidedly on the increase. A year ago the so-called educational film was generally about five hundred feet in length and often travelled in unsuitable company on one and the same reel. To-day the thousand feet educational picture is the rule rather than the exception. Manufacturers and the General Film Company have a justly high opinion of this work, and give me a ready audience for any suggestions that I think it proper to make. I look for an increase in industrial pictures and pictures showing the work of the Federal Government in many of its branches. The Selig Company, I believe, has permission to show the work of conservation, as now carried on under the direction of the Government. Urban, Pathe, Cines, Edison are faithful contributors to our educational library, and the recent picture of Essanay, "Cutting California Redwoods," is a splendid example of the new educational features. I must say that everywhere I have met with a spirit of genuine helpfulness, and I am under obligations to many managers of exchanges throughout the country for their courteous cooperation in many things.

"Of course, the ideal condition of cinematographic teaching will only come with a perfect and well-regulated system, which gives us a cinematographic course for every subject and which will provide for every variety of instruction, from elementary to the highest and which will specialize every important branch of human knowledge. The day for the attainment of this ideal condition is not far off. I look for the grand and complete cinematographic syllabus of human education and knowledge within the not distant future. When the day is ripe we will have the money and the men."

I asked Mrs. Dolese how in her opinion the work of her moving picture library affected the exhibitor. She was quick to answer:

"What relations," she said, "I have had with exhibitors have been most pleasant, and I hope mutually profitable. I get many requests for good educational pictures from exhibitors, and the records of the office show that these requests are on the increase. I believe exhibitors realize, too, that my work benefits them in a general way by arousing interest in motion pictures. I think this department unlocks many doors for the exhibitors and makes converts to the 'habit.' Thousands probably are now regular patrons of electric theaters who learned of the picture through this department. I know that in Denver free educational pictures, shown during last summer, increased the general attendance at moving picture theaters by ten per cent."

There is not a friend of the motion picture anywhere in the world who does not wish to see the work of this educational branch progress in quality and expand in usefulness. No part of the industry is more important. It will pay every exhibitor to get a copy of Mrs. Dolese's new catalogue; it is useful in the compilation of special programs, and its very existence is an answer to every argument of the enemies of the motion picture.

PRACTICAL VALUE OF THE MOVING PICTURE TO THE CHURCH'S SOCIAL LIFE.

The old question of the "Young People in the Church," and the older question of "Amusements" has been treated to argument and analysis so thoroughly, that the whole subject is more than familiar to every church worker and institutional manager everywhere.

The revival of the subject for the purpose of asking, "If the moving pictures may become of any practical value in the social work of religious bodies?" is timely and exceedingly easy to answer. In the first place the acknowledged "universal versatility" of the cinematograph has already proved its adaptability to social-religious requirements; in the second place, the fact that use has already been made in many places, in different parts of the country, of suitably applied cinematography, and with marked success; a complete answer is given to the question, besides placing satisfactory results beyond doubt. For a time at least some little difficulties will arise, because of the somewhat heavy expenditure, made necessary in purchasing the apparatus and supplies; as also there may be a little trouble in procuring proper and trained workers to take the place of operators and business managers. These "difficulties and troubles" are, however, easily surmounted; a score of manufacturers, agents and bureaus are ready at hand with all the required advice and information, and, if need be, there is no branch of useful moving picture work but the various branches of the wide advisory field of THE MOVING PICTURE WORLD is ready to cooperate. The required cost and ability is as common among the people of religious bodies and communities as elsewhere, for "when occasion requires men are ready" and any work that can be done anywhere else, can as easily be done by churches and Sunday schools. They are certainly not lacking in either ambition or ability.

That the moving picture can fill the entire field of religious social life cannot be contemplated; it is only a new and valuable auxiliary, introducing many new and beneficial features and possibilities, besides helping to drive out much that was uninteresting, unentertaining, unencouraging. Young people must be attracted, interested, and held; the holding of the young people is the hardest problem; as an aid in this respect, the moving picture will certainly fill a large place, probably larger than anything else at present known in social work, in that it leads upward to a higher and better standard.

The last, yet not least, but perhaps the largest factor of the moving picture, is its attractive powers. The world to-day knows no more attractive instrument than the cinematograph; every day millions of young people are irresistibly drawn by its subtle powers; social religious life cannot find a better helper; without it little progress has hitherto been made. An opportunity is now offered to prove what can be done with it. There is no doubt that the inherent qualities of the moving picture will prove as ready, as valuable, and as successful in social religious work as it has wherever it has been tried.

FURTHER COMMENTS FROM OUR READERS ON THE CIGARETTE COUPON SCHEME.

SPRINGFIELD, ILL., November 4, 1912.

Editor MOVING PICTURE WORLD,
P. O. Box 226, Madison Square,
New York City.

DEAR SIR:—You may have seen the enclosed circular, issued to moving picture theater owners by the American Tobacco Company, which I received through the mail. Although I no longer own a theater, I am sure I would not offer parents such an opportunity to fight photoplay houses in general

Very truly yours,
FRANK H. MADISON,

ROCHESTER, N. Y., November 9, 1912.

MOVING PICTURE WORLD,
New York City, N. Y.

GENTLEMEN:—I note with pleasure the stand you have made regarding the cigarette coupon scheme of the American Tobacco Company.

Sincerely,
M. C. BARNARD.

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786 COURTLANDT AVE., NEW YORK CITY, Nov. 8, 1912.

Editor MOVING PICTURE WORLD,
New York City.

DEAR SIR:—I deem it proper to protest against the redemption of tobacco coupons in moving picture houses, as planned by the American Tobacco Company. A step in that direction would only tend to lower the standard of the motion picture house, in the eyes of the eyes of the public.

This coupon scheme, if successful, will surely be productive of much evil. All managers and owners of theaters should cooperate in denouncing that plan. Respectfully yours,

M. I. LITTAUER,
Manager Time Theater.

"At Napoleon's Command" (Cines)

Reviewed by Jas. S. McQuade.

GEORGE KLEINE will release, on December 2, a two-reel feature subject by Cines, entitled "At Napoleon's Command." After seeing these films run off, twice in succession, I am impressed that exhibitors have in store for their patrons a strong attraction that will bear liberal advertising in advance, with no fear of a "come-back" from the disgruntled.

The story revealed by these films, while laid amid thrilling and spectacular incidents in the career of the great Napoleon, centers chief interest on the lives of two brilliant officers of his army and of a woman who was beloved by each in turn; one of them gaining her affections, but forgetting her in his pursuit of glory, the other just as brave and just as successful while cherishing her as his sweetheart and in his constancy as a devoted husband.

The situations call for several realistic battle scenes, requiring the massing and action of large bodies of soldiers and the resulting carnage from shot, shell and bayonet. The Cines people have met the conditions well, as the closing scene in Napoleon's greatest effort especially shows, the ground being strewn with the dead and dying, the latter expending their expiring strength to raise themselves and cheer their "Little Corporal" as he rides over the victorious field with his staff.

Scenes from Cines Subject, "At Napoleon's Command."

The scene in the palace of Fontainbleau, where the emperor receives his leading officers and their wives, is brilliant in its array of costumes and uniforms, and courtly in its assemblage of fair women and brave men. In this finely staged scene, Napoleon, as the dominating figure, is presented to us faithfully, in mannerisms, gait and poise, by the actor to whom the role has been assigned. One would like, perhaps, to see him pinch the ears of some of his favorites, as was his wont, in addition to the other peculiarities of manner that characterized him.

There is another strong scene in which Napoleon's striking peculiarities of manner are well brought out—the scene at headquarters, when he is in consultation with his marshals, just before the great battle opens. Note the rapidity of thought that guides him to his conclusions, as he examines the charts of the battlefield and confers with his officers. That pinch of snuff, so nervously administered in the midst of profound mental concentration, may wing his marvelous powers of calculation to certain victory. His remarkable dominance as a leader of men is forcefully shown in that other scene, where he prevents a duel between two of his marshals. By imperious intervention, gesture and manner he reminds them that he is the best judge of their honor, and has the right to command them, if necessary, to die for him and their country.

With such a subject, and such treatment as has been given it by the Cines producer and his company, good photography and technique are imperative. It is with a feeling of pleasure that both are pronounced excellent.

Briefly told, the story is as follows: Lieutenant Vidar, a brave and dashing young officer, bids good-bye to his fiancee, Juliette. He is off to the front, where Napoleon's legions are marshaled against the whole of Europe. Two years pass and the girl hears nothing of her lover. In destitution she calls at the nearest camp, where the French soldiers are stationed, and meets Sargeant Andre. She is furnished with food, and, as she eats, the Sergeant looks on her pityingly and admiringly. The next day he calls at her home and declares his love. She tells him of her false lover, without revealing his name, but Andre entreats her to forget the past and marry him. She consents to become his wife as soon as martial duties permit him to come and claim her, and he places her in his mother's care until that time arrives.

Four years later Sergeant Andre has risen to the rank of marshal and Juliette is his wife. At a great reception, given by Napoleon at Fontainbleau, Marshal Andre introduces his wife to a brother marshal, who has also risen from the ranks. In great agitation she recognizes in the famous marshal her recreant lover, and is carried from the room in a swoon. Her husband is ignorant of the cause of her collapse and invites Marshal Vidar to his home on the morrow. When this news is imparted to Juliette, she opposes the invitation so seriously that Andre immediately suspects Marshal Vidar to be the false lover, who had deserted and forgotten her. On demanding the truth from his wife, she acknowledges that his suspicions are correct. Marshal Andre at once starts out in search of Marshal Vidar. Meeting him he insults him and a duel is arranged.

These events happened on the eve of a great battle, when France needed all her soldiers to confront her enemies. The Secretary of State chances to hear of the contemplated duel and informs the Emperor, who, in a fine rage, stops the duel and orders the principals to join their commands.

In the carnage of the following day, Marshals Andre and Vidar receive mortal wounds and become reconciled in the presence of Juliette, who forgives her false lover as he breathes his last.

NOTED ACTORS AT ESSANAY STUDIO.

Among the many visitors to the Essanay Chicago studio during the past week were Raymond Hitchcock and Flora Zabelle, who are just completing a splendid run in "The Red Widow," at Cohan's Grand Opera House, and Herbert Corthell, the rotund and jovial comedian in "The Girl at the Gate," now running at the LaSalle Theater. These well known players spent an entire afternoon viewing the many marvels in the big plant, and were highly enthusiastic over the many systems by which the film is taken, developed and produced on the screen. Essanay's wonderful overhead lighting system, the only one of it's kind in the country that employs the use of movable trams carrying the lightbanks from one end of the studio floor to the other, was another source of amazement for the players. Mr. Hitchcock, Miss Zabelle and Mr. Corthell also were enabled to work for a few moments in a comedy production that was being made, and Miss Zabelle expressed herself as being perfectly delighted at the thought of seeing herself on the screen. The players were also posed before the camera and some fifty feet of film was run off depicting them laughing and enjoying the lark. This film has been developed and is now in their possession as a memento of the occasion.

Two Strong "Kay Bee" Subjects

"His Sense of Duty" and "Blood Will Tell."

Reviewed by Louis Reeves Harrison.

THERE is a steady improvement visible in the Kay-Bee product such as affords any honest critic pleasure to remark. One great trouble about the average photo-play involving military operations is that it has no perspective, giving a clear concept of the massed action, and another is that painful lack of proportion which either belittles the story involved or makes the conflict between large forces seem sickeningly trivial.

Splendid pictural effect is achieved in the far-reaching views of battle shown in recent Kay-Bees. The hills, the valleys, the gorges, are spread out before the eye that we may witness the remote manoeuvres as well as all that is passing in the foreground, anticipate the inevitable clash before it is on, and better understand the situation because the whole breadth of it and depth of it are unfolded to the minds of the spectators.

Scenes from the Kay-Bee Feature, "Blood Will Tell."

Thousand-foot reels fatally curtailed time for working out many a fine theme and quite as many that need only that amount in their exposition are being stretched to a point that only strains or breaks interest for the sake of calling them "Feature Plays." Rapidity of movement and consistency of development in "His Sense of Duty" and "Blood Will Tell" cause the action to be carried in strong continuity to the general termination.

"His Sense of Duty" opens with rapid preparation for a line of action that does not immediately take place, in a manner well-calculated to arouse curiosity while giving an excuse for the military operations that follow. A scout and a friendly Indian moving with caution in a zone of danger discover from a hilltop the tragic scene of a small body of settlers making their last stand against an overwhelming body of redskins. The whites are exterminated, and nothing remains of those who set out to cast their fortunes in the Far West but their mutilated dead bodies and burning wagons.

In contrast with their tragedy is exhibited the gay life of a nearby military post. There is a dance on, shown in a picturesque deep interior, and an intrigue between the Colonel's young wife and one of the officers. This main plot of the story is well interwoven into the general design through the exploits of a private soldier. The private is on guard at the house while festivities are in progress, he is a prime favorite with the Colonel's little daughter, and he takes upon himself the dangerous mission of guarding the honor of his commander. When the latter is called away by the scout and friendly Indian who have witnessed the massacre of settlers, and the villainous officer is put in charge of the post, the private dares to intrude upon a clandestine meeting between the guilty couple.

Rank is forgotten in the clash that follows—it is that of man to man—and the private lays the destroyer of family happiness out stiff. He then surrenders to arrest and the second in command is carried to the hospital in a precarious condition. The selfsacrifice involved is a rash though manly one—the hostile Indians have risen in greater extent than was at first supposed. They have not only held the troopers sent to punish them, but they are drawing near the depleted post in strategic movement.

The Colonel's little daughter wanders from the line of defense during the excitement and is captured by redskins. The imprisoned private breaks from restraint and goes forth alone to recover the little one. There is some wonderful falling of horses and men in the battle pictures, the animals being thrown by their skilled riders, but these feats are all belittled by the daring act of the private in jumping upon the horse which carries the Colonel's little girl and her captor. The soldier kills him and carries her off before the eyes of the fighting tribe, though wounded by their fire.

The Indians hoped to escape punishment while they held the little hostage; now they scatter, and a period of tranquillity follows. The private is court-martialed for his attack on the officer left in command of the post, his sense of duty preventing him from compromising the Colonel's wife, though the Colonel himself is bitterest in denunciation of such a breach of discipline. A nne situation is set up when the wife enters upon a struggle between her nobler and her baser instincts, one worthy of the highest quality of play, and the result is a yielding to her better nature with an artistic conclusion.

The Rebellion from a Southern View Point.

"Blood Will Tell" is a story of the Rebellion from a Southern point of view. An old father of splendid military spirit wishes to enlist among the earliest of those going to the front, but is compelled to bide his time. His only son exhibits fear from the outset and cowardice in deserting his post. His fear is that of a boy, that of inexperience, his soul is stricken by the terrors of war. The old father disowns him and succeeds in entering the ranks as a private, a grim warrior of the type that would rather fight than eat.

The boy has scarcely returned to the supposed security of his home when it is invaded by officers of the Northern army, and he is forced to hide in the garret. He now undergoes a spiritual regeneration—the fighting blood that is in him begins to tell—and he becomes the most dangerous kind of an enemy from the same ignorance of danger that made him a coward. He attempts what a seasoned veteran would hesitate to undertake.

He creeps out on the roof, descends suddenly upon the sentry, overcomes that guard, ably helped by the house servant, assumes the Federal uniform and holds up the group of Union officers until he gets possession of their plans. With these tucked in his breast he rides away to redeem his past conduct. Through battle scenes that are tremendously effective, the boy rides in safety until he reaches the Confederate pickets. One of these is his ferocious old father. The old man calls upon the officer in Union garb to halt, then fires and brings his son down in one of those daring falls so often achieved in these Kay-Bee photodramas.

The boy goes down to death at his father's hand while saving the day and the family honor at one time, a pathetic solution deepened by the last scenes between his white-haired father and mother. This play does not pass capital sentence upon anything that is wrong in the conduct of the young recruit; it simply strikes deeper into human character by its logical and consistent end. Both plays deserve praise.

"The Stolen Symphony" (Lubin).

THIS very dramatic Lubin picture is to be released November 25, which is a month earlier than originally intended. The change in date is made so that it will reach England and other foreign countries for a Christmas offering. It is probably Mr. McCloskey's best story and doubtless will make an impression. Helen Landis by the death of her father is left penniless and has to seek employment and take humble lodging. She rents a room in a rooming-house and is located next door to a young composer, Paul Romig, who is hard at work on a symphony composition, which he feels will be a masterpiece. As the work progresses Helen becomes enthralled with the music and is often heard to hum the beautiful bars. One day Paul and Helen meet at the front door, which the composer assists the young lady to open. Later they meet on the street and Helen permits Paul to accompany her to the park. The symphony is discussed and an acquaintance is commenced, which gradually becomes an attachment.

One day Helen receives a letter from a well-to-do aunt, who has just returned from Europe. It is an invitation for her to come to New York and make her home with her relatives. The arrangement is too good to be refused and though she feels a little regret at leaving her neighbor, Helen packs up and goes to the new home. The symphony is completed and one day Paul, passing the Academy of Music in Philadelphia, reads a sign "Jaretsky, World's Greatest Pianist, Concert Every Afternoon." An idea strikes him he will try and induce Jaretsky to play his music. He forthwith waylays the great pianist at the stage door and though not cordially received pushes the script into Jaretsky's hand as he is getting into his auto. A few days later the city is wild over a new American symphony rendered by the great pianist, who claims it as his own composition. Romig again presents himself at the stage door, but Jaretsky ignores him and has him arrested as being a madman. Paul is taken to the insane asylum and held in close confinement. The newspapers tell the story of Jaretsky's masterpiece and how a madman had claimed to be the composer.

In New York, Helen and her aunt receive an invitation to join a party of friends at a concert. The great Jaretsky will play his wonderful symphony. The invitation is accepted and Helen hears the familiar composition which had enthralled her. She gets her aunt to engage the pianist for a private recital at the house, she then communicates with the directors of the asylum and explaining the situation demands that they shall permit Paul to be present under guard. The function is duly arranged and Jaretsky executes the masterpiece. When he has finished he is confronted by Paul and Helen. The pianist is unnerved and falls on his face in a faint. The story is made public and in a few days Paul receives a letter from the Metropolitan Opera Company, enclosing a check for $10,000 advance royalty for the greatest American symphony ever composed. He hands the letter to Helen, he wants something more, she offers both of her hands.

THE GREATEST VINEYARD FIGURES IN PICTURES.

The largest vineyard in the world located at Guasti, Cal., and covering 4,000 acres of bearing vines, has been made the background of an interesting picture by the Selig Company. Much of the process of growing and crushing grapes into wine is shown in the various scenes of the picture.

One of Those Beautiful Ensemble Scenes Posed by the Lubin Players—Taken from a Scene in "The Stolen Symphony."

"Hazel Kirke"

The Majestic Company Revives an Old Favorite.

HARDLY would it be safe to promise success to every picture revival of old-time favorite plays. Many have been accorded a very warm welcome; some have failed as screen attractions. The art of the picture's maker has had much to do with it; but most of all the human quality of the story has told.

"Hazel Kirke," by that somewhat eccentric man and true genius, Steele Mackaye, is a pleasingly sympathetic story with a wholesome, human situation, developed with brilliance. It was first produced in 1880, opening on February 4th, at the Madison Square Garden Theater, and enjoyed a phenomenal run for those days of 486 consecutive performances. The original cast included many of the bright stars of that date. Both the Whiffins were in it, with Eben Plympton, C. W. Couldock and Mrs. Cecil Reich.

The story, laid on the border between Scotland and England, depends for its significance on the peculiar Scotch marriage law and turns on the question as to whether the Boar's Head Inn,

Scene from "Hazel Kirke" (Majestic).

where the marriage took place, is really in Scotland, or south of the line. It is, we find, truly in Scotland, and the ceremony valid. Hazel Kirke, pretty daughter of an old Scotch miller, is betrothed to 'Squire Rodney, an elderly man of means, who has financially aided her father. Before the marriage, a young English nobleman, Lord Travers, while hunting near the mill, falls and breaks his arm. The miller hears his cry for aid and carries him home where he meets Hazel and falls deeply in love with her. Hazel does not know his social station, but 'Squire Rodney, who has recognized Lord Travers, sees that she has returned his affection. The 'Squire writes to Lady Travers, the youth's mother, who has decided on another match for him, and soon the miller receives a letter from her, asking him to send the young man away. This serves to precipitate the love affair, for the old man, thinking that Hazel has acted dishonorably, disowns her and orders her from the house. Travers takes her to the Boar's Head Inn and there, with many witnesses, goes through the declaration of marriage which, in Scotland, makes her his legal wife.

Travers and Hazel are living happily in each other's company; but Lady Travers, who is very sick, has not been told. A report is started that the Boar's Head is in England. 'Squire Rodney hears of it and takes the whole story to Lady Travers. By this time, young Travers has also been told. He goes to the village to investigate and Lady Travers, in his absence, tells Hazel in such a way that the girl thinks Travers has deceived her. She flings away her jewels and runs out. But the old miller, who has heard the story in all its gossip flavor, won't receive her. He has gone blind and doesn't know that she is kneeling in front of him listening to what he is saying of her. She hurries away and jumps into the mill pond, but is rescued. Lord Travers now produces evidence that proves the marriage legal and nothing is wanting of the usual happy ending.

The picture has been fortunate in its producer, Oscar H. Apfel. In the necessary abridgment, he has chosen very wisely. We see all the essentials of the story clearly pictured and the narrative runs smoothly and very naturally and what is just as important, the players he has chosen for the parts fill them ideally. Mabel Trunnelle plays Hazel; Herbert Prior, Lord Travers; E. P. Sullivan, the old miller; Paul Scarden, the 'Squire; Virginia Westbrook, the miller's maid; Isabel O'Madigan, Lady Travers; Harry Frazer, Pittacus Green (a comedy part, the friend of Travers); with Margaret Grey, Doc Ranson, Robert Tansey and Ethelyn Herman in the supporting parts. Many as Mr. Apfel's laurels are, he has added to them by this fine two-reel picture, which is released on November 17th, this month.

MR. ALLAN DWAN.

The Western producer of the American Film Mfg. Company is possibly the youngest man in this branch of the business. He celebrates his natal day on April 3d of each year and claims never to have missed one since 1885. Much has been said by critics and the public at large about the remarkable histrionic abilities of the "Flying A" Western Stock Company, under his direction, and the majority of his productions have met with very favorable comment.

Mr. Dwan hails from Toronto, Ontario. He is a graduate of Notre Dame University and bears the degree of electrical engineer. His first experience in moving picture work was secured in scenario divisions and after mature experience in this branch was given a trial at the production work. His success in this line is a matter of record and requires no further elucidation. For some time he has been writing his own scenarios and much credit is due him for his masterful efforts in this direction. The future plans of this promising career bid fair to eclipse his past successes by a large margin.

THE MIRACLE.

Mr. A. Danziger, of the New York Film Company, 12 Union Square, who owns the American rights of The Miracle, as filmed by the Continental Kunstfilm Gesellschaft, of Berlin, reports that all the paper for this attraction is now ready. It consists of pictorial one, three, five and eight sheets and four and twelve-page booklets. The paper looks very attractive and does full justice to the spectacular character of The Miracle. Several more states have been sold. Mr. Danziger expects to give a public performance with music and prologue in the city of New York within the next few days. The Miracle will also be exhibited in the early part of next month in the Academy of Music in Brooklyn, and later in the month in Albaugh's Opera House in Baltimore.

Aubrey Kennedy, the Universal manager on the Coast, in a report to the home office, announces that the weather out his way has been the hottest of the entire season—the thermometer ranging between 85 and 95 degrees. In spite of this handicap, however, the western forces sent on their usual sixteen thousand feet of negative weekly.

Motion Picture Exhibitors' League

ON TO BOSTON.

THERE will be some doings at Boston on November 18th and 19th. Exhibitors throughout New England have been notified that a convention will be held at Commercial Hall, 694 Washington Avenue on November 19th. President M. A. Neff, of the Motion Picture Exhibitors' League of America, will be present to assist in perfecting an organization. After the meeting a dinner is to be served and a general good time enjoyed.

The New England territory is about the only important section of the country that has not yet been thoroughly organized and affiliated with the National League. During the past year there has been strong sentiment running through that section in favor of organization. Efforts have been made in various states of the New England group to accomplish something along this line, but up to the present time nothing of a definite nature has been done. All of this however, tends to prove that the exhibitors of the New England states are ready for organization and have only been waiting for the right man to appear to show them the way. The success achieved by President Neff in rounding up the exhibitors in other states proves that he is the man and his appearance in Boston on November 19th will be the signal for any grand rally. While Mr. Neff will reach Boston on the 18th for a preliminary conference with the leading exhibitors of that city, the convention will not occur until 2 o'clock of Tuesday the 19th. Exhibitors throughout the New England states are urged to attend this meeting. Nothing is quite so important right now as organization.

CLEVELAND LEAGUE DINNER.

The Cleveland Motion Picture Exhibitors League has recently opened new quarters at 711 Columbia Building, Cleveland, Ohio. To celebrate the event they gave a big dinner in a banquet hall of the Elk's Club of that city on October 30th. There was a splendid programe of entertainment accompanying the festivities. Music was furnished by the National Theatre orchestra and the entertainers came from the National Vaudeville Agency of Cleveland. At the conclusion of the banquet, President Morris, as toastmaster, introduced a number of speakers who commended the work of the moving picture men. A general good time is reported.

OTHER CONVENTIONS.

Other important conventions scheduled are the Iowa exhibitors state convention at Des Moines on December 3 and 4th. Nebraska exhibitors at Omaha on December 5th and 6th. West Virginia exhibitors at Huntington on December 17th and 18th.

The Nebraska meeting will be for organization purposes as up to the present writing there is no branch of the National League in that state. Every effort is being made by the leading exhibitors of the state to get out a big meeting. It is the intention of President Neff to attend this gathering.

PRESIDENT NEFF TO VISIT NEW YORK TOWNS.

Arrangements have been made by President S. H. Trigger of the New York State Exhibitors League to make a tour of the several important cities of the state accompanied by Mr. M. A. Neff, president of the National League. The first stop will be at Albany on Sunday, November 17th at which place a meeting of the exhibitors of Albany and vicinity will be held at the Clinton Square theatre at 2 o'clock Sunday afternoon. From this point Mr. Neff and Mr. Trigger will attend the convention at Boston, after which they will return and visit Utica, Syracuse, Rochester and Buffalo. Dates will be announced direct to the exhibitors in those cities.

CLEVELAND LOCAL ENDORSES THE WORLD.

The Cleveland Local of the Moving Picture Exhibitors' Leogue has gone on record of emphatically endorsing the position of the Moving Picture World regarding the American Tobacco Company's cigarette coupon proposition. Members of the Cleveland local without exception have deemed the scheme as extremely hurtful to the business.

MANDLEBAUM SELLS THEATERS.

E. Mandlebaum, president of the Atlas Amusement Company has sold his interest in that concern to A. Newman and A. L. Friedman, treasurer and secretary, respectively, of the company. The Atlas Company operates the Knickerbocker and the Lakewood theaters. Mr. Mandlebaum will devote his entire time to the Lake Shore Film and Supply Company and the Feature and Educational Film Company.

Scene in Banquet Hall of Elks Club on Occasion of Dinner Given by Cleveland, Ohio, Exhibitors' League.

CHICAGO LETTER

By JAS. S. McQUADE

"If the American flag does not call attention to the United States abroad, the American film is doing much to remind foreign peoples of us.

"Fifteen thousand miles of motion-picture films were exported from the United States in the last fiscal year, against only 3,000 miles imported. The exact length of the motion-picture films exported in the year ending June 30, 1912, according to the division of statistics, was 80,035,302 feet, valued at $6,815,060.

"Fifteen thousand miles of films thus display the United States in distant parts of the world. They penetrate where the mast-headed flag cannot go and meet the eyes of the millions far from salt water. Just as American patrons of moving picture shows are viewing scenes and events abroad on the screens, so the foreigners are gazing upon scenes and events in American life."

The foregoing paragraphs are from the Buffalo *Enquirer* and afford valuable as well as interesting data. It is relevant, in this connection, to refer to the cry for an "open market," when considering those 15,000 miles of films which represent the United States in all parts of the world, and the 3,000 miles of imported films which represent all parts of the world in the United States. The wise safeguarding of the American home market, thanks largely to the Motion Picture Patents Company, has protected American film manufacturers from competing with a deluge of foreign output that would have made it impossible to preserve quality. And such safeguarding has also made it possible for American manufacturers to surpass a great number of foreign competitors on their own ground, because they can afford to invest more liberally in their respective products.

The output of the great European film manufacturers has always been welcomed in this country, and such films have exercised an uplifting influence on the product of our ambitious home manufacturers. Too many manufacturers are prone to attach more importance to the quantity of their weekly output than to its quality. It is needless to state where this policy will lead in the end.

The Gilmore Amusement Company.

A charter was granted The Gilmore Amusement Company, of Chicago, on October 21st, to construct and operate theaters and places of amusement in the state of Illinois. The incorporators are George J. Gilmore, and Walter, Arthur and Louise Wille. Mr. Gilmore is president of the company, and will also be general manager of the circuit of theaters contemplated.

The Morse Theater and the Ideal are now being built, the former being located at the Morse Avenue Station, on the Northwestern L, and the latter at North Avenue Larrabee Street. The Morse will cost $42,000 and will seat 700 people, and the Ideal will have the same capacity, with an outlay of $40,000. Sites for two more houses in this city have already been leased by the company, the capacities being 850 and 900.

The Morse and the Ideal will have attractive fronts and artistic interiors, and the most approved modern devices and appointments for the comfort of patrons will be installed. The Ideal will have a ground floor and balcony; the Morse will accommodate its patrons on the main floor. It is expected they will be in readiness for opening about January 10th next. The Morse will charge 10 cents admission, and the Ideal 5 cents.

The five houses to be built in Chicago will offer straight picture programs, and vaudeville will be strictly prohibited.

Cutthroat Competition Exposed.

Exhibitors are doing exceptionally fine business in this city just now; but there are discords here and there that cause all lovers of harmony to expostulate.

Notwithstanding the efforts made all over the country to bring exhibitors closer together and to recognize that success does not necessarily imply the putting of the other fellow out of business, there are cases in this city at present which demand urgent attention. It is well known that three reels for 5 cents is the policy countenanced by the local exhibitors' league, but there are several infractions of the rule.

The Star Theater, on Milwaukee Avenue, for instance, is offering, at matinees, five acts of vaudeville and four reels for 5 cents, and, in addition, advertises souvenir days, on which silverware is given away. The Star seats about 900 people, and is owned by Jones, Linick and Schaefer.

The Star is the nearby competitor of the Home and Banner theaters, which offer three reels of pictures for 5 cents. The Home and Banner seat about 700 each. This is a case that may well be classed under cutthroat competition, and should receive drastic treatment from the Exhibitors' League and careful consideration from exchanges which furnish service.

Another case: The Sittner Theater, on North Avenue and Sedgewick, is offering four reels of films at 5 cents. This policy works an injury to the Jeanette, Orchard and Mohawk theaters, nearby, which offer only three reels, in conformity with the policy adopted by the local league of exhibitors. This is another case where the local league's grievance committee should get in touch with the exchange serving the Sittner.

National Film Reporting and Collecting Agency.

A number of exchange men, handling Universal programs throughout the Central States, have formed the National Film Reporting and Collection Agency, for mutual protection against irresponsible customers. The Standard Film Exchange, the Laemmle Film Service and the Anti-Trust Film Co., of this city, are among the exchanges represented. It is expected that the movement will spread to the Eastern States, in a short time.

Important to Exhibitors.

On July 22nd last, the city council of Chicago amended Section 1622 of Article 2, of Chapter XLVI of the Chicago Code, by adding Section 1622c, which reads as follows and is now in force:

1622c. Every moving picture film kept or stored in any operating room where moving pictures are being produced, in addition to being kept in the receptacle required by Section 1622b, shall be placed and kept when not in use by the operator in a fireproof box with tight closing cover, leaving no exposed opening after films are placed there, which box shall first be approved by the city electrician. Every film, after having been used by the operator, shall be replaced in said box immediately if the same is intended to be used for a further exhibition.

It is understood that certain devices approved by the city electrician will be ordered installed in motion picture theaters, in the near future, among them the Gilmore Film Box, which has been tested and found fireproof as a receptacle for nitro-cellulose. This box has been recognized by the committee of consulting engineers for the National Board of Fire Underwriters as suitable for use in motion picture booths.

The following approval of the Gilmore device has been issued by Ray Palmer, city electrician of Chicago:

"The Gilmore Film Box recently submitted to this department for approval has been put through various tests to determine whether it is so designed as to afford proper protection for nitro-cellulose films. Tests were made by subjecting the box to intense heat to see whether film placed on the inside of box would be ignited thereby. In all of these tests the films inside the box failed to ignite. This department will therefore approve this device for use in moving picture theaters in the city of Chicago."

Chicago Film Brevities.

V. R. Day, manager of Essanay's city office, is around again; but on crutches. Mr. Day manages to steer, notwithstanding that the fractured bone is still in a cast. He has received congratulations on his speedy recovery from numerous friends.

* * *

A. P. Mitchell, operator of the Elmo Theater, 2404 West Van Buren Street, called at THE WORLD office last week. He reported capacity business with Film Supply Company's programs, which are furnished by the H. & H. Exchange. A. L. Christie is manager of the Elmo which seats 800 people and which is owned by the Elmo Amusement Company.

* * *

C. A. Anderson recently sold the Royal Theater, 4654 Wentworth Avenue, and the Hermosa Theater, 4308 Armitage Avenue, and has purchased one-half interest in the Crystal Palace Theater, 3255 Ogden Avenue. A. C. Mann is his partner in the Crystal Palace. This theater seats 400 people and offers Universal programs. The service is furnished by the Anti-Trust Film Company. The present owner of the Royal is F. H. Cahill, an old and experienced exhibitor. The Hermosa's present owner is Louis M. Tupler. Universal programs are used at both these houses.

* * *

Producer Oscar Eagle, of the Selig Polyscope Company, has just started on the first of a series of big war pictures. Each of these subjects will be produced on a mammoth scale, it is announced. From 200 to 300 members of the Illinois National Guard will be used in each production, in addition to 75 light cavalry men and a battery of light artillery. The first production is being made at Desplaines, Ill., which at present looks as if it were under martial law. The camp flies the diamond S flag and is under strict military supervision.

H. M. Warner, of "Warner's Features" Company, is in town for a few days, visiting his brother, Abe Warner. When Mr. Warner returns to St. Louis, where he has established his headquarters in charge of twenty agencies, he will take his family with him, making that town his permanent residence.

Growth of the Feature Film

By Ingvald C. Oes

(Gen'l Manager, Great Northern Film Co.)

LESS than two years ago, the first feature film was placed upon the market with the firm conviction in the mind of the manufacturer that the innovation would appeal to the world's trade. It was an enterprising move, to say the least, but from the very beginning, it has more than justified the prophetic foresight of the originator, Mr. O. Olsen, president of the Great Northern Film Company. As American representative of the firm, I quite naturally took a deep interest in the innovation, and have followed its every development up to the present. It will readily be understood that much of fortitude was required to change film tradition in announcing that subjects two thousand or three thousand feet in length might be had as readily as the regulation reel of one thousand feet or less, but the officers of the company had implicit faith in their judgment, and the present-day demand for features has proved the correctness of their views. The feature film is now an institution.

MR. INGVALD C. OES,
American Representative Great Northern Film Co.

Mr. O. OLSEN,
President Great Northern Film Co., Copenhagen.

While on a recent visit to Europe, I found that the long-reel subjects were growing in favor both with the exhibitor and his patrons. In many instances the former has found it possible to project these features from three days to two weeks at a stretch, according to the subject. As a matter of fact, I learned that the receipts generally had doubled as a result of the use of good feature productions. The average patron of the motion picture theater is cultivating a liking for a picture that unfolds a story in two thousand or three thousand feet of film, rather than have his attention diverted by constantly changing subjects. The feature film brings him nearer to stage play, a form of entertainment which often is beyond the means of thousands who are in search of entertainment and amusement. In my judgment, within the next six months, the majority of films projected will be two and three thousand foot films. The manufacturers who have their fingers on the public pulse, and are able to keep the pace, or in other words, maintain the quality, will be the ones who must, perforce, reap the benefit of the changing taste on the part of the moving picture patrons. More care and attention is given to the production of the feature film by the manufacturer, and the extra outlay of money is an incentive that makes it obligatory upon him to release a product that will bear his name with credit.

The studios and factory of the Great Northern Film Company at Copenhagen, Denmark, were never so busy as at the present time. Aside from the call for the regular product, the continuously growing demand for our special features is pressing our working resources to the utmost. Our manufacturing plant proper covers a large area, and is equipped with all modern appliances for the manufacture of motion pictures. The company maintains its four studios separately from the factory on the outskirts of the city, and these are in constant use by our staff of directors and players. The scenery in the suburbs and in the country surrounding this quaint old city are all that could be desired for the taking of motion pictures, and the atmospheric conditions are ideal. President Olsen and the directors of the company are particularly proud of the distinguished players who have enrolled themselves upon the roster of the concern. The principals have been engaged from the ranks of the foremost actors and actresses of the Royal Theater, and other leading playhouses of Copenhagen, as well as from the principal European capitals. From time to time these are called upon to take an active part in the special feature productions. In addition, the company boasts of a perfectly equipped circus arena, and for stories that carry with them a flavor of the sea, there is close at hand an imposing expanse of water connecting the Baltic and the North Seas. In short, nothing is lacking for the manufacture of films that are calculated to maintain their position in the front rank of up-to-the-minute cinematographic products.

While dwelling upon feature films of quality, I wish most earnestly to call the attention of the exhibitors of this country to an evil which, if allowed to grow, will prove a dangerous handicap for the promotion of the best interests of the film industry. I refer to the unscrupulous methods adopted by a certain few individuals who import well-worn features and palm them off in this country as the newest products of the manufacturer. A glance at these dilapidated reels should be sufficient to warrant retirement from the public eye, but there are exhibitors unsophisticated enough to accept them, thereby taking the chance of offending the intelligence of their patrons, and at the same time working an injustice upon the manufacturer. The representatives of all reputable manufacturing firms are to be found in permanent offices in New York and other large cities. For this reason it is not reasonable for any exhibitor to claim that he was unaware of the fact that he had been renting "feature" films from which all semblance of feature had been worn by reason of repeated revolutions through hundreds of European projecting machines. There is a community of interests in this matter between the exhibitor and the manufacturer. The former should avoid all possibility of introducing junk to his patrons by doing business directly through the accredited exchanges or agents

Director and Players at Work.

Outward Glimpse of Studio No. 2.

VIEWS OF STUDIOS OF GREAT NORTHERN FILM CO., COPENHAGEN, DENMARK.

of the manufacturer who are always prepared to furnish information touching upon their products. By following this course, better service will result, the exhibitor will profit through increased attendance, and the manufacturer will feel content that his reputation is not being discounted. This will then compel the unscrupulous dealer to carry on his detrimental activities in other fields. The manufacturers

Exterior View of Studio No. 1.

are starting a vigorous campaign against violators of the copyright law. It is to the interest of the exhibitor to be cautious in his dealings with owners of unauthorized copies of copyrighted films.

There is sufficient demand in all parts of the world to indicate that the best is in demand. Our company ships its product to all parts of Europe, South America, Australia and the Orient, and from this will be seen that the feature film is in universal demand. Quality as well as quantity in film manufacture is in the evolutionary stage. Very few features of a year ago may be classed as features of the present.

Factory and Its Employees.

Of course, this contribution would be incomplete without a reference to the film industry in America. It is flourishing, and its future will be prosperous unless undue political ambitions interfere too much with its progress. Among the manufacturers abroad, trade politics is practiced only in a small degree compared with this country. The main interest seems to center itself strictly on the realization of meritorious results in the making of their films. Such, at least, is the policy of our company.

SOUTH ORANGE, N. J., SEES LIGHT.

South Orange, a quiet residential suburb, after rigorously excluding picture shows, is to grant a license for a regular picture house. Heretofore, a license for a six-day run was all the village authorities could give. A regular show house is to be built.

ENFORCING COPYRIGHT LAWS.

The Great Northern Film Company, or the Nordisk Film Company, through Mr. Ingvald C. Oes effected, on Friday, November 8th, an important seizure of copyrighted films. The film seized was one made by the Nordisk Film Company, of Copenhagen, Denmark, and had been surreptitiously brought into the United States, against the provisions of the copyright laws and in violation of the rights of this company. The film was seized by the United States marshal under the practice forming part of the present copyright law of the United States by which infringing films, or infringements of other copyrighted matter may be seized by the marshal and held during the pendency of the suit to restrain the infringement.

The proviso of the law is of the greatest importance to copyright proprietors in the moving picture business, and without it it would be quite impossible for them to handle the vast number of dealers who in some manner possess themselves of unlawful copies of various subjects and use them in such a way as to ruin the business of the lawful manufacturer and copyright owner. The Great Northern Film Company announces its determination to prosecute all of these infringements to the uttermost, and has authorized its attorney to engage in a systematic campaign against every person throughout the length and breadth of the United States, conducting an illicit trade of the features of the Great Northern Company. Pursuant to this campaign, seizures have been made in Iowa, and will be made consistently throughout the United States until the unfair dealing in the copyrighted subjects of the Great Northern Film Company is stopped. Mr. Isaac B. Owens, the copyright counsel of the Great Northern Company, on this subject, said:

"There seems to be a feeling on the part of these dealers that once they are in possession of a film, no matter how they secured possession, that they were at perfect liberty to show the film throughout the country. In this belief it seems to me that they are losing sight of the distinction between the property right which they may have in the tangible celluloid film, and the property which the copyright owner has in the subject of the film, which is protected by copyright. Where the subject of a film is properly copyrighted persons other than the copyright owner cannot, in some devious way, possess themselves of a film showing this copyrighted subject matter and exhibit it in defiance of the law and of the rights of the copyright owner. The present copyright law is the result of the most careful study of the subject by eminent specialists, and it seems to me to be quite adequate to protect the copyright proprietors. It is only necessary that a careful and systematic plan of enforcing it be adopted by the manufacturers, and I believe that this reckless infringement may be stamped out."

AN AFRICAN EXPLORER.

We are in receipt of a letter from Major S. L. P. Comnenus Palaeologus, 2836 W. Pico Street, Los Angeles, California, criticising very strongly American business methods. He is one of the very few who have made the overland expedition from Cape Town to Cairo and came to this country several weeks ago to interest some film manufacturers in an expedition for moving picture taking. He seems disappointed that his services have not been in demand, but is especially sore at not receiving even an acknowledgment of considerable matter sent to some inquirers

We have had quite a little in the way of African jungle pictures, but this is a field that is rapidly disappearing and it does seem as though we should have some more pictures along this line before all the wild animals are confined in our menageries and the native huts replaced by modern dwellings. We sincerely hope copies of some of the best of these pictures will be carefully preserved for future generations, who will people this globe when Africa is as civilized and enlightened as is our own United States today.

The printed record of historical, scientific, natural history and kindred subjects are often open to doubt and criticism, but the camera does not prevaricate and its record is not subject to the bias or prejudice of the operator. Moving picture records are records of facts as they are, and not as they may seem to be, and as such they should be preserved for the generations to come.

The Des Moines Slide Co., of Des Moines, Iowa, are equipping a large and up-to-date factory. They will have capacity for 1000 slides daily and facilities for handling an extensive business in advertising, announcement and special slides.

Doings at Los Angeles

Many Busy Kay-Bee Men on the Coast—Melford Sick—New Ordinance for Pictures—News Notes.

CHARLES KESSEL, the man who helped put the kay in "Kaybee" brand of films, is now in our midst, not as a visitor, but as one of us. He has stratched out the words "of New York," which used to follow his name, and hereafter the identifying tag will be "of Los Angeles," for he has come to stay. Even now the real estate agents are hot on his trail and there are prospects that the next letter under this dateline may tell how he has emulated Mr. Lubin and bought a house.

Kessel came here to take charge of all the Kessel-Baumann properties, which include the plants formerly of the Bison and New York Motion Picture Company at Edendale and Santa Monica, and the properties of the Keystone, Broncho and Kaybee (formerly Bison-101) motion picture companies.

His first concern will be to launch the second weekly release of the Keystone company. This will mean hiring new actors and providing new accommodations. It is too early to fix the date for the new release, but the expectation is that it will be out in about six weeks from this publication.

Meanwhile "Doc" Willat, who came with Kessel, is superintending vast alterations in the plant. The indications are that the present plant, which is no mean one, will be torn down and rebuilt. Already plans have been drawn for a new factory and Willat brought a complete outfit of new cameras, part of which went to the Edendale studio and the rest to the studio in Santa Monica canyon. A new stage is being built at Edendale this week for the use of the second Keystone company and a great deal of new scenery is being painted. All this represents a considerable financial layout, but the new organization seems to be sparing no expense.

That Boer War Picture.

That Boer War picture, "The Battle of Paardeburg," which George Melford, director of the Kalem Glendale company has been "going to" produce for the last six months, is getting to be an old story, but Melford insists that it will now be under way within thirty days. It is to be in two or three reels and it will actually cost upward of $10,000.

It was six months ago that Melford obtained the script and decided to do it. Five times since then he has been on the point of making a start and has had to turn his attention to something else. This time he says it's a sure go. Last week he went to San Francisco to look up a shipment of uniforms, firearms and artillery which had been lost by one of the transportation companies and finally turned up in the bay city. While he was there he swallowed a grippe germ, came home more dead than alive, and was ordered to bed by his physician, who says he will be out in a week.

Picture Company's Indians Pollute Water Supply.

The band of Arizona Indians employed by the Universal company at its 20,000 acre ranch "Oak Crest," in the San Fernando valley, nearly involved the company in trouble with the authorities last week.

The Los Angeles river, from which the city obtains its domestic supply, flows along one side of the Universal property. The Indians had pitched their camp on the bank of the stream and when scouts in the employ of the city health department were sent out to discover what was polluting the water the trail led direct to the Indian village.

The offense was a serious one, but the Universal officials were able to convince the health authorities that they had not understood the gravity of it—a number of cases of typhoid were suspected of having originated from this source—and they showed every disposition to make all amends in their power.

The Indian village was promptly removed to the other side of the ranch and at their own expense the Universal officials employed a mounted patrol to ride up and down the ranch constantly protecting the stream. The attitude of the Universal officials brought warm praise from the health bureau.

Los Angeles to Have New Ordinance.

The latest report from the city attorney's office is to the effect that the proposed new ordinance designed to take the place of the present antiquated ordinance regulating the exhibition of motion pictures will be ready for passage within two weeks. One of the chief reasons for overhauling the city's legislation on this subject was the demand that was coming from the public for an amendment which would permit the use of home motion picture machines in residences and of machines of both the home and exhibition types in schools and churches. At the time the council had the question under consideration the Municipal Playground Commission added the weight of its influence in favor of the amendment when it insisted on a provision giving it power to exhibit motion pictures in the various recreation centers maintained by the city. The commission has made all the necessary arrangements for regular supplies of reels and will give free picture shows of an educational nature for the benefit of the people of small means living in the congested portions of the city.

Sturgeon Looking for an Alibi.

To protect themselves in advance against possible charges of plagiarism Director Sturgeon, of the Western Vitagraph Company, of Santa Monica, and William E. Wing, author of a photoplay which has just been produced by the Vitagraph company, are scurrying around looking up people who knew about the story of the photoplay before the Saturday Evening Post recently published a short story in which prominent use was made of vultures as birds of omen. This same detail is featured and made much the same use of in the Vitagraph drama which was completed and shipped East before the story appeared. It is purely a case of coincidence according to Sturgeon and Wing, but one which would be difficult to make most people believe. The episode affords another striking instance of a theme that Epes Sargent has often reiterated in his photoplay department.

Kinemacolor Activities.

The Kinemacolor Company of America is all here now, several of the members who left the party in Arizona on their way out from New York having rejoined it at the new studio near Hollywood. The stop in Arizona was made for the purpose of filming the Grand Canyon of the Colorado and its environs. Two full reels of pictures were obtained with all the gorgeous natural colors of the canyon and the indescribably beautiful tints of sunset and dawn. Heretofore it has been necessary for people to go to the Grand Canyon to gain any accurate idea of its beauty and grandeur because, although ordinary photographs showed the outlines of it they could not reproduce the colors. Through the Kinemacolor Company's enterprise it will now be possible to take the soul of the greatest gash in the world's crust to people who otherwise could never hope to see it.

Brevities

If it had not been that Director Colin Campbell took a portion of one of the companies and went down to Capistrano this week to make several scenes for a historical picture with the picturesque ruins of the old San Juan Capistrano mission for a background, there would have been absolutely no news to write from the Selig studios this week. All the other companies are at headquarters at Edendale where the usual routing of picture making is in progress. It is now said that the first of the year will phobably witness the production of another three-reel feature like Christopher Columbus and Monte Cristo but what it will be has not been decided for the reason that at least three three-reel subjects are available and no choice has been made.

* * *

I have another thrilling adventure which is vouched for by Mack Sennet and sworn to by Fred Mace. It concerns another daring escapade of the two Keystone sleuths but as Richard V. Spencer refuses to guarantee it, and it imposes a greater burden upon the credulity than the famous bear story did, it seems wise to print only the really essential portions of it which are as follows: "Mack Sennet, the famous director of the Keystone company, who——accompanied by Fred Mace, the inimitable comedian, who——Both Mace and Sennet will continue to produce the further exploits of the 'Two Sleuths' —— Sennet—— Mace—— Sennet."

* * *

Motion pictures were used for political campaign purposes for the first time in this city the night of November 2 when the Progressive party in Southern California closed the campaign with a monster rally at which 2,000 feet of film showing Theodore Roosevelt in his last campaign tour across the continent, was run off for the crowd. The meeting was held in Shrine Auditorium which seats 6,000 persons and many were turned away. No charge was made for admission.

* * *

The city council has just signed up a lease with Tally's College theater at Fifth and Hill streets whereby the Board of Motion Picture Censors will have possession of it every Tuesday forenoon for the purpose of reviewing the current releases. The board has been running its reels at the Arrow theater in the Hamburger department store but when the lease expired neither party wanted to renew it and the board sought a new location.

POWELL.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

The Red Cross Annual.

AN unusual release is that of the Edison company for the 16th.; one that should commend itself to every exhibitor of Licensed film, because it is the annual release of the Red Cross Seal, or, to give the official title, The National Society for the Study and Prevention of Tuberculosis.

This year the booming of the film has been left entirely to the society, and exhibitors everywhere can count upon the earnest and intelligent co-operation of the local branch.

Hope is the cheerful title of this release and hope is the theme of the powerful purpose-story written for the society by James Oppenheim, whose name is never set to a poor story. Several of his general fiction stories have been made into photoplays by the Edison company and his name is favorably known to magazine readers and photoplaygoers alike. In Hope he takes up the preventive work in the small town, the story telling of the daughter of a bank official who comes to New York because in her little center it has not been considered necessary to provide a sanatorium for the cure of the dreaded consumption. She becomes a patient in the famous New York floating hospital, a disused ferryboat moored to the bulkhead of the Bellevue grounds, and there she is found by her father and sweetheart and brought back to the home town, where interest has been aroused in the movement through her flight.

Dr. Stockton, who has seen the picture run and who is an authority on the treatment of tuberculosis, assures us that this is one of the most perfect pieces of work technically that he has seen upon the screen, and when he cannot find faults they must be few indeed. It is a story and a preachment faultlessly told and both the Edison company and the Association have used their utmost endeavor to surpass the previous efforts with very decided success.

Work for the Seal.

The subject is released at this time on account of the sale of the Christmas seal, the revenues from which are one of the main sources of income to the society, and the best work can be done if you aid in promoting the sale of seals either directly or in a general way.

If you will address the society at 105 East 23d Street, New York City, they will send you without charge a well colored lantern slide reproduction of the seal, which this year is of new design and an improvement over the old. They will also supply a cut of the seal 2 by 2¼ inches without charge and if you are running the subject they will give you gratis two styles of folders, one relating to the society and its work and the other to the story. They have had 8,000 of each printed up and you are welcome to your share.

This will be a live topic from now until Christmas, many, if not most, of the exchanges have ordered extra prints and you cannot afford to let this opportunity get by you.

The prevention of consumption and the cure of incipient cases is one of the greatest works of the moment and one that directly interests every thinking person. You can approach ministers, educators and welfare workers of every sort certain of a welcome, and with no trouble at all you can do advance work that will pack your house to the doors two or three nights. Every representative of the society in the United States has been asked to give exhibitors every possible aid, and for the first time in the history a society is immediately and directly back of a purpose story. Other red cross seal stories have been prepared in collaboration with the society, "The Red Cross Seal" and "The Awakening of John Bond," for example, but the Association is directly back of "Hope" and has complete charge of it, the Edison company having turned everything over to them. Boom the sale of seals, boom the society and boom the film and it will come back to you not alone in direct return, but in the credit that accrues from being associated with matters of vast public importance. There is scarcely a home in the country where the subject does not appeal. Get your share of the interest that is waiting and if your competitor gets the reel first bring it back and see if you cannot do better than he did with it.

We Feel Complimented.

The M. P. Sales Agency, London, sends us the first issue of their new bulletin, "The Topline Indicator," a large four-page bulletin of the films handled by the agency. It is a splendidly informative sheet with the weekly program, a detailed calendar of releases giving brand, title, brief description, leading players, musical selections and publicity matter with more extended descriptions of the leading subjects and the usual house matter. We feel highly complimented that the only outside matter in the first issue is about a column and a half of extracts from this department that appeal to the British and Colonial readers.

A Selig Envelope.

We always like to get one of the Selig special envelopes and the special, for "The Kings of the Forest" is no exception. There is a generous suit of press paragraphs of varying lengths, a cut sheet offering cuts of several sizes and screens, another cut sheet with electroed advertisements and the announcement of five styles of paper and a twelve sheet cut-out mounted on profile. Below we give the plaint of the manager of an important circuit in respect to a lack of press material. It is strange that the other makers of special releases do not give the same care to the preparation of matter that the Selig company always does. What Stanley H. Twist can do others can—if they will.

Another from Utah.

A contribution from Utah comes from the Crescent Theater, Eureka. This, too, advertises "A Nation's Peril," and both in the preparation of the copy and the display, the advertisement does credit to the creator. The Crescent, known as "The Home of Komfort and Kwality," has about half a page, but goes only across four columns on a six-column paper, the ad. dropping below the half of the page to gain the space. It is partly this formation that gives the well-balanced display that is offered.

Here's a "Montgomery."

G. L. Bleich is doing the Montgomery stunt down in Owensboro, Kentucky, and doing it well. He is building a house, and he goes at his advertising in the same way the Florida manager tackles a proposition. Here are some of his samples:

ARE YOU A PICTURE SHOW FAN?
IF NOT, IT IS MY DUTY TO MAKE YOU ONE AND I AM GOING TO DO IT.

After the Empress opens I'll just keep "ding donging" at you until I get you to attend one time at least. That will settle it. You will either remain a chronic stay-away, or else my steady patron.

The nice place alone isn't going to act as the charm. I won't depend on that, but a combination of many attractive features will do the work, and you will want to attend daily.

More boasting, you will say! Time will tell.

G. L. BLEICH, Prop.

THE "EMPRESS" OPENS SOON.
AND I'M NOT GOING TO FOOL YOU.
NEVER! NOT IF I KNOW IT!

The shows (Motion Pictures, remember) that will be advertised at the Empress can be depended on as being like I say they are. Such terms as Grandest in the World, Most Magnificent, Best Ever Produced, Cost $100,000, Chance of Your Lifetime, and so on are generally an exaggeration, and besides are discounted very properly by people of ordinary intelligence, as they should be.

IF I SAY THAT I HAVE ON AN EXTRA GOOD SHOW YOU CAN BELIEVE IT.

Should you find that I misrepresent, ask and obtain your admission money back.

GEO. A. BLEICH, Proprietor
THE EMPRESS PHOTOPLAY THEATER.
Announcement of Opening Date Will Soon Be Made.

Gives Variety.

But he does not adhere to the one style. Another cross page strip, which cannot well be reproduced here in style, includes the lines, "For photoplays of the better sort," "Seating capacity 600," "Seven exits to make it safe," "Excellent ventilation," "Perfect in small things that make for comfort."

We've an idea that Mr. Bleich is going to run the sort of house he says he is, and we hope that he keeps us posted as to his work. This style is in a sense flamboyant, but back of it is promise for good, and having attracted attention he promises to hold for patrons those who come out of curiosity.

In another announcement, which we may have room for later, he makes a square-cut issue on the business as it is and was, and promises that in his house there will be shown only the decent sort of pictures. He bars out the cheap vaudeville and makes his issue squarely on pictures.

Some Trigger Advertising.

Samuel Trigger, who is president of the New York State Exhibitors' League, is doing some good advertising for his Tremont Theater, up in the Bronx. Last week he had the first four of the "What Happened to Mary?" series as a special feature, making good use of the $100 reward offered by the Ladies' World for the best answer to the question. The reward line stands out in glaring letters and holds the attention, but once he has caught the eye with it he frankly explains that the paper, and not the theater, offers the reward. This is wholly legitimate, but have you stopped to think that you can make that reward work for you, too? The offer of a reward always catches the eye, but when it is backed up by a fact it holds the attention.

Mr. Trigger is also getting the Vitagraph company into his house on the installment plan. Maurice Costello and John Bunny have been there so far, with a lot of the others to be heard from. We would think a lot more of Mr. Trigger's enterprise if he sent in his samples himself, instead of waiting until we picked them up at the Exhibitors' Advertising and Specialty Company, where he has his printing done.

Data Wanted.

Emil Kehrlein, of the Turner and Dahnken circuit, writes strongly regarding the advance matter supplied by the makers of feature stories in two or more parts and points out that one concern, releasing a four part feature sent barely four lines of description. This, perhaps, is the only official

press matter, but Mr. Kehrlein should remember that THE MOVING PICTURE WORLD comes to the relief of the exhibitor and gives him the needed material.

At the same time the point is well taken that the manufacturer produces some picture of more than ordinary note and, through his failure to provide a suitable suite of press matter, makes it difficult, if not impossible, for the exhibitor to properly feature the coming release and so get his money back.

The exchange usually demands the price of the reels that ordinarily would form the program and on top of this a heavy extra payment, and something should be done to see to it that the three and four part plays carry something more than a bare line in the advertisement and a synopsis in "The Stories of the Films." The Selig specials are put out with the same completeness that marks a road attraction. There are long and short stories, cuts and special paper and with no other aid than the material in the special Selig envelope the alert exhibitor can run a full line of press matter, including advertisements.

Unless something is done by others to cover these specials more fully, there will come a feeling of opposition to the special that will react against the makers. No exhibitor wants to spend thirty to fifty dollars for some feature and then find that he must do all his own presswork for the special. He has a right to expect something more than two or three hundred words of squibs. He is not able to employ a professional press man, and if he is to be expected to take kindly to these features he must be supplied with special material for booming.

The Pennies Count.

To many houses the investment in a special feature is something more than a gamble. It means a losing game that is charged to advertising the house, and if the special material is not available, the prospect of loss becomes a certainty.

In some of the houses every penny is made to count; it must be made to count if a bank balance is to be shown, and the exhibitor who is game enough to stand to lose a few dollars for the general good of the house, should not be penalized by being unable to advertise properly. It should not take the manufacturer's press agent very long to prepare a sheet of stuff and it might mean dollars, not alone to the exhibitor, but to the manufacturer himself.

What is wanted is a lot of snappy paragraphs and perhaps three or four long stories. These should not dilate upon the extreme activity of the company in making the release. It should be held to the film and the local house. A long story telling how enterprising and generally good the company is may be of a sort to appeal to the man who pays the press agent his salary, but it will do the exhibitor no good because the local paper will not take it, and presswork that cannot get through is worse than none at all.

In time the manufacturers must, of necessity, see the handwriting on the wall and supply the demand or their product will not be used and so become a loss to the exchange, resulting in the refusal to handle further specials that do not carry ample press matter.

Mr. Kehrlein puts his finger on one of the raw spots of the business, and some remedy should be applied.

Got the Prices Mixed.

If you have some reporter friend on whom you can unload your squibs, here is something that should help you to keep your name in the paper if you change the item to carry the name of the house. Mr. Paige says it actually happened at the old Victory Theater, Santa Barabara, but that is an unimportant detail. The point is that it is likely to be used. It runs:

> He looked like the Rube who has a violent dispute with the circus usher, and later turns out to be one of the clowns. He had the regular Rube make-up; flowing lace curtains, linen duster, bulging cotton umbrella and all the rest of it. Only in this case he was the genuine article, and State Street looked to him like a roaring artery of metropolitan traffic.
>
> He stopped in front of one of the moving picture theaters, studying the posters, and half drawing a long buckskin coin sack from his pocket.
>
> "Say, be the show goin' on naow?" he asked at the window.
>
> "Just started," replied the ticket seller.
>
> "I reckon I'll look at it," he said, fumbling with the thong that closed the bulging mouth of his sack.
>
> Then his eye caught the big notice board. Back went the coin sack, and out came the bewhiskered jaw.
>
> "No I won't neither. I ain't so all fired sot on seein' it as to pay no sich price," he asserted.
>
> "Why, what's the matter, uncle?" asked the ticket seller, completely puzzled. "It only costs a nickel."
>
> "Then what you got that cussed sign telling folks the smallest price's two dollars and thirty cents?" he asked.
>
> The ticket seller craned his neck through the wicket and looked at the notice board. Then a smile of understanding spread over his countenance as he passed the old man out a comp.
>
> "You win," he said. "This is on the house."
>
> On the notice board, in large chalk letters appeared this legend.
>
> "Matinee to-day—2:30 to 4:30."

At the same time we might wish that Mr. Paige had not written that he could not be without THE MOVING PICTURE WORLD, as it is the only paper for those interested in the "movies." That's an odious word and it hurts the business more than most exhibitors realize. Just now when the motion picture is being placed on a new plane the use of the slang term is detrimental.

Another Bleich.

We like that Bleich advertising and are giving another of the advertisements that preceded the opening of the house. It is rather long, but it is clean cut and effective and there is much here that others may lift.

TO THE PARENT WHO CARES, SPARE A MOMENT TO READ THIS

My photoplay theater, the Empress, now under construction, will soon be ready to open and I desire to say a few words with reference to the conduct of the place, and the influence it will have on children.

There are parents forbidding their children attending picture shows, and other places of cheap amusement of the kind, and you are the ones to whom this is most directed. I want to remove some of the prejudice you may hold against all picture shows possibly, at least, I want to tell you how I conduct my picture show, and then after you are satisfied in time that I am telling the truth you ought to assent to a removal of the ban.

In my theater, refinement prevails. This does not mean that I cater only to the "la-de-dah" sort of patronage by any means. Respectful people of all degrees are welcome in my house, and I do not discriminate except that the rowdy, the "masher" and the undesirables in general soon give my place a wide berth.

Young boys are a hard proposition to handle by many, but I have little trouble on that score. Order from them is demanded, and when I find one who disobeys, further admittance is refused.

So I warrant you good order, and this brings us to the most important part of all things, what the child sees and hears, and the influence of moving pictures.

Now eliminate entirely stage "actin' " and "vodevil" the merits or demerits of which it is unnecessary to discuss, because that kind of entertainment forms no part of my show. Mine is a straight program of motion pictures, with the addition of good music.

It may be that you disapprove of moving pictures, because you believe they are vicious, too sensational many times, and harmful and unhealthy morally for the young. There are some films of that kind extant and managers utterly unconcerned as to what kind of pictures are offered their patrons I'll admit, but fortunately for the business, few in numbers and growing less. The managers with a spoonful of common sense have long ago cleaned out and quit showing any such stuff like "The Jesse James Gang," "Five Years In Sing Sing," "Beulah Binford" and that kind of rot, but at any rate here is one of them that does not show any such pictures, and never will, and I ask you to believe this a fact.

I want to extend you this assurance: Your child, if permitted to attend my show will not see or hear anything improper in the slightest degree; never that which is degrading, never the sensational. I do not depend on that kind to attract. You may feel that I am lying to you now, because the show business seems to have a corner on all the liars in the world not in politics, but keep an eye on the Empress and sooner or later you will be satisfied that the entertainment there is wholesome and a perfectly fit place for your boy or girl to attend and I am basing my financial success on your finding this out.

But do not draw a conclusion that my aim is that of catering to children alone. Far from it. The Empress is for the grown up. Neither must you imagine that the program will consist of the religious, or scientific, or such, in the entire. Clean comedy, the wild Western, the beautiful heroine, splendid hero, and deep dyed villain, will cavort in the pictures as of old, along with the classic, the artistic, because there is good in everything when properly wrought, and I shall display no other kind.

Respectfully and sincerely yours,

GEO. A. BLEICH, Prop.

The Empress Theater, Frederica Street.

A Pretentious Book.

F. E. Rutter, of the Odeon Theater, Bellefontaine, Ohio, sends us a copy of the first issue of the Odeon News with this letter:

> This the first issue of the Odeon News, which I intend to publish monthly or oftener if necessary. I scarcely knew just what I wanted when I started on it, but it seems to answer the purpose for which I intended it. Already I have had numerous inquiries about the next issue. Lately there has been so much advertising matter distributed around the city that heralds, dodgers, etc., failed to attract the attention of the majority, but I only found four copies of the News lying on the street. Look it over and any criticism or suggestion for the betterment of future issues will be greatly appreciated by the editor. I am a firm believer in advertising and I find many good suggestions in the Advertising for Exhibitors department and have also been helped by the Projection department. I believe that a department devoted to the personalities of the photoplayers would be greatly appreciated by the readers. The past record of one or two people each week would not take up much space and I believe would be of benefit. When I started this letter I only expected to write a few words, but I see that I have said too much, so hoping you will pardon the intrusion, I will wish you the continued success that your paper deserves and sign myself as a successful exhibitor.

Twenty Pages.

The News is sixteen pages and cover, but there are only eleven pages of actual text, the rest being blank or advertising. It is in no sense an advertising book for the current films and it gives no calendar of releases coming. It is merely a well printed magazine in miniature with the running story of "Undine" (Film Supply service is used) and plenty of gossip about the players. Though the majority of the pages are in ten point, there is plenty of interesting gossip and comment. It will interest Mr. Rutter to know that we are planning to supply this demand for facts about the players. The first issue is a capital one and if the others are as good we think that this will be more useful in interesting spectators in the pictures in general, rather than merely enlisting their interest in certain releases.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Don't Bother Universal.

DON'T send scripts to the Universal. They have their staff writers for all the studios now and are buying practically nothing from the outside, so save your stamps and the clerk's time and keep your scripts at home. We do not believe that the studio writer will last long as it is not possible with this scheme to get the proper variety to the stories, but until the scheme proves itself bad it will be tried out, so stay away.

Positively Not.

That Boonville sheet that is brought out more or less frequently in the interest of a school scheme happened along through the mails the other day in the shape of a so-called "double number" that is the same size as the last single number. It makes a promise to do better in future, possibly because of the complaints made by subscribers to the Boonville post office.

It endorses our club scheme and wants to know if it cannot get together with us. It cannot. We do not recognize as a legitimate publication any house organ and the sheet will have to be much better and more accurate than it is to be recognized as a magazine at all.

It cannot get together with us—or next. Positively not.

Unpretty.

Another of those house organs that is run by a Cleveland theatrical man who doesn't seem to know much about photoplay if he is the professor and faculty in general of a school, comes out with a blurby sort of complaint against the Photoplay Author because that magazine refused to take the advertisement of its school and then shoots off at a tangent to call William Lord Wright a liar because he told who the school was. This is unpretty journalism even in a house organ, but that's the sort of house organ this one is. And the funny part of it was that Wright seemed inclined to be angry about it until we pointed out who it was that was calling him a liar. Then he joined our laugh.

The photoplay business has brought some funny customers into the field. Nelson would be one of the funniest if he wrote with a cleaner pen, but he seems to think he is still hanging around the cheap theatrical agencies, and talks accordingly.

Must Have Money.

There must be money in the Photoplay school business. One New York concern is going into the small town papers with an advertisement four columns wide and ten inches deep. We have received copies of the advertisement from Kokomo, Ind., and Denison, Texas. It makes the usual lying statement that you can earn $25 or more a week writing photoplays, and will probably coax a lot of fools to part with their hard earned money for instruction worse than useless.

The school is now charging $8 for its course at the first offer, but will come down to $4 if you hold out and for a time did make an offer of $2 for the course as a last bid, offering four lessons for one dollar and the other four for a second payment of like amount, explaining that they wanted to get the plays to sell.

Photoplay editors can expect a fresh accession of drivel from this new crop of easy marks. In the long run the schools will put themselves out of business because they will flood the studios with the product of its victims and drive the manufacturers to shut down their photoplay departments in self defense.

Standards of Payment.

The other day Dr. Clemens, who won one of the Powers' contest prizes, wrote that he found it easier to write two-reel stories than to keep them in one reel, a discovery that others had made before him. You must have a good idea to start with, but given such an idea the rest is easier than holding in to a single reel. Beyond the mere physical features we would rather write a story of 30,000 words than one of only 3,000, and yet stories are paid for by the word and film is paid for by length.

The most difficult thing to write is a three hundred foot comedy to tag onto a seven hundred foot subject, and still have a real story in it. That is one reason why so many companies put a short scenic or industrial with a six or seven hundred foot comedy, and yet when they do get a short length they pay less than the half-reel price in most instances. Any company that could put out three good comedies on one thousand foot release each week could sell to every exchange in the country in its affiliation, but it cannot be done so long as ten dollars is offered for the subject because it is so short. We know one company that pays as much for three hundred feet as for a subject two or three times that length, but we know only one. If there were more companies with similar intelligence there would be more two-subject releases—which would please the exhibitors immensely.

He Lacks Patience.

In his Photoplay Philosopher in the Motion Picture Story Magazine, Eugene V. Brewster, its editor, writes: "I have no patience with those writers who denounce photoplay schools and photoplay school books of instruction." He goes on to explain that a book of instruction without the personal coaching of the school makes progress impossible.

It is because we know a whole lot more about schools than Mr. Brewster seems to that we, meaning mostly William Lord Wright, T. E. Letendre, A. W. Thomas and ourselves, condemn the schools, or perhaps Mr. Brewster has an eye on his advertising pages.

Mr. Brewster seems entirely to lose the point of the matter. If these schools were conducted by persons really qualified to teach; if the books were other than garbled and jumbled versions of the instruction sheets of the various manufacturers, the schools would do little good but no harm. As the matter stands these schools without an exception, so far as we have been able to learn, are conducted by men utterly incompetent to teach because they do not know what they are talking about or are too lazy to impart their knowledge if they do.

The publication of these advertisements in the Motion Picture Story Magazine has carried the seeming endorsement of the schools which its editor now makes positive, and has been the means of coaxing from persons none too well able to lose money hundreds of dollars on the lying pretext that anyone can learn to write photoplays and earn $50 a week IF they can write and SELL two scripts a week. One of these concerns, according to the postmaster of their home town, takes money without even pretending to give any return, and at that we think this is better for the prospective client than if the course or book had been sent.

Others give instruction and other services, one New York concern undertaking to vend the client's scripts after licking them into shape. Lately we have had occasion to examine about a dozen of these scripts and not one of them should have been sent out by any person possessing even a halfway knowledge of photoplay requirements.

At the present time we do not know one of these concerns that is other than a get-rich-quick affair conducted by incompetents or those who have no intention of giving the service they sell. They are hurtful in that they implant the wrong ideas of the work and this is worse than no idea at all.

No school, no matter how honestly it might be conducted, can teach a person to write. It can only tell how to write, and this is precisely what a proper book on technique teaches, but teaches correctly. And the criticism, of which Mr. Brewster speaks so highly is no more valuable than the course; good only if the critic knows what he is talking about. Mr. Brewster should cultivate patience and clearness of vision.

Putting in the Kick.

Ask any editor what he most dislikes and he'll probably tell you the same old thing, and the same old thing is generally the story without the kick, because if the story had the kick the fact that the plot was old would most likely be forgiven.

Take the old story of the hero who is unjustly accused. The bad clerk makes away with the bonds or the money and the good clerk gets sent to jail. The girl knows the bad clerk is the thief, apparently because he wants to marry her, so she gets the police and goes to the tree where the bad clerk hid the loot and they arrest him and go to the jail and turn the good clerk loose.

There are more mind readers in photoplay than there will be in real life in the next million years. The heroine always knows the villain as quickly and as certainly as the audience does, and she always seems to know where the bad clerk hides out his haul. Half the time there is so little to the working of the plot that there are a lot of scenes written in to make weight, though now and then the reverse is true and the later scenes are hurried because the first part was worked out too elaborately.

Now the real story in this plot lies in how the girl finds the bonds. All that comes before this is merely the preparation for the real story and should be gotten through with as quickly as is decent. One scene shows the rivalry between the two men, the next the robbery, the false accusation and the arrest of the hero, and the story has been started in two scenes in place of a dozen. That leaves room for the rest of the story. There are eighteen to twenty-five scenes left, and something must be done. If the girl goes straight to the hiding place there is no story because it ends too quickly. But suppose that the girl does not suspect the villain. She is even rather grateful to him for his offered assistance. But among the coins stolen is a twenty-dollar goldpiece that she gave her father to keep for her. They are dining and the clerk pays for the meal with the gold coin. She recognizes a private mark as it lies on the tray. Her suspicious are aroused. She plans to search the clerk's room. This is a rather delicate matter, but she disguises herself as a stenographer and takes a room in the same boarding house. She watches her chance and gets into the clerk's room. It looks as though she had taken the trouble in vain for a search reveals nothing, but as she is about to leave she drops her glove and in picking it up she sees that the underside of an upholstered chair has been disturbed. She investigates and finds the stolen funds. She goes to her father and tells him, policemen are called, a search warrant is sworn out, and the clerk's room is invaded.

Now it is pretty certain that the clerk is guilty, but a charge of theft has been lodged against the hero and he cannot be released until the district attorney takes action in the matter. He is not immediately released, but they go off to the prosecutor's office and there complete the formalities.

This gives rise to a more dramatic sequence of events. The audience sees that the girl is friendly with the real thief and is afraid that she will be misled. They rejoice when the marked coin is seen, but when the search is given up without discovery there is a sense of disappointment that a moment later is turned to gladness when the discovery of the chair is made. Keep them guessing, keep them waiting, and you have a story. Just run off a succession of more or less obvious situations, and you have no story at all.

This is not much of an example of a good dramatic story. It is not intended to be, but it will give the observant writer a hint as to what an Editor means when he says that a story "lacks action," even though the actors are acting. They are acting mere action instead of story. There is not enough happening to interest.

If you want to get further away from the obvious, get away from the fact that the girl is the daughter of the employer of the two clerks. Make her a stenographer in another office, make her almost anything else, and you have skipped the same old thing, but whatever you do make things mighty hard for the heroine for a time. Put her to all sorts of troubles. Give her—and the audience—something to worry about, and the verdict will

be a good story. If you try to slip through a story in the easiest possible way you merely waste your time. The editor yawns over the synopsis, and there is another four or eight or twelve cents gone to swell your private postal deficit.

Did you ever sit down and figure out just what it costs you in stamps to send out the stories you don't think much of yourself, but with which you take a chance? One author figured that it cost him slightly more than $28 in a single year before he woke up.

Another Way to Work.

Burr Morie sends in his plan of work, which seems rather complicated. He writes:

I wonder if my method of study of the photoplay would be of interest to others. I wrote one photoplay about a year ago, and that one effort was enough to convince me that I knew nothing about the business. I have been studying since then, and will finish my course in about three months. If you think there is anything in the method, give it to your readers.

Go to all of the picture theaters that you can. Select one company, and attend the places where you can see the productions of this company. Study the style of the play. Learn the names of the principal members of the cast and remember the principle traits of each. Learn to pick out the minor characters that now, or will, at some future time, take the leads. Study them. This part of the course might be called the laboratory work. Finish with one company, and then take another, but do not fail to keep up with your review work. Take each company in any order you care to, but be sure that you have finished with one before you take up another.

Read every story of the plays you have seen and then shut your eyes and see them over again. Take two of these stories each week and write a synopsis of your own. After you have succeeded in writing the story in 250 of your own words so that you can see the same action that you saw on the screen, write this action out, scene by scene, and hand it to some one who has seen the same play and who will give you an honest opinion of its completeness.

In addition to this course of study, it is well to start a card system record of all plays produced. Prepare a set of classification letters, something after the following manner:

Class A—Drama. B—Comedy. C—Costume. D—Western, etc.

Arrange your cards with the name of the producing company at the top, and with spaces for the date of release, name of the play, class and remarks below, on the body of the card. Each card will accommodate nine plays. (Card 3 in. x 5 in.). Don't use the same card for more than one company. After a few releases you can tell how the productions of each company are running.

This is merely my method of study, but perhaps it will be of value to some others who are not in too big a hurry to become script editors. Such study will lead to this position a great deal sooner than haste, and I believe the job will last longer after it does come.

We confess that we fail to see the reason for this elaborate system, but no two men have precisely the same method of work and perhaps this classification stuff helps to fix the style of production in Mr. Morie's mind. For another purpose we keep a record of titles by companies, but we use for this purpose the list run each week in the back part of this paper, not the weekly calendar but the list classified by companies. The character of the releases we carry in our head, but unless we have an order from a company, we do not write to suit a company. We write a photoplay and then send it where it is most likely to sell. If you write a story to suit Jim Jones, Sam Brown and Mary Smith of the Gumph Company and Mary Smith goes into vaudeville, giving place to someone else her complete opposite in appearance and methods of work, you are apt to find yourself with an unsalable play on your hands.

It is a good thing to study the screened picture minutely, but study it for hints on production and technique and less for the personality of the popular players and those apt to become popular. Don't write to order unless you have the order.

What Advice Is Worth.

This morning we had a glance at a letter from a man who wrote an editor that he was hopeful that the story sent would be taken, as the editor of a magazine had told him that no office would ever reject the photoplay on its merits. It went on with the full history of the seven scripts the author had written, all ticked out on a cheap typewriter on cheaper paper. There was an air of cocksureness about the communication that tired, but it did not need this to seal the fate of the script. No company would probably take it for merit or any other reason short of a shotgun.

The point is that advice is good only when it is backed by positive knowledge. The mere fact that a person *should* know what he is talking about doesn't mean that he *does*, and some of the advice handed out by supposed authorities is positively hurtful.

There is only one real test as to the value of your work. If you sell your scripts, you are writing the right sort of stuff. If you are not, look to the screen and see what is being produced. Then look at your scripts and see wherein they are different. Of course, you are likely to think that they are infinitely better than the stuff put out on the screen, but that is not the point. This poor stuff sells, and yours doesn't. See wherein your script is different from the script that sells. Do not write down to the level of the stuff you see but write along the same broad lines. Don't be too ready to seek or accept advice. Find out first if it is worth anything. If you are worth helping, if your work shows promise, you'll probably get all the help you need from script editors themselves if you keep at it long enough to win their attention, but do not be in too much of a hurry.

Just So Much.

The sooner the novice realizes that there is just about so much hard work to be done the sooner will that novice get ahead—by doing the work. You may sell one or two stories by chance at an early period in your endeavor, but this should be regretted rather than rejoiced at, because no matter what you may think, there is certain work before you and you must do it. The sooner you do it the more quickly you pass your initiation. If you sell two or three stories right at the start you get the idea that you have only to dash them off and that may mean an extra six or eight months of hard work and rejections to knock the foolishness out of your head.

You can be helped by the advice of others to avoid certain errors. You may be helped over some of the rough places, but practise, after all, is the only real teacher and if the editors of every studio in the country were to get together to help you out and speed your progress, there is none the less certain practise work you must do yourself.

This holds good in every line of work whether professional or artisan and the sooner you make up your mind to go to work the more quickly will that work become of merit. A thousand dancing teachers cannot teach you to waltz. They can show you how but your own feet must catch the trick. A thousand musicians cannot teach you to play the piano if you only look on. Your own fingers must be trained through constant practise. You may learn to waltz more quickly than another because you have an aptitude for dancing. You may become a famous concert performer because you were born a pianist, but without practise you are nothing in any line of endeavor and no matter how attractively school advertisements may read, you must make up your mind that success comes through practise and through practise alone. It must become second nature to you to write scripts if you are to write good ones, and this facility comes only through practise backed up by a natural aptitude for the work and an imagination fertile in desvising plots and situations. No one can do the work for you. If you are not willing to work yourself stop now before you waste further time.

Don't Be Local.

Sometimes we get tired of saying the same things over again and we are pretty certain that some of our readers tire of hearing some of the points repeated, but some things cannot be hammered home hard enough, it appears. One of these is the foreign market.

Outside of the United States, subjects sell on their individual merits. If a picture is generally useful it may sell into the hundreds of copies. Of others the sale may not run into two figures, let alone three. Five and six copies are sold of some pictures, two and three hundred prints of others may be ordered. It stands to reason that most of the manufacturers keep an eye on the foreign market.

That's why it happens that your clever little story about putting the hat in the ring and having it kicked out again, met the same fate as the hat last summer. It may have been clever, but what do audiences in Germany, Russia, China and Australia know of the hat in the ring? Some silly little story that is likely to get a laugh from a man in China was bought and your masterpiece was sent back. Now you know the reason. Photoplays are not made for the United States alone. They are made for the whole world, and the really successful play must be world-wide in its appeal. Some purely local stories are taken, but they are not many—just enough to make the exception to prove the rule.

Inquiries.

NOTE.—No question can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

H. C. Z.—Please give the name of the character and description. We have the Bison cast, but the "lucky lover" is not cast as such. Address the manufacturers for the postcards.

ORIENT—Miss Ormi Hawley was the girl in Lubin's "The Players." Paul C. Hurst was Carlyle Blackwell's brother in Kalem's "When Youth Meets Youth." In Lubin's "Caught Bluffing" Miss Dorothy Mortimer was the widow and Miss Jennie Nelson her daughter.

VIVIAN—There is no connection between Keystone and Biograph. Most of the old Biograph comedy players are now with Keystone. Miss Mabel Normand was the girl in "He Must Have a Wife." Miss Pickford was the girl in "A Pueblo Legend." Miss Blanche Sweet is known in England as Daphne Wayne because her right name was not communicated to the English agent along with the picture. We must pass the other questions.

Mrs. R. H.—Edwin August was the schoolmaster in "The Schoolteacher and the Waif."

MOBILE—The Pathe press man says J. Johnson and Miss Betty Gray were the leads in "The Lass of Gloucester," but we are fain to admit that we think the festive P. A. is "kidding" us. He hates to give up names because he is too lazy to go after them.

M. E. P.—Dell Henderson was the husband in "The Furs." The Kalem player is not given in the cast, but he was not with Edison.

H. G. R.—We can get no data on the Helen Gardner releases. The Thanhouser Company sells photos for one dollar a set, including those you name.

GRATEFUL PLAYWRIGHT—We have better use for the space than printing our own picture. It is not good form to print your own picture, and it is not for us to be in bad form.

A. I. A.—We think that Miss West left Biograph some time ago.

J. G. H.—Pathe's "Passion Play" was made several years ago, we do not recall the exact date. It was a costly production, but reliable figures are not to be had.

DOROTHY D.—Miss Winnifred Greenwood seems to be the player you indicate, but your questions are so loosely framed that we cannot get you exactly. Ask definite questions and you'll receive definite replies, but inquiries about "that girl" are too vague. Miss Sweet has played only with the Biograph.

N. O. S.—Miss Edna Payne had the title part in "The Moonshiner's Daughter." In "Paying the Board Bill," Bob was Ed Coxen, Horace was Lew Weston and Wilbur was John E. Brennan.

STUNG.—There are no reliable correspondence schools. Get a copy of Technique of the Photoplay, to be had of this paper for one dollar.

F. S.—We lack the cast you ask for.

Miss T.—Miss Blanche Sweet was the girl in "The Painted Lady." It is not certain that Miss Lawrence will return to Lubin.

H. G. W.—11 East 14 street.

THANFAN.—We do not find the part you ask for in the Thanhouser cast. Sure you have it right? Miss Cleo Ridgley is riding to California with her husband and playing in the photoplay houses on the way, at the same time advertising a magazine. Mr. Smalley and Miss Weber have not located yet.

Comments on the Films

Licensed

"THE MYSTERY OF GRANDFATHER'S CLOCK" (Kalem), Nov. 6.—A picture whose chief merit is in some of its very pretty, artistic scenes, rather than in the story which is not very convincing, indeed the finding of the deed on top of the old clock, considering the fact that it had been moved to a new house, is improbable. Alice Joyce plays the lead as the granddaughter whose father wants her to marry a rich banker, a not very real character, and who prefers the young clockmaker. The girl fixes the clock so that he'll have to call often and this is cute and pleasing. The clockmaker is indirectly the cause of the old deed coming to light. So the father relents and gives the girl to her sweetheart.

"MICHAEL McSHANE, MATCHMAKER (Vitagraph), Nov. 6.—Much credit is due Larry Trimble, this picture's author, for the pleasing, human situation that it so freshly presents. But, fine as the situation is, there is something in it finer still, and it is nothing else that the love making of Danny O'Toole, bashful laddie-buck that he is, to pretty Colleen O'Brian. Of course, Larry Trimble saw it all in the picture; but how could he have found a way to make us see it, except in this that he was also the picture's producer. The pig in a poke that Danny was carrying was a bit in the laddie's way. He wants to be holdin' out his arms too, but doesn't dare. Then the pig escapes and Danny and the girl have to chase it, giving more good fun to the audience. All this is as natural and unconstrained as it can be.

John Bunny plays the picture's central character, Michael McShane, a donkey cart peddler, who teaches Danny how to make love successfully. This character is very skillfully drawn and made perfectly consistent; but Michael shows himself to us through the workings of his mind and interests the intellect rather than directly the imagination. It is the man's humor and his shrewdness, finding in Bunny's face and gestures, full of dealings with the world, absolutely consistent expression, that we see, and that strongly attract us. The firmness with which this character is established and the consistent way in which it is used add much to the picture's strength. We know him thoroughly from his way in making a trade before Danny thinks of going to him for advice. We think it one of the best things Bunny has done.

Producer Trimble's whole method in making the offering is worth high praise. It is thoroughly Irish in its characters, its scenes and its action. It was photographed in an Irish village and we have the thatched cottages, mud puddles, pigs, dogs and all Irish. Mabelle Lumley (Colleen O'Brian) is lovely as a lassie just budding into womanhood. Charles Cox's Danny is perfect. Beatrice Grovner, as Colleen's mother, and James Pryor, as her father, fill their parts in perfect satisfaction. A true, spontaneous comedy and as dandy a picture as warmed the heart of an audience.

"VICTIMS OF FATE" (Pathe), Nov. 7.—A very dramatic and speedily drawn Japanese-American picture, in length a little over half a reel. It stands on the suddenness with which the climax comes rather than on its humanity, for it isn't convincing. There are three or four Japanese in the cast in unimportant parts; but the two American players who take the two important Japanese's roles are not naturally what they represent and give an artificial air to the whole production. Merely as a suggestion, would it not have been wiser to have made the villain a foreign rather than an American army officer, seeing that the picture was for American spectators? The sets are very prettily trimmed, especially those in Japan; they are lovely. The story is good and will be liked.

"DINAN, FRANCE" (Pathe), Nov. 7.—A hand colored film, giving well photographed views of a deeply interesting and very old city. It has very high educational value. The two on one reel make a good offering.

"BROKEN HEARTS" (Pathe), Nov. 6.—A substantial situation makes this humanly convincing picture far more interesting than the average offering. But, if it is a picture of "broken hearts" they are "broken" only for a time. The title leads us to expect a very unhappy ending and, when we see the course that the story is taking and, from the title, expect a bitter ending, we are repelled. The ending is unexpectedly happy and the picture surely deserved a better title. It is a western story that seems made in the East; but after it is well begun that will bother nobody. Its chief characters are a miner, who has received notice that capitalists will give him $100,000 for a mine, his wife and their Indian man servant. The man, wanting to surprise his wife, refuses to tell her his plans and leaves her for a couple of days while he goes to Cripple Creek for the money. She thinks he has gone off with another woman. Three times tragedy lifts her mace to crush that home and is stayed by a hair. There is excellent relief in the faithfulness of the Indian servant and then comes the happy ending. It is a very commendable offering.

"QUEEN FOR A DAY" (Edison), Nov. 6.—A very farcical, and, although acted by good players, a very artificial picture. There is little true Edison quality in it. A Broadway audience watched it solemnly; but, at another theater, there was some laughter, not much. The scenario is by Mark Swan. Louise Sydmeth, as the darkie maid of the missionary's daughter, and Arthur Houseman, as the Zulu chief, made all the laughs.

"QUEEN OF SPADES" (Eclipse), Nov. 6.—If the suspense created by the first half of this unusual picture, had been sustained to the end, it would have been a masterpiece. As it is, it is very interesting, dealing with a suicide club in which a reporter, who wants to write it up, gets caught and has to be rescued. It is very fair entertainment.

"THE SUBSTITUTE HEIRESS" (Lubin), Nov. 5.—A situation, such as is offered in this picture, is sure to be popular. It shows a man, who happens to be a millionaire, from the West, breaking through all the artificialities of modern life and marrying his hostess' maid whom he knows and whom the spectators know to be a worth-while woman. The man is played by Arthur Johnson. Lottie Briscoe plays the girl. The Westerner comes to New York to do business with a broker whose office is on a very rural Wall street. This man is called away and sends the Westerner down to his country home at the seaside. His daughter makes her maid play the lady and entertain the stranger while she goes to a friend's home. He falls in love with what he thinks is his friend's daughter and is shocked to get an invitation to her wedding (it is made an announcement, a bad mistake, for it confuses the action). At the ceremony, which he attends, he is glad to find that the girl he loves is not getting married. A very entertaining, not an artistic offering.

"THE RANCHMAN'S ANNIVERSARY" (Essanay), Nov. 7.—While this picture's final intention is not made clear for many scenes, it keeps us expecting the story and therefore keeps us interested. It deals with a ranchman and his wife, with their cowboys and a few neighbors, and turns on the jealousy awakened in the man by the mystery his wife makes of presents she is collecting for their wedding anniversary. The boys get wind of it and, for a joke, after removing "Dad's" bullets, "put a job up on him," make him think his wife (a cowboy in a skirt and wig) is kissing one of the punchers. The photography is clear enough; but is not as good as usual with Essanay prints. The whole makes fair entertainment.

"A MONEY?" (Essanay), Nov. 6.—A fresh comedy of situation full of unexpected twists and spontaneous humor and, like every other true comedy, a good deal of humanity too. It made a big house laugh heartily and often. Three young men, Steppling, Calvert and Mason, have come to spend a short vacation in town. The two younger leave their money with Steppling who is to dole it out every day and make it last. He won't "come across" at odd times and the two have met girls. They don't know that the money is in Steppling's coat lining and pawn his clothes while he is asleep. This is only one laughable situation. Howard Missimer, as a tramp, comes into possession of the suit. It is very good indeed, a fine offering. We can't guess the reason for the title.

"HER EDUCATION" (Selig), Nov. 6.—The heroine of this picture, played by Betty Harte, is a very convincing Western girl, even a type, in a limited way, and Marjorie Benton Cooke, the authoress, deserves much credit for creating her. A little rough and somewhat breezy, she is, nevertheless, a true woman. Her dad had wanted her to get an "eddicashun" and although she can't read, she starts for the university to get one, leaving behind her the wild life of drunkeness, murder, coyotes and sheep, in which she has been brought up. Her experiences are convincing enough; but, in general, the picture seems artificial, perhaps solely because of one or two weak scenes. It is good entertainment though, and was warmly applauded by an East Side audience. The producer is Lem Parker. In the cast are Wheeler Oakman, Wm. J. Burns, Frank Clark, Al. E. Garcia, Wm. Hutchinson, R. E. Green, Eddie James, Forrest Littlefield, Geo. Hernandez and a host of undergraduates who, by the way, are usually very unprofitable in a picture; they harmed this one.

"THE DYNAMITERS" (Selig), Nov. 5.—William Duncan has made as writer and producer a little masterpiece in this picture, at once human and full of thrilling action. He himself plays the hero very acceptably with Myrtle Stedman, as pretty a girl for a heroine as any picture needs, as his sweetheart. Lester Cunio plays the jealous villain, who blows up the dynamite shack and gets the other man suspected of it. We see the shack go up. The suspense is very skillfully built up from lesser to greater climaxes. It is fresh, pleasing and looks like the real thing. A very desirable offering, indeed.

"CARMEN OF THE ISLES" (Selig), Nov. 7.—An interesting character sketch by Bessie Eyton, as a coquette fisherlass, rather than a good story gives this picture place with good offerings. The ending, in which we see the struggle between the girl's lover (Thomas Santschi) and the cowardly stranger (Herbert Rawlinson), with whom the girl has, almost maliciously, flirted and who, in an ugly frame of mind, has tried to shoot him, and after that the death of the frightened girl, who falls over a cliff, is certainly dramatic, but it is only the ending. The larger part of the picture serves as a statement of the situation that makes this possible; yet the statement is very interesting as showing the girl's character. The scenes were taken close to the sea and its rocky shore.

"YELLOWSTONE NATIONAL PARK" (Edison), Nov. 8.—Due, no doubt, to some unlucky chance, the very worst photography that the Edison studio has turned out in a long time, comes in this picture that truly needed good photography. This doesn't apply to all its scenes, but it surely does to most of them. Several pictures of waterfalls are fine.

"HIS AUTO'S MAIDEN TRIP" (Biograph), Nov. 8.—A very amusing farce of tramps who have made Mr. Mark think he has run over one of them. Nothing could be more comical than the facial expression of this leading hobo, coddled in the home of the auto owner. It makes a very pleasing offering.

"THE CLUB MAN AND THE CROOK" (Biograph), Nov. 8.—On the same reel, a farce with nothing new except one single, but very laughable, joke at the end.

"THE SHERIFF'S MISTAKE" (Lubin), Nov. 7.—When a typical cowgirl and badman picture, such as this, is very poorly photographed, as poorly as is this, very little can be truthfully said for it as entertainment for the many. To us it was wearisome.

"THE PONY EXPRESS GIRL" (Kalem), Nov. 8.—The express rider is wounded by desperadoes. The cowgirl rides to his assistance and carries the invoice of money to its destination. Then there's a love scene. Very slight; but the heroine is acceptable.

"STENOGRAPHER WANTED" (Kalem), Nov. 8.—A short sketch on the same reel. Ruth Roland applies for the job and is accepted. She doesn't tell the two men in the office that she is married. Pretty soon hubby comes. It would have been very stale had not Miss Roland played it.

"THE SMUGGLER'S PRISONER" (Melies), Nov. 7.—A picture with good views of a rocky shore on the western coast, including a picture of seals scared off rocks by people in a row boat. The story is slight but very fair though not new. It is better than any story we've seen today (Nov. 7), but we have missed today's Vitagraph.

"WHEN WEALTH TORMENTS" (Essanay), Nov. 8.—An entertaining picture in comedy vein. It gives Francis X. Bushman a chance to play three characters in quick succession, and the cleverness with which he does it is the best thing in the offering. The story is the not very new one of the washerwoman and her daughter who inherit a very large fortune and the poor sweetheart of the girl who has to use his wits to overcome the mother's suddenly acquired dislike to him and his overalls. The usual fault with this story (we find it markedly in this picture of it) is that it fails to convince. It was for the comedy possibilities in it that the Essanay people produced it. It has pretty sets and pretty dresses. Mildred Weston, when in dainty gowns, takes a lovely picture. Helen Dunbar, as her mother, makes a distinguished looking matron.

"HALF A PINT OF MILK" (C. G. P. C.), Nov. 8.—A large audience found good entertainment in this farce of malaprop happenings. It is very amusing.

"THE SCARAB" (C. G. P. C.), Nov. 8.—On the same reel. A short but highly entertaining series on the black beetle. He is an industrious worker and very plucky. We see him put up a couple of good scraps with other beetles who want to steal his gleanings. It is fine offering.

"A TRIP UP THE ELBE" (C. G. P. C.), Nov. 8.—Also on the same reel. It provides a beautiful and very interesting series of well photographed views. The three on one reel make a desirable release.

"FELIX AT THE BALL" (Lubin), Nov. 8.—A farce in which a torn pair of trousers figures at a ball. It pleased three or four in the audience very much. Others may have laughed less loudly. We found it rather coarse.

"AN ACCIDENTAL MILLIONAIRE" (Lubin), Nov. 8.—On the same reel. It didn't bring out so much laughter and is also a somewhat rough farce.

"A DOCTOR FOR AN HOUR" (Edison), Nov. 8.—A farce in which a tramp finds the clothes and the satchel of a doctor who is in swimming. The doctor had just bought a practice and was not known in the village. The tramp is taken for him and enjoys an hour's practice. There was a good deal of laughter and it seemed to please. The author, Bannister Merwin, doesn't deserve very much credit. Wm. Wadsworth is the doctor, Edward O'Connor is the tramp, Mrs. W. Erskine is the widow of the former doctor. Martin Fuller is a G. A. R. man who takes a dose the tramp prescribes and throws a fit. Alice Washburn is a woman with a cold. Violet Erskine is a young girl with a headache.

"THE FRAUD AT THE HOPE MINE" (Kalem), Nov. 9.—A melodrama depends on its love story, even when it contains the most exciting action. Without a strong love story, it is hard to make any story of villainy convincing, and when, as in this case, the love story is strictly subordinate, the whole suffers. The love is weak and unconvincing, but we have a struggle in the dark with revolver flashes only seen. This can be made very effective by a good sound effect man. We also have in the picture a dynamite explosion in a mine which is an exciting incident. As a whole, being well photographed, it makes a very fair offering.

"FROM THE SUBMERGED" (Essanay), Nov. 12.—There is a fine idea behind this picture; but, nevertheless, it comes short of being a first class offering. It lacks probability as it is handled and, while E. H. Calvert, the leading player, does very well as the rich man, his tramp didn't ring true. It seemed overworked to excite pity which, except when done with great art, is apt to displease. Ruth Stonehouse plays a poor girl who saves the hero from committing suicide. He soon becomes rich and is in love with a rich girl, played by Dolores Cassinelli. On a slumming excursion, he finds that this girl is hard hearted and goes back to lowly life to find the first girl, arriving in time to save her from suicide. Then they are married. We can't help thinking that this double attempt at suicide is too improbable to be effective. There are good slum views; but these are no novelty.

"DAYS OF '49" (Kalem), Nov. 11.—An exciting picture of adventure in the West. Its feature is a spirited attack of a band of Indians on gold seeking prospectors and a train of prairie schooners. The hero and heroine are away from the camp when it is attacked, the attraction being a gold mine, and when they find it impossible to get back, ride away and manage to bring assistance. The story is clearly told, naturally produced and beautifully photographed with large sweeping views. A very good offering.

"THE WAY OF THE MOUNTAINS" (Lubin), Nov. 11.—A dramatically pictured story of love and jealousy in a mountain neighborhood. It pleased a large audience and is good entertainment. Robert Adair plays the preferred lover of a young mountain lassie, played by Mary E. Ryan. George Miller plays the unfortunate lover. The picture shows the working up of a jealousy that culminates in murder and a fight in the woods. The guilty one, the unfortunate lover, is brought to justice. It is a cleverly produced picture; but the photography, especially of the latter scenes, is not so good as it might have been.

"SAVED BY FIRE" (Selig), Nov. 11.—A sensational fire in the tanks of an oil well reservoir suggested this picture. But although it was made to feature this, a really stupenduous blaze, it doesn't show it; for the story is as smoothly told, as naturally conducted and as convincing as the majority of films. As a release, it is good for a feature.

"LINKED TOGETHER" (Edison), Nov. 12.—On the same reel we find this light-hearted farce comedy. The idea is not wholly new; we have seen two young people (lovers at odds) handcuffed together before; but the Edison players in comedy vein are always acceptable and they make a pleasing offering of the situation. Abigail Marshall, the authoress, has added some freshness and it has been well produced. Elsie McLeod plays the girl; Harry Beaumont, the young man; Bigelow Cooper, the girl's dad, a policeman, and Edna Hammel with a dozen little girls, helps out a good deal.

"THE SPAHI'S FIANCEE (C. G. P. C.), Nov. 12.—A hand-colored picture, taken in North Africa, and giving a slight love story of a Spahi, an Arab soldier in the French service. He leaves his fiancee in the city while he goes into the interior with his regiment. In a Sahara city, he meets another girl and, for a while, forgets his fiancee. But she follows and finds him fighting with a French traveler for the other girl, who is a light-'o-love. The Spahi and his fiancee make up. The views of African scenes are very well made and give much interest to the picture.

"THE DINKA CHIEF'S RECEPTION" (C. G. P. C.), Nov. 12.—On the same reel is this educational which we might call an instructive comedy. It is a picture of an actual state reception of an African chief who gives a dinner. Perhaps the camera man presented the chief with a woman's petticoat and a plug hat just to have the same in the picture; but we do not think so. Dinka table manners are amusing.

"THE PROFESSOR AND THE LADY" (Vitagraph), Nov. 12.—A comedy in which Chas. Eldridge, the only male professor in Flora Finche's boarding school, makes love to the rather angular proprietress. He hires two tramps for two dollars each to scare her so that he can play hero. They come back at night and his real chance comes and he makes good. It is a slight, but pleasing offering. Mrs. Breuil is the authoress and Ralph Ince the producer. Kate Price, as cook at the school, is even more of a, shall we say hero? than is Prof. Eldridge.

"AQUATIC ELEPHANTS" (Vitagraph), Nov. 12.—On the same reel, a laughable picture of three elephants in bathing.

"GOLD AND GLITTER" (Biograph), Nov. 11.—A character sketch such as many Biographs have been, but not quite up at the remarkably high standard of this company. In the background, we have a fresh and very interesting glimpse, it is hardly more than that, of the lumber business. The story shows how a light-'o-love traveling salesman is cured of his too ready liking for other pretty women and goes home to his wife. In its object, it is serious; but there is comedy of a rough kind in it that comes up in a fight the man has with a little mountain girl's lumbermen friends. He was caught trying to elope with the girl and made to confess to her that he is married. It pleased an East Side audience very much. The photography is good.

"PATHE'S WEEKLY NO. 46" (Nov. 11).—A very interesting number. One of the best of its items gives an unusually good view of the Russian royal family taking part in a stately religious ceremony.

"KINGS OF THE FOREST" (Selig), Nov. 11.—A fine two-reel feature picture in which three or four lions are used with far more than usual effectiveness. It really needs a sound-effect growler, which will make it a hair raising offering. The Selig people were the pioneers in this peculiar kind of picture, and we are glad to say that they have distanced all competitors and even gone ahead of their own former work. A point has been reached where the animals appear in the jungle background of the picture and also come out into the foreground, where the action of the story depends upon them, with absolutely convincing naturalness. The effect is startlingly realistic.

The story is simple and not melodramatic. A young pioneer and his wife live with their little girl in the jungle. There is a misunderstanding and the woman, with her child, starts off scross the jungle to her mother's. They are in a bullock cart; but, at night, are attacked by lions; we see three big ones. The husband, who with a friend, the innocent cause of the misunderstanding, follows, rescues them. It is a big picture, a sure feature that will please every audience.

"CAPTAIN BARNACLE, REFORMER" (Vitagraph), Nov. 11.—The Captain Barnacle stories have all been very popular, and while this is not so good as the best, it is better than the average. We miss Bunny's Cap'n Bunce; but though the player who takes the role is not our most amusing friend, he does very well. Cap'n Barnacle is still played by Van Dyke Brooke, who, as of old, also produces the picture. The scenario is by W. L. Tremayne and the story is at least in outline, not new; yet it has newly conceived characters and much freshness. One of its scenes is a thunder storm in which the lightning flashes around the captain's little cabin in a very effective way. A ship has come ashore on the beach and this gives Cap'n Barnacle's protege, the young man whom he has reformed, a chance to prove himself a hero. Afterward Barnacle manages a reconciliation between this lad and his crusty old father who had disowned him for drunkenness. In the cast, Hughie Mack plays Cap. Bunce; Norma Talmadge, Cap. Barnacle's daughter; Courtney Foots, the lad; Robert McWade, the miserly father; and Mrs. Maurice, the mother.

"WATER RATS" (Lubin), Nov. 9.—A fighting chase between cops in a tug and a water rat gang of gunmen in a power boat, is the big feature of this picture and this part of it is fine. Taken as a whole, the story is not humanly convincing; but it is very well put together. Its worst defect, for many audiences, is that it pictures very brutal happenings and is acted more hysterically than usual. It is a love story. The policeman's sweetheart helps a sick gunman. The policeman, later, has a pistol fight with the gang as a whole, on one of the docks. The girl goes for the police, who arrive just after the first policeman's ammunition has given out. Then comes the chase. The ending, where the chief gunman puts the handcuffs on himself just because he finds that the cop is the girl's sweetheart, and so that he can have the reward, is almost impossible.

"THE HAND BAG" (Vitagraph), Nov. 9.—Flora Finch leads in this

slight, but laughable farce and gives one of her inimitable character sketches. She loses her hand bag with her cards in it. Rosemary Theby finds it. On a car, a susceptible youth (Frank Bennet) falls in love with her good looks and, when she leaves the newly found bag behind her, he acts as though he has the address of a pretty girl. Flora Finch gets his ardent letter and expects a caller. There is disappointment on both sides, but Flora is not going to let a chance slip without a struggle.

"ARABIAN SPORTS" (Vitagraph), Nov. 9.—A picture taken in Tunis, a French protectorate in North Africa. It shows us a company of several hundred athletes going through graceful exercises before the Bey of Tunis.

"SALT LAKE CITY, UTAH, AND ITS SURROUNDINGS" (Edison), Nov. 12.—The photography of this film is markedly in contrast with that in the very recent Edison, "Yellowstone," picture. The opperators complained of the former; they are praising the clearness and good focus of this. It is a very interesting picture.

Independent

"THE BLACKFOOT CONSPIRACY" (Bison 101), Nov. 12.—Pioneers in coonskin caps, the tribe of Blackfoot Indians in the throes of treachery, and warfare fast and furious mark their offering. The plot centers around the imposition of a young Blackfoot on the aged and blind chief, which leads him to usurp leadership of the tribe after the chief's death. But at the last the truth comes out and the feathers of the chief are restored to their rightful owner, the real successor. For realistic effect the fortress was built in a hollow in this picture, thus allowing the Indians to fire directly into it. An instance where too much attention was paid to realism.

"JIM BENTLEY'S ADVENTURE" (American), Nov. 16.—A speedy, typical, Western picture of rough doings. It is fresh in incident rather than in quality. There is a squawman in it and a very pretty child, who has the squaw for step-mother, by strong implication, at least. It is rather characterless.

"THE THIEF'S WIFE" (American), Nov. 18.—The chief thing in this picture is a thief-chase in the best Flying A style, which means that it is as effective and as fresh as the incident, surely no new one, can be made. Jack Richardson is the thief, Pauline Bush is the wife, Warren Kerrigan the sheriff. It is too bad that the photography is not as good as usual in this make of picture, for the backgrounds are plainly very beautiful.

"THE INTRUSION AT LOMPOC" (American), Nov. 14.—Lompoc, as we see it, is a rough little town of the Southwest. Pauline Bush plays the innkeeper's daughter and her chum is Jessaline Von Trump. Warren Kerrigan plays Pauline's lover and Jessaline has a beau, too. Jack Richardson visits the town, black mustache, neat clothes, derby, a dashing black-hearted villain. The girls plainly think him the grandest ever and the two boys disapprove. Down a side-street, in a slatternly doorway, sits a cigarette smoking senorita, good looking in a tough way. Richardson passes and we see that they know each other; a good deal is insinuated and it makes the situation clear. In its development, there is newness rather than freshness; but it is effective. The fate of the villain is plain.

"THE COUNTY'S PRIZE BABY" (Thanhouser), Nov. 12.—A very pretty picture. It contains matter hard to believe possible; but it is well made and acceptably acted and has the Thanhouser hall-mark in the beauty of its scenes. The story's climax comes at a county fair and at its baby show. The prize baby's father, who, long before had separated from his wife, is made judge of babies and awards the prize to the "Thanhouser Kidlet," who deserved it, not knowing that it is his own. The kiddie had merely wandered in. Her mother thinks her lost and is wildly searching the fair grounds among the crowds. The result is a reconciliation. A good, popular picture. Florence La Badie plays the baby's mother.

"BEDELIA AND THE NEWLYWEDS" (Reliance), Nov. 9.—Bedelia has won many a laugh in Reliance films before now. As usual, her doings make a rather rough, but laughably ridiculous farce in which a good deal of crockery is smashed and a good deal of flour and dough spattered about. It has little spontaneity; but it gets over.

"THE DEACON'S SHOES" (Majestic), Nov. 10.—A good but light predicament comedy in which a worthy deacon is made to seem guilty of chicken stealing. His wife had given his old shoes to a tramp. The deacon was soon seen taking the new shoes off in front of his neighbor's coop. The sheriff's blood hound comes straight to the deacon's; but fortunately, the tramp is discovered with the goods.

"HIS COOK LADY" (Majestic), Nov. 10.—On same reel. A much criticised wife employs a prize fighter as cook. He dresses as a woman, cooks some food and makes criticising husband eat it. A gallery picture, but it will please the gallery.

"MAN'S CALLING" (American), Nov. 11.—The situation developed in this picture makes an interesting study; but, although the producer has made the most of his material, it is not very dramatic. It is a one character picture, played by the premier company with Warren Kerrigan in the leading role. We find him as a young man in a lonely cabin on the mountains with his old father. He is fond of reading the Bible and decides to become a monk. At the gate of the monastery, in the valley, he meets a girl who has been to the well for water. He finds another "calling." A well-made naturally acted picture; but not very well photographed. A better title might have been found; it has an unintentional anti-monastic suggestion.

"FOUR HEARTS THAT BEAT AS TWO" (Gaumont), Nov. 21.—The Gaumont producers are apt to set their pictures in beautiful country places; it gives a distinguished atmosphere and permits framing the human part of the stories in lovely scenes. This story suffers now and then in consequence. The little comedy is in truth so slight that the backgrounds almost drown it; but, on the other hand, the backgrounds, as scenics, make it good entertainment.

"THE BROKEN IDOL" (Gaumont), Nov. 19.—Strombolini, a famous Italian tenor, and Yvette, a young and inexperienced girl, are the principal actors in this delicate little comedy. She is infatuated with his voice and his appearance on the stage, but when she sees him on the street as an old gray-haired man with a large family, she is disillusioned and goes back to her old sweetheart. The whole is well presented and will have a strong appeal for those who enjoy finely tempered humor.

"THEIR CHILDREN'S APPROVAL" (Eclair), November 4.—In this clever little comedy Alec Francis, whom we saw a week ago is a stirring tale of the Northwest, proves his versatility. As a drawing room artist, he is the John Drew of the silent drama. A pretty Hudson river love encounter lends charm to this film and the story as a whole is bright and entertaining throughout. Altogether an attractive production.

"A COWGIRL CINDERELLA" (Nestor), November 15.—Aside from its interesting adaptation of the Cinderella lost-slipper idea, this picture is to be commended for some good character work. The part of Abigail, as played by Laura Oakley, helps the picture wonderfully. Western films which tell somewhat conventional stories should pay particular attention to character work, as this gives them individuality. The burlesque of the slipper incident is very amusing. A good film.

"DAD'S MISTAKE" (Nestor), November 13.—This picture has a slow, uncertain beginning, but the latter half tells a strong story. The fond father thinks the new ranch owner loves his fleshy daughter, when in fact he loves the other one. This puts the corpulent girl in an embarrassing situation, and she handled it with just the right touch of pathos.

"GOLDEN HAIR" (Eclair), November 10.—It is an unfortunate situation for a girl with a head of pretty blonde hair to contemplate selling it in order to gain for herself a dowry. Yet the heroine of this picture had this experience. Her lover's father would not accept her as a daughter-in-law unless she had more money, but the hero discovers her intentions in time to prevent the sacrifice. This is a French picture and well portrayed throughout. The father, however, had on too much make-up, in contrast to the others, who appeared in their natural persons.

"CONSTANTINOPLE" (Eclair), November 10. On same reel with above. Timely scenes in the famed city around which the war clouds have been hanging. Instructive and especially interesting just now.

"WHEN CUPID RUNS WILD" (Imp), November 11.—The title to this film is particularly apt, for the love affairs of two young couples run anything but smoothly in it. Ben forsakes Sue and begins paying attention to Florence. Sue and Harold, both jealous, of course, set about to even up the situation. In the end Harold and Sue marry and Ben marries Florence. The two girls, one blonde and the other brunette, are in good contrast, and the parts are well handled.

"THE LIGHTING OF LOVE'S WAY" (Gem), November 12.—There is some powerful drama in this, almost melodrama, but it deserves the more dignified term. Adolph, the hunchback, loving Miles' wife, climbs into the lighthouse and tries to put out the light. The wife struggles with him desperately and Miles arrives just in time to avert disaster, by casting Adolph into the waters below. A few of the scenes are not so clear photographically as they might have been, but they will pass. A strong offering.

"THE HONOR OF THE FIRM" (Eclair), November 12.—A first-rate tale of business life, wherein young Cooper, after succeeding his father as the head of the firm, discharges an elderly employe. This employe, it develops, had promised to look after the young manager and the welfare of the business. He does this, even after being discharged, by bringing about an oil strike on the company's property. The picture would have been stronger without quite so much plot, as certain features were not cleared up properly. The love affair was scarcely necessary at all in this instance. But as a whole it is better than the average business story.

"A WHITE LIE" (Nestor), November 11.—Grace's brother comes to grief in the West after a dissipated career. He is driven out of the town for cheating at cards, but on the plains saves a girl from death by snake-bite. He goes back to town and is shot on sight, before his errand was known. His sister is sent for and a slab of white is erected at his grave, stating that he died a hero. The end is rather prolonged and a little overworked.

"THE GALLEY SLAVE'S ROMANCE" (Rex), November 10.—A strong film, with some good scenes of a French estate and later some views of French prison life. Jean, the galley slave, saves the life of the governor of the prison, almost at the expense of his own. He is pardoned for this and in the end is united with his sweetheart.

"JUST HATS" (Solax), November 8.—The story, such as it is, centers about a youth named Billy, who is hoodoed on the subject of hats. He sits on high silk hats, mashes them in one way and another wherever he goes. At last he gets a job in a hat store and almost breaks the proprietor up with his wholesale destruction of headgear. It is a comic supplement series put in motion.

"BOXING UNDER DIFFICULTIES" (Lux), Nov. 15.—Two men, a white and a negro, box each other clear out of a prize ring, on to the street. They upset restaurant tables, etc., and wind up by falling in a lake.

"THE ADVENTURES OF A TIMID YOUNG MAN" (Lux), Nov. 15.—Much better is this French absurdity, on the same reel. A young cyclist is taken into a strange house, after an accident. He leaves his room, in his pajamas, and cannot get back to it. There is much delightful confusion, and he finally climbs a ladder into a young lady's room. He is about to be made the victim of a forced marriage, but escapes on his wheel.

"HAZEL KIRKE" (Reliance), November 17.—That sterling old romance of love, tears and eventual happiness to all concerned, is of course the subject of a successful film. It runs two reels. The plot is familiar, and will therefore be welcomed, but we have seen this company to better advantage in other pictures. The costuming and general atmosphere of the production did not quite visualize the English nobility. The final reconciliation of Hazel Kirke with her blind father was affecting.

"FLESH AND BLOOD" (Solax), November 15.—This two-reel offering is very good photographically throughout. The story is not the pleasantest imaginable, but it is stirring and there is some good character work in it, particularly that of Lee Beggs as the father. The son, who stole the jewels to please his sweetheart, came to grief at the hands of his own father, who acted as detective in the case. The father then assumes the gilt, to save his

son's reputation, but the youth makes a dramatic appearance in the court-room and confesses all. In so doing he redeems himself in his father's eyes.

"WHEN LEE SURRENDERS" (Kay Bee), Nov. 8.—A war drama in two thrilling reels, giving a love story which is pictured mostly against a very realistic and fiercely contested battle. This takes place over a broken cluster of hills and the powder smoke alone that went up in the making of it cost a heap of money. It is shown now and again in full, covering a wide area, but many smaller scenes, details, are thrown in, such as a battery in action, a regiment charging over a stone wall or, in rout, breaking through long grass. The mist of musketry creeps slowly up from along hill crest or from protecting ravine; the shrapnel, bursting in air, leaves its mushroom of smoke to drift away, and the lyddite high-explosive shell is shown throwing up its volcano of dirt or shattering an ammunition wagon and lifting the heavy front wheels and axel high in air. One shell throws horse and rider—a real battle, even in picture-making, is no fun for those who fight it.

The love story is good and, in its realistic setting, is made very effective. It is simple in outline. The wounded Union officer takes refuge in a Southern home and is helped by the heroine. His coat is found in the library by Confederate officers; but he escapes. The battle changes and the coat is found by Union officers who suspect that he has been murdered. In the end, the Union man, with the girl, gets her father out of trouble and, later, the pair are married. A fine picture and a very desirable offering.

"MARY OF THE MINES" (Broncho), November 13.—This film, while excellently acted and containing fine scenic effects, suffers from mixed motives on the part of several characters. Why did the young husband salt his father-in-law's mine? Why did he and his girl-wife quarrel? These questions rise, quite naturally, but they are not explained. It is not known till the end of the film that the young husband is worthy of the girl. Except for these obscure details the picture will pass.

"THE DEACON'S TROUBLES" (Keystone), November 11.—The deacon, as a leading light in the Purity League, starts out to reform the theater. But he falls in love with a Salome dancer and gets in trouble with the other members of the League.

"A TEMPERAMENTAL HUSBAND" (Keystone), November 11.—This picture, on the same reel, is well acted, but the incidents are somewhat confused. Three sets of actors, working at cross purposes, make the action so lively that it keeps the observer busy tracing the plot-thread. It is pictorially good.

"THE PRODIGAL WIFE" (Solax), November 13.—The old story of the indulgent husband and the spendthrift wife in a new setting. At length, when the financial crash is pending, she has a dream before the fireplace, which brings her to her senses, and thus trouble is averted. Such pictures get uncomfortably close to real life and for this reason exert a good influence.

"THE FAITH HEALER" (Reliance), November 13.—This picture play, written by Henry C. Carey, invades that realm of spiritual things which is hard to make convincing. A man, patterned somewhat after the figure of Christ, becomes blind. Another man takes his wife from him. The blind man becomes a faith healer. The lame and physically sick people come to him and are instantly restored to health. But the man who stole his wife becomes paralyzed and the blind man's prayers cannot heal him. There are some good scenes in this, and Irving Cummings in the leading role makes the most of his part.

"THE GYPSY FLIRT" (Crystal), Nov. 10.—Chester Barnett and Pearl White have the leads in a comedy-drama set among pretty woodland scenes.

"MAN WANTED" (Crystal), Nov. 10.—On the same reel as the foregoing is this comedy of a matrimonial agency entanglement.

"A BLACKFOOT CONSPIRACY" (Bison), Nov. 12.—In this stirring picture advantage is taken of a blind chief to induce him to proclaim as his successor another than the one he had in mind. The treachery is discovered, the blind chief is informed, and is about to denounce the conspirators when he drops dead. Through the aid of a band of trappers the cheated Indian is restored to his rights. Mona Darkfeather takes an interesting role in the drama.

"OFFICER 174" (Imp), Nov. 14. The interest in this drama increases steadily right to the climax. There are strong scenes. King Baggot has the part of Officer 174; Jane Fearnley is his wife and Joe Moore and Edith Halderman are the children. It is all well done.

"THE COWBOYS' LEAP YEAR" (Powers), Nov. 13.—This is a comedy; but when a woman cook on a ranch, the only one on the ranch who can cook, makes the threat that she will quit unless she is furnished a husband, the situation becomes serious. That was the way it appealed to the cowboys. There was some fun in the working out of the situation.

"THE TROUBLES AND PLEASURES OF A SAILOR" (Powers), Nov. 13.—On the same reel as the foregoing is this review of the life of a sailor afloat.

"THE BEWITCHED BANDBOX" (Milano), Nov. 16.—A comedy with some camera trick work.

"KELLY ON A TIGHT ROPE" (Milano), Nov. 16.—On the same reel as the foregoing are some good pictures of a rope walker, with a little comedy interjected.

"CAMPING OUT" (Rex), Nov. 14.—Detailing the experiences of three couples camping out, complicated by the appearance of two tramps.

"THE SIREN'S CALL TO DUTY" (Ambrosio), Nov. 13.—A good picture. Its basis is the refusal of men employed in a mill to remain at work because one of their number has been discharged for being late at work, he having been detained by reason of a sick wife. There is a strike. The men send a note to the employer to the effect that unless they hear the siren calling them to work at the usual hour in the morning they will assault the works. This, of course, is silly. There is in the picture a most interesting little girl. She it is who becomes much interested in the cause of the men, and while the trouble is brewing outside the works at the appointed hour surreptitiously pulls the lever which blows the whistle and starts the engine.

"THE LADY LEONE" (Victor), Nov. 15.—In these two reels Miss Lawrence shows her old-time enthusiasm and does much to make the interest in this picture of Old England. Owen Moore has the part of Jack Wilde, the son of a yeoman.

"THE ALTAR OF DEATH" (Kay-Bee), Nov. 15.—The striking feature of these two reels is the photography. The few interiors shown fully match the scenes in the open. The picture, the second part especially, is spectacular. Particularly is this true of the running fight between the soldiers and Indians on a mountainside. Advantage is taken of a narrow pass in the mountains to stage a realistic battle. The picture may be featured.

"FUNNICUS AND HIS DOG" (Great Northern), Nov. 16.—The dog at the wheel of an automobile will make a lot of fun for old and young alike. Also will the scenes in the hospital, where the little animal is treated for his injuries.

"ELEPHANTS IN INDIA" (Great Northern), Nov. 16.—On the same reel as the foregoing are these pictures of elephants in the water, going through tricks with their keepers. The half reel is interesting; the photography is good.

"THE VIRGIN OF THE FIRE" (Reliance), Nov. 16.—A drama of ten thousand years ago. The photography is unsatisfactory, or rather the pictures were taken in the shade of the woods. It may have been the object of the director thereby to minimize the effect of the half-nude participants.

"MISS TAKU OF TOKIO" (Thanhouser), Nov. 19.—Good drama. Little Miss Taku dominates the picture. Her acting is of the best. It is of the sort which not only creates a situation, but through artistry sustains it. Mr. Hale, who directed the picture, also comes in for his share of credit. There was careful attention to the little things that go to make the good film. The photography was of the best Thanhouser quality.

Kinemacolor

"CANADIAN NATIONAL EXHIBITION AT TORONTO" (Canadian Kinemacolor).—A picture containing views of the buildings of the exhibition, the Midway, Scotch cadets in musical dance, judging horses, prize animals, a fine review of the Withington Zouaves and many other interesting scenes.

"FRESHWATER AQUARIUM" (Kinemacolor).—In the educational series. Views of many beautiful fish, including among others Alpine newts, golden carp, fresh-water crab and a crab eating a worm.

"STRANGE MOUNTS" (Kinemacolor).—Views of many strange man-carrying animals, llamas, camels, zebras, jackasses, etc.

"FLOWER BATTLE AT NICE" (Kinemacolor).—Many beautiful pictures of the recent carnival.

"THE MIGHTY DOLLAR" (Kinemacolor).—Two reels of English-acted drama. It is noteworthy more on account of the fine scenery and sharp photography than for its dramatic value.

"SUNSET IN EGYPT" (Kinemacolor).—This marvelous scenic, when shown at the Kinemacolor Theater, aroused much enthusiasm, and deservedly so. It was then called "Sunset on the Nile." It is doubtful if a more remarkable picture was ever thrown on a screen. The film has now been incorporated in the regular Kinemacolor programme.

"SCENES IN DELHI" (Kinemacolor).—Views in the new capital of India, among them of vehicles drawn by camels, oxen and horses. Also there are illustrations of some of the more prominent of the arts and crafts, and pictures of many of the prominent bridges, highways and buildings.

"TULIP STUDY" (Kinemacolor).—Showing many varieties of tulips, in various stages of development. Some of the more notable views are of whole fields in waving flowers.

"CURIOS PETS" (Kinemacolor).—Pictures of many animals, mostly wild, including tame serval, kinkajou, Italian squirrel, Russian Teddy bear, pet fox, ferrets, Queen Alexandra's Siamese cat, etc.

WOODWARD RETURNS TO CHICAGO.

Mr. L. A. Woodward, general manager Enterprise Optical Mfg. Company, will return the early part of this week to Chicago by way of Philadelphia and Pittsburgh. Mr. Woodward has spent two weeks in New York City supervising the opening of the new Eastern office, which now is running in full blast under the able management of Mr. Fred A. Clark, formerly New England representative and now Eastern representative at large. The offices are located at 30 East 27th Street and equipped with a large stack of Motiograph machines and supplies. A feature of the new office will be a very complete repair department.

TO WHOM IT MAY CONCERN.

This is to notify you that the Thanhouser Company has been merged into a new corporation, known as the Thanhouser Film Corporation.

On and after Friday, October 25, 1912, all business of the company has been and will be transacted by and under the name of the Thanhouser Film Corporation.

The policy of the new company remains the same as heretofore.

Respectfully yours,
Thanhouser Film Corporation.

Projection Department

Edited by F. H. RICHARDSON

Voltage and Incandescent Lamp Amperage.

OF late there has been a decided tendency to establish isolated light plants, and these plants range in voltage from 60 to 110, the favorite pressure being 50, 60 and 110 volts. This has led to considerable inquiry as to the amperage consumption of incandescent lamps of varying voltage—that is to say, the amperage of a 60-volt, 70-volt or 110-volt lamp necessary to produce a given number of candlepower. In view of these facts I have made an investigation of this subject, with the following results, subject, however, to considerable variation, according to the type of lamp and the efficiency of the individual lamp. The figures as given are based on the ordinary carbon filament incandescent globes. But, before giving figures, let it be understood that the candlepower of any given incandescent lamp will depend upon the wattage it consumes; therefore, the wattage being the product of volts times amperes, it follows that it will require a larger amperage to develop a given candlepower in a 60-volt lamp than in a 110-volt lamp.

The approximate efficiency of 110 to 130-volt lamps is 5 watts per candlepower in ten-watt lamps, 4.15 in twenty-watt lamps, 3.3 in twenty-five-watt lamps, 3.25 in thirty-watt lamps, 3 in fifty-watt lamps and 3 watts per candlepower in lamps of larger size. In 200 to 275-volt lamps the efficiency is 5.9 watts per candlepower in thirty-watt lamps, 4.4 in thirty-five-watt lamps and 3.7 in larger ones. The amperage of lower voltage lamps may be had approximately by dividing the watts by the voltage, thus: Supposing we have a thirty-watt, 60-volt lamp, we divide 30 by 60, which gives us one-half as the amperage consumption of that particular lamp.

Let me again caution you that these figures cannot be depended upon for accuracy. They are approximate only, for the reason that there is a considerable difference in the efficiency of lamps, even though they be the same size and presumably exactly alike.

Rank Work.

Chicago sends in another kick concerning the sub-title faults in one of the films of a certain prominent manufacturer; also of another manufacturer who is constantly offending by printing his films out of center, so that the sprocket holes show on one side or the other.

I have sent the letter to the president of one of the companies in question, and have received reply frankly acknowledging the fault and saying that it has been remedied. You will readily understand that this paper does not desire to publish the names of manufacturers in such a connection as this, unless the manufacturer persists in ignoring complaints. The out-of-center printing has been called to the attention of the manufacturer before. There is no question but what the fault exists, or that it is the result of rank carelessness or ignorance on the part of some employe. Unless this nuisance is remedied it will become the duty of this department to name the offender.

From Vermont.

Burlington, Vt., sets forth his experiences as follows:

> I take pleasure in complying with your request for reports from those having used window glass in the operating room ports (October 19th issue). I have used glass in the lookout port of my operating room for two years past. It has given excellent satisfaction. Before doing this I was obliged to wear glasses to prevent the burning and watering of my eyes. I have made the glass to slide back and forth. Should I change operating rooms, I would immediately install glass in the lookout ports. I have never noticed, in the department, any reference to a water pail. I have been using one for my carbon stubs; also in case of emergency. I am looking for the new Handbook, as the old one was a great educator. I have been operating for the past seven years, but I want one of the new books as soon as they are ready, since I fully realize that I still have something to learn. Our equipment consists of a Power's "Six" with dissolver. There are four houses in this city, and we expect a new theater in the spring, having about 1,400 seating capacity. That is one thing I want the new book for—to get pointers for improvement in the new place.

Many thanks for your report on the glass ports. A metal pail, containing water, in which to deposit carbon stubs is used in all well-regulated operating rooms. Its use is so very common that I suppose no one thought to mention it. Yes, Burlington, I would get the new book before building the new operating room. I think you will find a number of pointers worth several times the price of the book. You are perfectly right in assuming you have something to learn yet, my brother; so have I, and when I get so wise that I know it all I am going to die and go to heaven, because I will then be altogether too good for this world.

From the Mexican Border.

Laredo, Tex., desires information as follows:

> I would like to know what kind of lens to use for a 16-foot, or larger, picture at 105 feet. I do not care to show a small picture. Have tried an Edison No. 3 and a Universal lens, but they do not give satisfaction. Is there some house making special lens for that distance? Have two Edison machines and have tried their lenses.

You do not need any special lens, Texas. The Edison Company should furnish lenses to fit your case, and I have sent your letter to that company. I presume you will hear from them at once. Caliper the width of the aperture of your machines accurately. Multiply the distance from the screen to the lens, in feet, by the exact width of the aperture to the fraction of an inch. Divide this product by the width of picture you desire, in feet, and the result will be the equivalent focus of the required lens. In this case I think you will want about a 5½ e. f. lens, which will give you a 17-foot picture at 100 feet, provided your machine aperture is exactly 15-16 of an inch wide. If it is wider than that, the increase being but .01 of an inch, then the picture will be a little larger, and vice versa. Such a lens can be ordered from any first class supply house, but you should inform them that you want the lens of exactly the focal length you order, or else give them the precise width of the machine aperture, exact length of the throw and the width of picture you want. The lens above named will increase the width of the picture .17 of a foot to each foot of throw; therefore will give a picture .17x105=17.85 feet at 105 feet.

That Curtain Coating.

Michigan writes:

> Notice in your request, in the department, that I supply more information concerning the screen coating furnished by the National Exhibitors, mentioned by me on page 46, October 5th issue. I do not know the receipt for making this coating, nor can I get it. Here is the history of it, as I got it from one of my employers: One of the fellows in Ohio mixed the coating and made a curtain. He then exhibited a sample to the exhibitors of Ohio, during their meeting. The Ohio State Exhibitors' League purchased the receipt and for a time would not allow anyone except their members to use it. Finally, however, it was given to a certain party, from whom my employer secured it, under promise not to give it to anyone else. It is a flesh color and looks like these patent paper towels sometimes used in public wash rooms, only not quite so porous looking. I believe Mr. Neff, president of the Exhibitors' League of America, has the receipt, and possibly it could be secured from him—I do not know. We covered our curtain, which is 18x22, for four dollars.
>
> And now for a question, and I will close: Why does the waterglass, or whatever the white powder is that comes from carbons, collect more in a Motiograph lamphouse than in any other one? I use a Motiograph lamphouse on one side, and must clean it every day. Along towards closing time my back condenser gets so dirty that I can hardly get light through it.

We thank you for the information set forth. I know of no reason why a Motiograph lamphouse would collect more carbon ash than any other, nor do I believe they do. It may be some peculiarity of that particular lamphouse. Would suggest that you write the Enterprise Optical Co., 564 West Randolph Street, Chicago, describing the case accurately, asking them for advice. That would be the best way in a case of that kind, I believe.

The Jumping Film.

Charles City, Iowa, orders one of the new Handbooks, and puts up the following kick:

> The picture projected by my Motiograph jumps like the dickens. Sent it to my exchange and they put a new upper sprocket, guide rollers, aperture, tension shoes and springs. The intermittent sprocket is new, just put in a short time ago; therefore I cannot see why the picture should jump.

If those propounding questions of this kind would accurately describe the "jump" I could tell them, almost with mathematical certainty, exactly what is wrong. Simply saying that the "picture jumps" is altogether too indefinite. If it moves up and down rhythmically, four times to every turn of the crank, then it means either (a) the intermittent sprocket shaft is bent, or (b) the intermittent sprocket itself is not true. If the movement is sidewise, and occurs four times to each turn of the crank, then the intermittent sprocket shaft has end play and this occurs once every time the sprocket goes around, and so on through half a dozen things, each of which produces a different kind of movement. Describe the jump accurately, Charles City, and I can probably aid you.

That Ground Detector.

Conneaut, Ohio, writes:

> Regarding those ground detectors, concerning which you desire information, will say that the lamps do burn at half candlepower, but, in case of a ground, one will burn at full candlepower, while the other goes out. I wrote Mr. Chambless to send one of his attachments for your inspection. It would be to his interest to

do so. When I read Erie's questions in October 26th number it made me blush to think I lived so close to that town; nevertheless there are competent operators in Erie. I believe a great many operators are troubled with condenser breakage simply because they open the lamphouse door too quickly after shutting off the arc, but of course if a man only has one machine this cannot very well be avoided. What you say about the operator keeping his eye on the picture is the gospel truth.

Many thanks for your explanation of the ground detector. I know it sounds funny, but nevertheless it is a fact that after reading your explanation I remembered the thing myself. I do not know whether I had read the description of its action in a book somewhere years ago, or had one explained to me; but anyhow I had forgotten all about it. For the benefit of those who do not know what we are talking about, will say that the ground detector in question is made by attaching two ordinary incandescent lamps, of the feed-wire voltage, between two wires of a circuit, running another wire from a point between the two lamps to a known ground, such as a water pipe. The action is then as described by Conneaut, and a ground thus instantly makes itself manifest. I have not received the device from Mr. Chambless. Yes, it is to the benefit of any manufacturer who has a really good appliance to send one to this department for inspection; of course, on the other hand, it is not to the benefit of those who are putting out something which is *not* good.

Intermittent Action.

Dallas, Tex., propounds the following question:

> We often read statements of the various manufacturers of machines, in which they set forth the fact that the speed of their intermittent is thus and so. They seem to have the idea that the faster the speed of the intermittent movement the better—in other words, there is great advantage in fast intermittent movement. Will you kindly explain why this is so—if it is so?

Yes, Dallas, the speed of the intermittent movement is a very important consideration—a very important one, indeed. So much so that it will justify a rather elaborate explanation of the whole proposition, in which several things are involved. When you are running your machine at 60 turns of the crank per minute you are showing 16 pictures every second—that is to say, one foot of film is passed through the machine each second, and on that foot of film there are exactly 16 photographs, every one of which must be pulled down by the intermittent movement, stopped in front of the aperture, exposed and moved out of the way, giving place to the next succeeding picture, which complete operation must take place in exactly 1-16 of one second, or 16 times each second, or 960 times each minute. Now, this period of time (1-16 of a second) is taken up by two separate, distinct operations, viz.: (a) The moving of the film down, thus taking away one picture and substituting the next one, during which time the light is absolutely shut off from the screen by the revolving shutter; (b) the exposing of the picture to the light, and its projection to the screen, during which time the lens is open—that is to say, is uncovered by the shutter. Now, if you will stop a moment, Dallas, and apply your mind to this proposition, I think you will see the point. You have two operations to perform, and a given period of time in which to perform them, viz., 1-16 of one second. If the intermittent movement is very slow and the film completes its movement, displacing one photograph and substituting the next in 1-32 of a second, then we shall also have 1-32 of a second during which the picture will be exposed to the light and projected to the screen. We shall therefore have one-half of the total 1-16 of a second for the actual projection of the picture, and an equal space of time for the movement of the film—one-half of the time the picture will be on the screen, and one-half of the time when the screen will be dark. All this means that, with such an intermittent movement, the shutter must cut essentially 50 per cent. of the light with a single blade.

Let us suppose we have an intermittent movement so fast that the movement of the film is accomplished in 1-64 of a second. Then we shall have one-fourth of the total time occupied in changing the film, and three-fourths occupied in projecting the picture, which would give us 75 per cent. of light and 25 per cent. of darkness, but for the fact that a flicker blade must be added to the shutter in order to eliminate the objectionable flashes of darkness, known as "flicker." If we can so construct our geneva—that is to say, give it a speed which will allow us to have three blades to an outside shutter, each one having essentially the same width, and still get 50 per cent. of the light—then we have secured about everything that can be accomplished with an intermittent movement, since that is as fast as the strength of the film stock itself will stand; and the shutter itself will practically, under these conditions, eliminate all the flicker. The speed of the intermittent is, as a purely mechanical proposition, almost without limit—that is to say, it could be made very, very fast, but the faster the speed the stronger must be the tension applied through the medium of the tension springs; hence the added strain on the film mounts up about in inverse proportion as the speed is increased, and with the condition above named the limit has about been reached. I trust, Dallas, I have made this matter reasonably clear to you. If not, then write me again, and I will try to explain the thing further.

More Canadian Views.

Chesley, Ont., writes, saying that he is much pleased with our comments, October 19th issue, on the Ontario license proposition; also sends a clipping he has inserted in the local papers, calling attention to the evils of excessive license. Says he would like to read more Canadian news in the paper.

You will be able to read more Canadian news, Chesley, when the Canadian friends wake up and supply us with more. If we were to send reporters, or have representatives all over the country, the Moving Picture World would cost you several times $3 a year. As it is, we are only able to supply it at that price at an actual loss, so far as the actual subscription is concerned, and for the news part of things we must depend largely upon our readers. As to the clipping, those things do a certain amount of good, but I am a firm believer in calling a spade a spade, and I want to say right now that the imposng of a $75-a-year tax on the use of a projection machine is nothing more nor less than a swindle. It is robbery, pure and simple. Why not put $2, or $10, or $1,000, or any other sum which happened to strike the whim of the authorities on the piano? What is an "authority," anyway? Merely the man hired by the people to perform certain duties for them. They might also slap on $50 a year on the sidewalk, and charge the manager $6 per annum for each lead pencil he carries. Twenty-five dollars a year would be a trifling sum as a tax for the paint on the walls, and if they could only put, say, a $1.69 tax on each hair the manager has on his head they might succeed in developing a race of bald-headed managers. Of course, all this sounds like a joke, but there is just as much reason and common sense in any one of these taxes named as there is in assessing a $75 tax, or any other tax, for using a projection machine. If the Canadian people are so infernally hard up, why don't they instruct their representatives, "the authorities" or "government," to purchase a brace of shooters and go out and get the coin in the good old-fashioned Dick Turpin way. A $75-a-year tax on a projection machine is about as near to it as they could get and not actually turn highwaymen.

No Quarrel.

The accompanying picture shows the new Majestic Theater, Greenwood, S. C., which has recently been opened. Mr. George L. Wilson, whom I presume it its manager, writes:

> We have been in Greenwood two years, in the old Majestic, a small house; have just completed the new Majestic and moved into it last week. You will note it is next door to a church (Baptist).

> Just west is another church (Presbyterian), the same being but two doors above us. The house seats 700; inclined floor clear to the curtain; mirroroide screen and two machines. The operating room is well arranged and is 14 x 16 feet, with a 24-inch flue through to the roof. I find the World is a great help to me, especially the projection and advertising departments, both of which I have used to advantage. The fact that we are situated as we are, without opposition on the part of the churches, shows what the picture business has grown to in popular favor when it is conducted as we have conducted it here—clean in every respect. We have built up a growing trade in a town of 7,000, though we have had several competitors who have run airdomes with cheap vaudeville. We have stuck to the pictures and the opposition has fallen by the wayside, so we are by ourselves once more.

There is a lesson in the picture of a theater situated between two churches. As neighbor Wilson says, the moving picture business has grown into immense popularity with the public, both church-going and otherwise; wherever it is cleanly and decently conducted. There is, however, a certain type of manager who covers the front of his theater with flamboyant advertising, in the shape of many flaming, colored posters, depicting murder scenes, burglaries, hold-ups, and about every form of crime he can secure to place before his patrons. Such houses are rapidly disappearing, either being put out of business by the authorities, or left severely alone by the public. Vaudeville is the greatest burden that the moving picture has to bear. Many a selfish exhibitor has introduced it with the expectation of driving his competitor out, only to find that vaudeville is somewhat of a boomerang which knocked him out first. We secretly trust neighbor Wilson's business will continue to prosper, and it will, too, so long as he continues to pursue his present policy.

Millimeter.

St. Louis, Mo., asks what diameter of carbons is meant when the same is expressed in millimeters. For his benefit, will say that millimeters divided by 25.4 equals inches, or millimeters multiplied by .03937 equal inches. In other words, a millimeter is 1/25.4 of an inch. A ⅝ carbon is 16 mm in diameter; a half an inch carbon is 13 mm in diameter; a 14 mm carbon is 9/16 and a 15 mm carbon is 19/32 of an inch in diameter. Unquestionably, St. Louis, the millimeter measurement has distinct advantages as applied to carbons, since the division by an eighth of an inch, such as we have in this country, is much too large. If inches are to be used we should use thirty-seconds instead of eighths.

Beeswax

Shawnee, Okla., contributes the following valuable information:

> Enclosed find money order for $2.50 for a copy of the new Handbook. Operators using motors and round belts will find beeswax to be the best belt dressing there is. Patent dressings I have discovered will rot the belt. Oil will not stick to or penetrate a belt coated with beeswax, and it may be run very much looser. Belts should pull from the under side rather than the upper side of the pulley, since it increases the arc of contact by allowing the top of the belt to sag. I find that a belt hook will give much better satisfaction if not closed down so that it clamps the leather.

I call this valuable information, clearly and concisely set forth. The thanks of myself and our readers are due to Shawnee for contributing the same. And now, brothers, I want to ask a favor, viz.: Make your letters as concise as you can without injuring the sense. The department mail has become so large, and our space has been necessarily somewhat restricted; therefore, I am constantly confronted with the absolute necessity for boiling down correspondence, while much of it cannot be published at all. I want to give you all a show in the department, so far as possible, therefore make your letters as short as you consistently can.

Gear Compound.

Mr. William Mason, New York City, sends a sample of plumbago gear compound, which he says he can furnish at the rate of five pounds for $1.25. He requests me to try it on a machine. I have not done so for the very simple reason that when spread on paper the compound feels gritty and is evidently not a perfect lubricant, therefore without knowing what it is composed of I could not give it my recommendation. In fact, I doubt if there is anything except ground mica which could be mixed with graphite or plumbago to advantage. The cheapening of the lubricant is a secondary matter. Seventy-five cents worth of high grade graphite, if properly and economically used, will last for months, therefore why seek to cheapen it? Sorry, friend Mason, but I do not believe your proposition is a good one.

Lenses.

Little Rock, Ark., writes:

> What size condenser would you advise for spotlight at a distance of 100 feet; also for projecting 20-foot picture same distance? Local Union No. 204 is in good condition.

A lens 6 inches in diameter, having an 11-inch focal length, would be best for the spotlight, Little Rock, but the ordinary spotlight lamphouse would not allow you to pull your lamp back a sufficient distance to get a small spot with such a lens. If you can have an extension put on your lamphouse you will get the best results with the lens named; otherwise a lens 5 inches in diameter, of very short focal length, say 4 inches, would be best. I would advise two 7½, or one 7½ and one 6½ lens for the projection machine, whichever gives the best results.

Denial.

In a recent number we published a letter from Jackson, Mich., in which an operator complained of the treatment received from his employer, a Jackson exhibitor. A letter has just been received from the said employer, in which the charges made by the operator, Mr. Fred Smith, are denied, and the matter contained in the letter is not at all creditable to Mr. Smith, who, it seems, did not state the facts as they really were. The employer writes a very courteous letter, and seems to have set matters forth about as they are. Our purpose in mentioning this matter is to say that we are absolutely opposed to the operator being required to get films, put up posters and do other similar work, which is entirely outside of his duty as an operator. We are opposed to this regardless of whether the operator takes a position understanding he will be expected to do these things or not. That is entirely beside the question. We are fighting for high-class projection. We are bending every energy, through this department, to bring about high-class work in the operating room. This, however, can only be brought about when high-class men are employed as operators. You know, Mr. Manager, and I know, that no man of real brains and ability is going to act as general theater chambermaid, combining in one position the office of errand boy, bill poster, operator, etc. Hire an operator, and let his work be confined to operating, but require of him absolutely first-class service, and do not stand for anything else. The Jackson manager writes, as I have said, a very courteous, sensible letter. He therefore ought to be a man of too much good judgment and common sense not to grasp the idea I am trying to convey.

Condenser Breakage.

Philadelphia sends in a very complete statement of the conditions surrounding his stereopticon, in which he is breaking condenser lenses every night. He is using a Lubin lamphouse. After carefully reading the letter I can see only three things to suggest, viz.: Be sure the ventilation in the top of the lamphouse is open and perfectly free. Cut some asbestos rings and place between the edges of your condensers and the metal, so that the lens does not touch metal at any point. Condenser breakage is a very, very difficult proposition, and one which often is very baffling. I have had cases of condenser breakage that I could do nothing with, even when right there on the ground, though that does not happen very often. You might also try drilling a row of ⅛-inch holes in the lamphouse wall just over the condenser casing. This has been known to stop condenser breakage, though I would not like to guarantee it. Is there any ventilation in the condenser mount itself? If not, then I would drill some holes in the mount. I am sorry, Philadelphia, but this is about all the advice I can offer you, as you seem to have tried everything else.

Length of Throw.

New Haven, Conn., propounds the following proposition:

> We are completing our new theater, and the question of the installation of the machine and operating room is now before us. Our building is 96 feet long, and we thought it advisable, in order to eliminate the flicker due to the motion of the film, that we suspend the operating room from the rafters, in the center of the building, at a distance of, say, 40 feet from the screen. Our idea in this is that any irregularity of the film would not be so greatly magnified on the screen, as would be the case if the beam of light were, say, twice the length, in which case, we reasoned, any irregularity would be magnified more than double. We have, however, been told by others in the business that this is not true, and that the longer the throw the less is the flickering so produced, provided the screen is of the same size. We therefore respectfully refer the matter to your department for advice.

Your ideas, New Haven, are entirely wrong. In the first place you speak of a flicker, which is the effect of flashes of darkness on the screen, due to the revolving shutter of the machine. With this the throw has absolutely no connection whatever. The length of the throw would have nothing whatever to do with the magnification of any jump in the film which might occur through poor perforation or from any other cause other than a certain kind of vibration in the machine itself due to the floor not being solid. The only case in which the vibration of the picture would be magnified on the screen would be where the whole machine vibrated in such manner as to cause the entire beam of light to move up and down after the fashion of a lever with the front legs of the machine as a fulcrum. To make this matter more clear let us suppose you set the machine 100 feet from the screen, and then cause the whole machine to vibrate straight up and down 1-16 of an inch. In this case you would have a movement on the screen of 1-16 of an inch, utterly regardless of whether the throw be 100 feet or 20 feet. Let us, on the other hand, suppose that you set the machine 100 feet away from the screen, and then, with the front legs resting on the floor, would raise the back legs 1-16 of an inch; you would then have a very great movement on the screen, and that movement would be very much greater than it would be were the machine 40 feet from the screen. Do you see the point?

However, you should have a perfectly rigid operating room floor, so that nothing of this kind will occur. I would by all means advise you to locate your operating room at the rear of your theater. A 90 or 100-foot throw will give you far better results than you can get at 40, provided the picture be of ordinary size. You could project a picture 8 feet wide better at 40 than you could at 100, but you can project a 12-foot or larger picture much better at 100 feet than you can at 40, due to the fact that short focal length lenses seldom are perfect, and due, further, to the fact that the short focal length lenses used on short length throws require an extra wide blade to the shutter, if it be an outside shutter machine, which produces flicker and cuts off an additional percentage of the light.

I trust I have made this matter clear to you, New Haven. I see that your knowledge of such things is weak, and would therefore suggest that you forward $2.50 to the office of the Moving Picture World at once. You will receive in return therefor the new Handbook just as soon as it is off the press, and this book will explain this matter to you (on page 71), as well as hundreds of others, and be worth many times its price.

Motiograph Manufacturers Make Important Move.

The Enterprise Optical Manufacturing Co. has opened a New York office at 30 East Twenty-third Street. The branch office began operations November 1st. This office will be under the management of Mr. Fred A. Clarke, who is well known in this territory. Not only is it intended as a sales office, but there will also be, in connection, a complete repair shop, in which Motiograph mechanisms can receive the same expert attention accorded at the home factory in Chicago. The new office will carry a complete line of Motiograph machines and a complete stock of repair parts. The Enterprise Optical Co. extends, through the department, a cordial invitation to managers, operators and others who may find it convenient to visit the new office, in which the 1913 model Motiograph may be seen.

Isolated Plant.

Mr. B. L. Noyes, M. D., treasurer of Stonington Opera Co., Stonington, Me., contributes the following:

> Just as soon as I get time I will write you more fully of a plant for supplying moving picture illumination which excels anything I have ever seen proposed or tried for that purpose, being the most reliable, effective and satisfactory source of electrical energy extant. With this plant all worry is ended. Briefly, it consists of one 7½ h. p. gasoline engine, governor type; one 5 k. w. d. c. 115-volt shunt wound generator or dynamo; switchboard with one double-reading storage battery, 50-ampere meter; a d. c. 150-volt voltmeter with necessary switches, rheostat and 50-ampere fuses; a lead and acid storage battery, consisting of 40 cells (averaging 80 volts), each with seven plates (three positive and four negative) 7½x7½ inches. The battery alone will supply an arc for an average of three hours, and no interference will result at any time the engine should be started up to run in conjunction with it. Gasoline plants alone are too capricious and undependable to warrant calling an audience of 500 people together for an entertainment which might be a fizzle at any time on account of some minor break on the part of the mechanism. Again, the storage battery maintains, as a governor, a constant, unvarying voltage on the mains, no matter how bad the engine behaves. This is the ideal plant. We have never lost a second's time yet. If one wishes incandescent lights, order 75-volt bulbs. The extra five volts take off the dull red rays of the filament and whiten the light. We made our own storage cells and cast our own grids.

We will be glad to have a complete, circumstancial description of your plant, friend Noyes, and just how you use it. As I understand the matter, you run from the storage battery altogether, merely using the engine and dynamo to charge the same. Of course this would make a very excellent arrangement in some ways, though I should suppose it would be very costly. I would like to have complete data as to the cost of such a plant, the cost of its upkeep and the cost of operation per hour. I cannot agree with you that a properly constructed gasoline plant is unreliable. Of course the storage battery introduces an absolutely dependable element, not otherwise present, but I believe a good many users of gasoline plants will have more or less emphatic remarks to make as soon as they read your charges of lack of dependability. I do not understand why you have a 115-volt generator. You could not feed 70-volt lamps with a dynamo of that pressure, and you would have to introduce resistance, which is waste, to charge the batteries.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

IT has been repeatedly contended in these columns that the newspapers of the country were doing the motion picture business a gross injustice in throwing upon the shoulders of the exhibition places and their proprietors the responsibility for the misleading of young people. The injustice was aggravated by the fact that the papers added to the reports of cases that arose from time to time editorials, tending to provoke public condemnation and official action against the business as a whole, and the additional fact that the reports and comments were based wholly upon the accusing statements without the slightest efforts to verify them by investigating the designated places, or getting the statements of the owners.

* * *

For a long time these plainly biased reports worked the greatest kind of hardship upon the picture business in creating a distrust on the part of the more respectable class of people whose patronage was being sought and depended upon to help raise the business to the standard it has since attained. The people recognized that the pictures afforded an interesting, pleasing and instructive form of entertainment, but they feared the contact of themselves and children with the exhibition places and certain patrons and employees in them. One could hardly blame the people. The newspapers seized every opportunity to stamp the houses as places of moral destruction and it seemed that anything that would tend to the reverse was studiously suppressed. If a girl became wayward she blamed it upon associates with whom she became acquainted in a picture theater. If a boy was caught stealing, or doing something else wrong, he claimed he was impelled to commit the act by an impression made upon his mind by a motion picture he had seen.

* * *

In some cases where girls went astray the statements, unfortunately, proved true. The charges were substantiated and the accused parties were convicted and punished. In most of the cases careful investigation showed that the excuses given by the young people were mere subterfuges, but this was never learned through the press, and the convictions stood alone to keep the picture houses under a most serious handicap which, it must be conceded, was not removed until the better class of people became interested in the pictures through the establishment of the higher grade of theaters. It is quite true that the owners of the nickelettes had worked hard in the meantime to better conditions by discharging and refusing to hire the class of people charged with being responsible for the conditions, and also tried to keep such people out of their places, but with the fearful public their efforts had little effect. With the newspapers they had none. But when the larger and more pretentious theaters took up the pictures and the better class of people commenced to adopt them as a form of entertainment the press was forced to admit that picture houses were not established to destroy the morals of the young, as they had repeatedly declared.

* * *

All the small exhibitors contend, and very truthfully so, that the big theaters are their enemy on account of the exhibitions being on a larger scale at a comparatively small increase in price. But, for the reasons already given, they should take their hats off most cheerfully to the big fellows for restoring and bringing to the business a confidence and patronage which it is more than probable could not have been accomplished with the small houses alone in the field fighting the conditions of the times.

* * *

Unfortunately we cannot say that the change wrought is as complete as desired. There is still a disposition on the part of some reporters to get a slap at the pictures whenever possible, taking only one version of the stories that come to them, "Gyp the Blood" and others of that notorious class have been prominently mentioned as having worked some of their nefarious schemes through the agency of picture houses and now a part of the press is making all the use possible of a case in which a bomb was exploded at the exit of a picture house on First Avenue. It is charged that the bomb was thrown by a jealous youth who was in love with the young woman pianist in the place. The "movies" are brought prominently into the reports.

* * *

Of course the affair reflects no more upon the picture house where it occurred, no matter how hard the reporter may try to work it that way, than it would reflect upon a church if the young woman was an organist there and the bomb had been thrown with the same reported motive. But why not be fair and in the same report state with equal prominence, and with truth, that an attempt had been made to blackmail the pianist and the proprietor of the place had a man sentenced to prison for seven years on a charge of writing threatening letters to him? No, that would not suit the purpose. The reporter had to get in "movie theater" and "annoyer of girl," with obvious intent.

* * *

Now for an illustration showing that the poor "movies" are frequently used to cover a "multitude of sins" when they have absolutely no connection with affairs. I was in the office of a motion picture company one day this week when a detective entered and produced a postal card for identification. It was one of the ordinary cards bearing no printed matter or address usually on cards used by business houses. It was addressed to a girl residing in the upper part of this city. It stated that her application to pose in pictures had been favorably considered and requested that she report for work. The name signed was that of the company upon whom the detective called. The manager pointed out to the detective that his company used only postal cards with its name and address printed on them, that the postmark showed the card produced was mailed at a postal station remote from the station in which the company's mail is deposited, and that when notifying applicants either printed forms or letterheads are used. The detective then told his story: "The girl to whom this card was sent is young and very much stage struck. We know she did apply to your company for a position. The day after she received this card she left the house, telling her mother she would call on your company and take the position. That afternoon she telephoned her mother, stating that she had the job and would not be home, as they were to stage a picture that would take all night. The following day she returned home. Every morning she went out, presumably to pose in the pictures, and returned at night. Today she again telephoned her mother that she would not be home on account of another picture that would take all night. The second message made the mother suspicious and I was called into the case. Yes, I have had many cases of the same kind. It is too bad that the names of reputable concerns should be drawn into such affairs, but it is one of those things we cannot guard against. These kids used to blame social affairs, theaters and other things when found out, but now it's the pictures.

* * *

The stand the Moving Picture World has taken against the proposition of a tobacco company to promote the sale of its cigarettes by issuing with them coupons entitling the holder to admission to moving picture theaters should have the hearty approval of every exhibitor in the country. A strong anti-cigarette sentiment prevails, particularly with reference to their use by children and youths, and the instant moving picture exhibitors lend a hand to any scheme that will tempt the young to purchase cigarettes, which naturally will be followed by their use, a revolt against such exhibitors will arise that will discount in effect anything they have heretofore been obliged to contend with. The statement that the tobacco company would not dare to make a like offer to the regular theaters carries some weight with it and reminds me of a scheme a certain theater in this city adopted with dire results some years ago. The manager placed in barrooms, sets of tickets to which customers could help themselves. Upon turning in at the box office twenty-five cents with each ticket the holder secured a good reserved seat in the orchestra. The result may be easily imagined. The scheme brought among the better class of patrons a class of people who soon had the house to themselves and—zip! up went the house. The schemes are not alike but the effect will be the same.

O. F. DOUD GOES WEST.

Mr. Omer F. Doud, editor-in-chief of the scenario department of the American Film Manufacturing Company at Chicago, leaves next week for the Santa Barbara office, where he will be in touch with the producers at that point. "Flying A" fans can well look forward to some great features when once the breezy Western atmosphere gets into Doud's system—he is some scenario writer as it is.

The Moving Picture Educator

A TEACHER SPEAKS A GOOD WORD FOR MOVING PICTURES.

Children Benefit Even from the Most Hair-Raising Ones, She Says.

(From the New York Tribune.)

IMAGINE a school teacher, a high-minded, middle-aged, what the humorists would call "typical" schoolmarm, coming to the defence of moving pictures! It would be putting it mildly to say that the little circle of the woman teacher's friends were amazed. They would as soon think of approving of a Spanish bullfight as of the average melodramatic "movies."

"I don't care if they are cheap and sensational and full of criminal suggestions," she maintained. "They educate the children more than we do. I've been noticing lately that the children seem ever so much more intelligent than they used to a few years ago before there were moving pictures. They have a fund of general information. They realize that the big world is quite as live and interesting a place as the corner lot behind the billboards. In the old days when we asked a class about the Desert of Sahara it was a large pink place on the map and its chief products were camels, which meant to the boy's mind the dirty, mangy creatures with silly eyes he once saw at the 'zoo.' If the boy remembered the pictures of the desert in the geography book, it was with the secret scorn which your real boys feels for 'book learning'—about so much of it must be endured lest greater unhappiness accrue not from the lack of it, but from his parents' knowledge of his lack of it. A description of the Desert of Sahara was not of vital interest in his life like the corner lot or the ice wagon. It was something to be forgotten as soon as school was over. Rather would he die than let his fellows know he was interested in it.

"Nowadays, the Desert of Sahara comes into his life on the tide of his most vital interest. It is not a dead thing in school. It is a 'movie.' His young eyes bulge with terror for the fleeing robber or the kidnapped heiress as the sandstorm rages, while the camels stagger along in the face of the blinding, swirling gale. The next time 'Timmy' has a lesson about Sahara he will have a vivid mental picture of the place.

"Oh, yes, I know you all say he shouldn't be seeing stories of fleeing robbers or kidnapped heiresses even to help out his sense of geography. I say he forgets the kidnapper and remembers the sandstorm.

"Then there are the Indian pictures, full of murders, and horse thieving, but they don't hurt the boys, and they do stimulate his interest in history. I admit that pictures of schoolboys engaged in murder and horse thieving would be demoralizing, but not pictures of Indians. What the red man does is as distinctive as his skin and no more to be copied. Yes, a few boys will copy it, just as a few 'went to the bad' from reading dime novels, but the vast majority of the youngsters who used to sneak away behind the barn with the forbidden literature took it out in reading. They satisfied their desire to be wicked and they stimulated their imagination at the same time.

"There is another kind of motion picture, which is even more useful to the school teacher than the stories of wild adventure in foreign lands, but I admit it may not be so popular, and therefore, not so long remembered. This is the purely educational one, the one which depicts the processes of tea and coffee raising, showing the native workers going out to the fields, and the packers loading into ships at strange looking foreign wharves.

"Just the other day we came to the cotton lesson in commercial geography. That stupid little Sallie Schmidt, who can't remember anything in the book, actually raised her hand and informed me that cotton was white on the bushes, like snowballs, and she knew it grew in the South 'cause it was darkies that was a-pickin' it in the movin' picture show.'

"These children pick up all kinds of knowledge at the 'movies' that they would never get anywhere else. They don't read books. A few are devoted patrons of the fiction department in the public library, but the great majority prefer to be screaming and racing in the street to sitting quietly in a library under some stern woman's eye. It's too much like school. However, they will all sit patiently through an instructive number of a theater programme and so cannot help but imbibe a little information."

The listening group admitted there might be something in the speaker's views, but they looked unhappy. Finally, the pert young thing came out with it.

"That's all very well," she said, "but what good does it do to have the children know things if they are asleep all the time. That little Sally is the palest, crossest child in the room, and twice this week she has gone sound asleep in my class at 10 o'clock. These children are up until late almost every night in the week. In the good old days they got more sleep, even if they didn't know so much. If only—it's a big 'if,' I know—if only the mothers would make the children go to the moving pictures on Friday and Saturday evenings, and put them to bed the rest of the time, it would be very useful and instructive."

Having repeatedly called attention to the lack of knowledge on the part of the average teacher as to the value of the moving picture, it is a pleasure to print the above article exactly as it appeared in the New York Tribune of Oct. 7th.—Ed. M. P. E.

"ON THE MOVE."

Under the title "The Movies on the Move" an article appears in "Everybody's Magazine" which is written to show the advance of the moving pictures. The first strong statement brought forward is that before the moving picture was ten years old, Yankee ingenuity saw its value and "took it out of the recreation class and put it to hard labor." This "hard labor" is shown to be in its relation to educational purposes in public schools. Much in the article referred to leads us to believe that the writer must be a reader of the educational features of the Moving Picture World. The reference to the film as an "Alladin carpet" is timely and striking; geography as a textbook is "doomed," now that pupils can see in full those things and places they before could only see in a very limited part. History is made "alive again" by the production of events in all ages. Industrial films are referred to as showing "how things are made" for the advantage of vocational studies.

Greater credit is given to moving pictures because of the "more intangible things taught." Reports from teachers are quoted to show that literature and morals, hitherto difficult subjects to handle, have now been given a freedom and scope impossible before. The whole scope of moving picture facilities so often detailed here, is reviewed in this article and therefore cannot fail to help the Moving Picture Educator in the spreading of that work to which it is dedicated. In its wide "moving" as a great and universal factor, the writer in "Everybody's" asks: "Was there ever so versatile a servant of mankind as the moving picture?" A remarkable and timely question, if anything a little tardy but singularly appropriate and most thoroughly well earned. When next the writer of that article sees fit to chronicle his views of the moving picture, he will not refer to them as simply "moving" but rather as making progress by leaps and bounds.

AMERICAN ORGANIZES NEW SANTA BARBARA COMPANY.

American Film Manufacturing Company organizes a new stock company at Santa Barbara, Cal., in addition to the company operating at that point. Mr. William J. Bauman, producer at Chicago studio, has been transferred to the coast and in conjunction with Mr. Allen Dwan, the producer at Santa Barbara, will produce some excellent features during the coming months.

"At the Sign of the Flaming Arcs"

By G. F. Blaisdell

SO now we know how we lost Little Mary! In Forty-second Street, between Seventh and Eighth Avenues, are eight theaters—perhaps there is no one block in the world that, for concentration of dramatic temples, can match it—all of the stage. Yet there is one more—one devoted to pictures. This darkened oasis in a desert of footlights is the Bryant, the proprietor of which takes especial pride in his house. He is his own doorman; he knows all his people; he greets them going in and bids them good-bye when they leave. Suspended on the wall by the entrance is a telephone connecting with the operating booth just above. The managerial eye is constantly on the screen. If, at any time, there is detected anything indicating the slightest inattention on the part of the operator the instrument is immediately put into use.

But, to get back to Little Mary. Among the patrons of the Bryant are many theatrical persons and personages. In the latter category is David Belasco. Oftentimes Mr. Belasco drops in, as frequently as three times a week. It requires no stretch of the imagination to picture his keen eye scanning the screen for bright spots—making his own selections of stars uninfluenced by studio politics or proprietary pull. Let the humble screen artist take heart. It is possible that he or she cannot compel from the director the recognition of real merit. There is no knowing, however, when some theatrical magnate will discover what the lesser lights have failed to note. Then all be different.

Now do you see What Happened to Mary?

* * *

Others who call at the Bryant are members of the Weber and Fields Company, all the stars from the Hippodrome, including among the latter as one of the regulars, George Adams, the successor of Marselline; Marselline and his vaudeville partner also frequently drop in; Willie Collier, Arthur Hammerstein, and, on occasions when he is in New York, Oscar himself.

* * *

Here's something new in moving pictures—and by the same token that must also be something new under the sun. Paris Eclair is making the first multiple reel comedy on record. No sooner said than retracted! Vitagraph has just put over a two-reel comedy in "Billy's Burglar." At any rate, Eclair's is three reels, and that probably is comedy record. It will be "The Girl from Maxim's." It is said to abound in irresistible humor. Following it will be Franz Lehar's "The Merry Widow" in three reels and a dramatization of Alphonse Daudet's "Sapho" in four reels. Also there will be issued soon the third of the "Zigomar" series, in three reels.

* * *

Edwin August is to star for the Universal. He reported for work last Monday. This confirms rumors that have been current in the trade that President Laemmle and the late Lubin leading man were in consultation. Congratulations are in order—not only to the two parties to the immediate contract, but also to the Universal's expanding public. Mr. August will bring strength to the "program"; he will do even more and better than that—he will bring diversity. The Universal prides itself on its cohesive and balanced schedule. Here is an opportunity to take advantage of Mr. August's talent and experience in costume work. It is said that as yet the brand under which Mr. August will work has not been decided. There can be no question that if it should be really determined to depart from the cut-and-dried style of film nomenclature and take, say, such a name as "Costume Players," the result would justify the step. The Universal has a clear field at present for such plays; if the doubt as to the title of the brand shall be thus resolved, advantage will be taken of the popular regard for dramas and comedies that savor of the old-time stage.

* * *

Word comes from the coast that "The Padre's Gift," the Universal production, supervised by Thomas Ricketts, abounds in beautiful natural settings—the best to be found among the gardens of Southern California.

* * *

Jean Pallette, who has had an all-around experience on the legitimate stage, both in musical comedy and in drama, is now working for the Universal on the coast, assisting Producer Ricketts and also appearing in the pictures. Mr. Ricketts is an accomplished horseman as well as actor.

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Ethel Grandin, who formerly played leads with 101 Bison, and Ray Smallwood, cameraman, are among the latest additions to the Universal forces on the coast.

* * *

"Frank" Bushman, the popular Essanay leading man, played a short engagement in New York town early in the week. It happened in this wise: Mr. Bushman has not had a vacation in a long time. On Friday night he left Chicago. He dropped in at the Screen Club Monday evening and, in company with Calder Johnstone and "Eddie" August, remained for the "wee sma's." Mr. Bushman had intended to wait over for the exhibitors' ball on Thursday evening, but he met Mr. Spoor Tuesday forenoon. Mr. Spoor, as is well known, is the president of the Essanay Company. So it turned out when Mr. Bushman appeared at the Screen Club Tuesday noon he regretfully announced that he was going back to Chicago on the 4 o'clock train. Some of the Screen boys were of the opinion that Mr. Spoor feared the allurements of the eastern metropolis might be too strong for his right bower; therefore, he felt impelled to shanghai him and remove him from danger. Mr. Bushman made as much of a hit here as he always does on the screen. The verdict was that he is just what he looks to be—and that's "nuff sed." By the way, New York made some hit with F. X. B.—he put in an application for a life membership in the Screen Club.

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H. K. Samborn, of Rochester, has been in New York looking up good feature films.

* * *

Bert Ennis, formerly with the publicity department of the Vitagraph Company, is now acting in a similar capacity with the New York Motion Picture Company, which has just moved into its fine offices in the new Longacre Building, Forty-second Street and Broadway. Mr. Ennis showed the writer some fine photographs of the four famous Keystone comedians—Sennett, Mace, Sterling and Miss Normand—which he is sending out to all accredited independent exhibitors dealing through the Mutual Film Corporation. The pictures are 11 by 14, and will make splendid lobby decorations.

* * *

Director Etienne Arnaud, of the Eclair Company, returned last Saturday from his visit in Paris. He brings news of interest to independent exhibitors. The Paris Eclair will forward each week installments of film dealing with the Balkan War. Also in preparation at the home studio are two or three feature films which are to be of unusual excellence.

* * *

Dropped in at the Herald Square Theater on the evening of November 7 to see John Bunny as "Michael McShane, Matchmaker." This is one of Vitagraph's Irish reels—pardon, but perhaps "pictures" would be a better word—and it was an unexpected pleasure to see, leaning over the railing in the rear of the orchestra talking with Manager Rothschild and critically following his own work on the screen, none other than the original of McShane. The jolly comedian heard the house laugh at some of his work. It is within the knowledge of his friends that Mr. Bunny looks upon no stage work as being more serious than comedy—and it is undoubtedly to his capacity for taking pains that, in great measure, his leadership in comedy is to be ascribed.

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By the way, the Herald Square had rather a busy time on Election Day—6,088 persons buying tickets to look at straight pictures. It is but fair to add, however, that a competent orchestra does much to swell the patronage at this house.

* * *

A. A. Kellman, the feature film man, of 665 Washington Street, Boston, was in town early in the week. From Manager J. D. Tippett, of Union Features, he has secured the New England rights for the entire Sherlock Holmes series. Also to the same company Mr. Kellman is paying a handsome sum for the New England rights of the "Vatican and Pope Pius" picture. Mr. Kellman is a close follower of all the trade publications devoted to the cinematographic art—wherever published. Modesty debars a reproduction here of his opinion of THE MOVING PICTURE WORLD as a leader in its field. Nevertheless, if this writer is any judge, it is for the creating and maintenance of such beliefs that THE WORLD is striving.

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The Universal group formerly working at the Staten Island Studio is now slowly making its way up the Mississippi River from New Orleans. They are employed on a number of scenarios requiring southern settings.

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James Clark and Richard Rolands, of Pittsburg, are in town for a few days.

* * *

Here may be a tip to a director on the lookout for a setting for a final scene. Down at Manhattan Beach great changes have taken place. The famous Manhattan Beach Hotel has been razed. The old shore line has been restored by the erection of great stone bulkheads. This is being filled in with ashes from steam coal and with sand. Thousands of square feet of land have been added to the map. Stand on a clear day at the southerly point of the extension just after sundown. Look to the southwest across the water, with the skyline of Brighton and good old Coney forming the right-hand side of the frame. It is an impressive sight; one of the picturesque spots of the metropolis.

Among the Picture Theatres

News and Views of Houses Here and There

THE NEW MARTIN THEATER, LOCK HAVEN, PA.

The formal opening of the new Martin Theater, Lock Haven, Pa., a cut of which is herewith published, took place on the evening of August 27th, and it was one of the most auspicious events in the history of the city of Lock Haven. Mr. Harry E. Martin, the proprietor, had one of the foremost architects of Tyrone, Pa., Mr. William F. Wise, design the house. Steel, concrete and brick were used almost exclusively with a view to making the building absolutely fireproof. While the theater was built primarily for the exhibition of photoplays, the opening performance was the operatic success, "The Spring Maid."

The auditorium has one thousand roomy and comfortable opera chairs furnished by the Wisconsin Seating Company, of New London, Wis. There are two wide stairways leading to the loggias, of which there are eighteen. The floor covering consists of linoleum and carpet is placed in all the

The Martin Theater.

aisles and stairways. The requisite number of exits have been provided for.

The structure is three stories in height with a front of ornamental terra cotta, the beauty of which is enhanced by Indiana limestone trimmings and steel cornices. The box-office is situated at the right of the lobby and directly opposite is the reception room where patrons may rest and secure refreshments. The lavatories are modern in every respect. Twenty-eight oscillating fans are scattered about the house, and the most modern ventilating system insures fresh, pure air.

The lighting system is perfect in every way. In front of the building there are two iron columns with ten lights of five hundred candlepower each, while forty small incandescent bulbs extend across the building proper. In the lobby there is another circle of lights. The indirect lighting system is used in the interior and the bulbs are covered with pretty shades which diffuse a mellow glow. Attached to the handsome steel ceiling are a number of bronze domes with incandescent lights enclosed, their radiance being reflected from the ceiling over the entire auditorium. Rows of lights are also suspended from antique bronze chains beneath the balcony.

The operating room is situated at the back of the balcony and is constructed of steel and asbestos. Two Power's No. 6a machines are used. The stage is large enough to present any production. The color scheme is in accordance with the beauty of the place. The admission prices for moving pictures, when the "speaking drama" is not booked, are ten cents to adults and five cents to children. Mr. A. C. Candor is the manager.

VIRGINIA THEATER—RICHMOND, VA.

We publish herewith a view of the Virginia Theater, 711 East Broad Street, Richmond, Va., which was opened on May 27th, 1912. Since that date the place has been doing a capacity business, running moving pictures exclusively with appropriate music. It has a seating capacity of 400 persons.

Virginia Theater.

The Virginia is centrally located, being in the heart of the amusement center of Richmond, and is under the management of Mr. H. C. Stradford, who has had several years' experience in the moving picture exhibition business further south, being connected with houses in Birmingham, Ala.; Augusta, Ga.; Tampa, Fla.; and other places. The projection room of the Virginia is equipped with two Simplex projection machines.

BARITONE SINGER BUYS PICTURE HOUSE.

Mr. G. B. McClelland, a baritone singer, has purchased the Princess moving picture theater at Hamilton, Ohio, and has changed its name to the "Amusu." With Mrs. McClelland as pianist and Mr. McClelland as manager and singer, the management says that the "Amusu" patrons will be well pleased with the musical accompaniment to the pictures.

PICTURE HOUSE CHANGES HANDS.

Mr. E. J. Sparks, well known in the moving picture business in Augusta, Georgia, and Messrs. Brunswick Brothers have purchased the Palace picture theater, of Asheville, North Carolina. The house is now being thoroughly renovated. Messrs. Brunswick Brothers are also well known in the picture field as high-class singers.

ANGELUS THEATER—SPANISH FORK, UTAH.

The Angelus motion picture theater, Spanish Fork, Utah, a photograph of which we publish herewith, was opened on Monday evening, September 9th, 1912, and has since played to crowded houses. It was completed at a cost of $14,000, and is one of the most pretentious buildings in the city, which has a population of only 4,500. It is modern in every respect, being steam heated and electric lighted. The foyer is eight and a half feet wide and is the full length of the building. The furnishings and decorations are artistic. The main auditorium has an inclined floor with 400 opera

Angelus Theatre.

chairs. A number of boxes are at the disposal of theater parties. The balcony is fitted with wicker rocking chairs.

The operating room is ten feet by twelve feet, metal lined complete with two Power's No. 6 projection machines with motor attachments and motor rewind. To the left of the operating room is a repair shop and a workroom. Four ventilators are placed in the ceiling with a sixteen-inch fan in each. The stage is twenty feet wide by six feet deep and can be used for light vaudeville, although the Mr. A. L. Stallings, who is the manager and proprietor, prefers to run pictures.

The Pastime Theater, of South Bethlehem, Pa., is soon to undergo extensive alterations, so says the manager, Mr. J. G. Beilen.

Milton Wadsworth, of Lewiston, Idaho, sold the Lyric Theater to H. G. Hicks.

Royal Theatre, Philadelphia, Pa.

ONE HUNDRED THOUSAND DOLLAR PICTURE HOUSE AT PORTLAND.

The Majestic Theater, Park and Washington streets, Portland, Oregon, is a hundred thousand dollar picture and vaudeville theater. The house is managed and owned by Mr. Edwin F. James. The seating facilities consist of twelve hundred comfortable opera chairs, sixty of which are box seats. The boxes are arranged across the front of the balcony, affording an unexcelled view of the pictures and other entertainment offered.

The ventilating system is capable of removing over 25,000

Interior view of Majestic Theatre.

cubic feet of air from the house every minute. The entrance is of Alaska tokeen, marble and tile. The ceiling of the entrance is arched and studded with three hundred tungsten lights. A large Kimball pipe organ, piano and drums, together with a large amount of sound effect equipment, furnish the music. Independent service is being used with vaudeville.

SPRAGG AMUSEMENT COMPANY, BELLAIRE, OHIO.

The Spragg Amusement Company, of Bellaire, Ohio, are the owners of the Olympic Theater, Bellaire, a photograph of which is herewith printed. The admission price is five cents and Licensed pictures form each programme. Stand-

Olympic Theatre.

ing at the extreme right is Mr. B. L. Morris, secretary and treasurer of the Spragg Amusement Company, while the likeness of Mr. George D. Spragg can be seen standing next to him. Mr. Wise is on the left. They report that business is good with them all the year 'round.

Iowa City, Iowa, is to have a new theater building. It will be erected by Mr. Albert Burkeley.

Thacher Brothers have begun to remodel the Litowich-Wolsieffer Building on North Sante Fe Street into a moving picture theater.

Posters, Pertinent and Impertinent

"This Way Out," Says J. B. Clymer Regarding the Poster Problem.

IN the grand, altruistic work of uplifting the motion picture "drammer," posters now occupy the southeast corner of the stage. A poster is a diabolical design on the part of motion picture producers to inveigle the painfully proud possessor of a nickel or half a dime, or even greater sums, into parting with this colossal amount in exchange for festivals for his eye in the form of pictures which move—from East to West or North to South—according to the way the mechanical wind blows.

The artists employed by lithograph companies are much overworked Michael Angelos and their hack work in turning out sketch after sketch is exhausting to their imaginations. The result is that faces depicted on the posters have come to bear a uniformity which would almost convince one that the world is one long "twinality." The faces on most lithographs resemble those on the clothing advertisements of "nobby tailor-made outfits take me home for $15," those fine strictly all-wool a la mode creations that the well dressed man feels adequate to the sartorial demands of raking the furnace or peeling potatoes. The Gaumont Company will now adopt the system of furnishing the artist with still pictures of the subject, the same to be faithfully copied. These reproductions give life, spirit and atmosphere to the poster. What every woman knows is that the creatures of this world are not all endowed with a systematic assortment of features of Adonis or Venus pulchritude and therefore to put on posters faces of people met in the Subway or in a delicatessen store, we must take them from life.

In the stern chase after realism such as characterizes modern histrionics, stage managers are keen for getting local color into scenes. As is demonstrated in Belasco's production of "The Governor's Lady," one of the strongest scenes wins by its admirable fidelity in reproduction of the interior of a Child's restaurant. In the making of posters there is local color in human faces. Motion pictures generally treat of the average person and are shown to the average person. Why, therefore, should there be on posters, the stereotyped comeliness not found in our workaday lives? People want to look at women, not dolls, and at men, not tailors' dummies.

There has been a hullabaloo over extravagances in execution of posters intended to symbolize, to express an idea. The writer in considering the poster for the Gaumont release "A Hazard for a Heart," immediately visualized a man running a gauntlet of swords and flames in order to attain the feminine desideratum. Better judgment quickly condemned this as misleading to the prospective and actual patron. If he looked at the poster and saw a man intrepidly wading through a wall of flame out of whose licking tongues swords stabbed at him, he would believe that this he would see, and if he did not actually behold an honest to goodness fire with an asbestos garmented man prancing through it with the nonchalance of a fire insurance agent, he would be apt to run weeping and wailing and gnashing his teeth and demand his nickel back. However, the symbolization method can often be used to advantage, the principle being either to make the thought so obviously symbolical that there can be no possibility of ambiguity or doubt. Symbolization was applied in the Gaumont poster "A Broken Idol," the story of a tenor adored by a matinee idolatress who later finds that there are six healthy reasons why she cannot marry him—a wife and five children. The poster sketch was that of an idol garbed as Faust. He has fallen from his pedestal and broken into fragments. Out of his mouth emanates high rolling seven C's. A damp looking female, with tears running up and down her face, completed the suggestion.

Illustrating symbolism which by its ludicrous expression eliminates possibility of its being literal is the poster for "The Destructive Duelists." Here are shown two truculent gentlemen who are met on the field of honor or the field of oats (wild oats preferred). On the facade of one is a dishpan with a bull's eye painted on it. He is armed literally from his feet to his teeth, as is also his combatant. Both are training cannon upon the other.

In "A Peach for a Prisoner," a title which works both ways inasmuch as the peach is in both human and fruit form, a man is shown looking languishly from behind prison bars, his hand extending yearningly toward a peach tree mingled with whose succulent fruit is a peach with a very, very peachy human face.

Many posters are not worth their ink, inasmuch as they express nothing. The conventional picture of a custom-made, highly finished young man and a young girl gazing longingly at each other, throws very little light on the subject of the picture, inasmuch as this sketch would apply to a hundred pictures. The secret is, be specific. Get at the vital essence of your story. It is merely a matter of showing your film in tablet form, almost predigested. Give the poor wonderless, idea-exhausted artist the benefit of your own scintillations and for you he will kill the fatted calf in the form of producing sketches with an art pre-Raphaelite (in power), perhaps worthy of the Sistine Chapel.

SCREEN CLUB OPENS ITS DOORS.

Many Members and Their Guests Present at the Picture Men's Housewarming.

The Screen Club threw open its new quarters on Saturday evening, November 9. There were many members present—and all spoke in high praise of the work done by President Baggot and his associates in decorating and furnishing the rooms. Vice-President Bunny started things moving when he announced that the first ten books of checks, good for $1 each, would be auctioned off for the benefit of the relief fund. King Baggot secured the first for $35. "Billy" Quirk was giving him a hard run, but finally desisted in order that the founder of the club might have the honor. The ten books sold for a total of $249.

The new quarters are at 163 West Forty-Fifth Street. There are a library, smoking room, music room, dining room, café and a large hall. The library and smoking room as well as the hall are carpeted in green. In the two former, the chairs and lounges are in Spanish leather; the tables, in mahogany. The walls are in red. The chairs in the hall are of wicker, upholstered to match the carpet. A profusion of plants ornament the hall and stairs. In the music room the chairs are in mahogany and the walls in light colors. The first painting for the new quarters has been received—a handsomely framed, artistic work, the gift of the mother of Herbert Brenon, one of the Board of Governors.

Among those who signed the register on the opening evening were J. H. Gerhardt, Carl Laemmle, Mark Dintenfass, William D. Shea, King Baggot, Edgar Lewis, Edwin August, A. F. Mayo, William F. Russell, Oscar C. Apfel, Budd Ross, William E. Shay, Charles Craig, William Robert Daly, Julius Stern, Hughie Mack, Calder Johnstone, Irving V. Willat, Harry J. Morey, Howard Crampton, George O. Newhall, Louis Gelang, Bert Adler, John Charles, Howard Howard, Edward Wynard, John Adolph, Arthur D. Jacobs, Arthur Housman, Harry Beaumont, C. Jay Williams, Josh Hopkins, Herbert Brenon, T. G. Holliday, W. W. Robinson, F. E. Balladney, George W. Terwilliger, Frederick A. Thorne, Charles D. Chapman, Arthur V. Smith, Crane Wilbur, C. Francis Jenkins, Harry Spear, Hugh Hoffman, Henry Belmar, Edward J. Warren, H. Z. Levine, James Kirkwood, George Ober, Frederick Best Spear, the Rev. E. B. Stockton, H. S. Mack, Charles F. Fischer, R. Gaumont, Herbert Miles, Isadore Bernstein, John Arnold, Irving Cummings, Darwin Karr, William Pincus, Edward Thomas, Joseph Carroll, J. T. Bernstein, A. Kessel, Jr., W. H. Clendenning, Harry R. Raver, Hopp Hadley, G. W. Saint Loupe, C. Cobb, Jr., John Bunny, Alec Budd Francis, Harold Wilson, George Heming, Henry Benham, Wm. Garwood, Albert W. Hale, James Young, Paul Scardon, William Steiner, Maurice Costello, Lee Beggs, Frank Powell, John W. Noble, Harold M. Shaw, Yale D. Benner, Tefft Johnson, M. A. Kraus, William A. Bechtel, A. Warner, W. F. Haddock, Lamar Johnstone, William Quirk.

Among the guests were H. S. Scallon, Arthur Pickens, James Cruze, D. Murrie, James Smith, John B. Clymer, F. M. O'Connor, Charles E. Graham, John Davy, H. E. Millarde, Henry Marks, C. W. Doty and J. Stanchfield.

PUNCH MAKES ITS DEBUT.

"Punch" is a new name among films; but every one knows what to expect from pictures with the name Punch on them. After seeing the first release we can safely say that the makers are living up to the name, and promise spectators many a good laugh. One of the most noticeable things about these new offerings is that they strike a different note. For the present at least, they are to specialize on light comedies, but aim to break away from the conventional method of presenting farcical stories with the same players as in serious offerings. Punch has got together a special cast to make special pictures and the long and short of it is Nettie Grant and Herbert Rice. Both of these talented players are well known in vaudeville circles. The latter is an especially strong attraction. Being a grown man, he is of baby size and this fact will make laugh after laugh in "O You Baby," one of the funniest farces imaginable. On the same reel, we find "Poor Finney," a farce featuring Herbert Rice, Nettie Grant and Arthur Finn. It isn't quite up to "O You Baby," but it is very good.

"The Speckled Band" (Union Features)

By G. F. Blaisdell.

THE first of the series of six Sherlock Holmes pictures is now being shown at the offices of Union Features. "The Speckled Band," as will be the case with its filmed successors, is in two reels. The most interesting fact in connection with these adventures of the greatest detective in modern fiction is that Dr. A. Conan Doyle, the popular creator, himself supervised the production. This will give satisfaction to the thousands of readers of these absorbing tales who at this time may not be followers of motion pictures. That these reproductions on the screen of some of the more important incidents in the career of the mythical detective-scientist will bring to the picture houses a new clientele goes without saying. If the others in the series are of the same standard as that maintained throughout "The

Scene from "The Speckled Band" (Union Features).

Speckled Band" the new-comers in filmdom are bound to be favorably impressed.

The pictures are produced by the Franco-British Film Company. With one exception all the actors are English. The exception is the impersonator of Holmes. This character is portrayed by M. Treville, who has had much screen experience in France. The portrayal of Roylott, the fiendish father who in order to retain possession of the patrimony

M. Treville as Sherlock Holmes in "The Speckled Band."

of his daughters accomplished the slaughter of one of them and attempted the death of the second, was of the best. The photography is excellent. So also are the settings—particularly the lawn scene of the betrothal of Julia, enlivened by the quartet of dancers. The actor's conception of Holmes will be of the greatest interest, perhaps, to those who have followed the detective through his many adventures. If the filmed interpretation shall show more of animation and less of taciturnity than was expected, allowance must be made for the absence of speech and the necessity for sufficient action adequately to indicate the intentions as well as the observations of the actor.

There are of necessity some departures from the written story. These will be noted chiefly as affecting those parts of the plot which were related by the surviving daughter to the detective and Dr. Watson, who, by the way, does not appear in the picture. Here they are portrayed on the screen in their natural chronological order.

The story opens with a young man proposing to Mr. Roylott for the hand of his daughter Julia. At first the father declines to sanction the match, but later recants. Mr. Roylott again examines the copy of his wife's will, which provides that the husband as trustee shall divide her fortune between her daughters, each of whom shall take possession at her marriage. In agreeing to the marriage of Julia he determines at the same time to take steps to frustrate it in such manner as to leave the inheritance securely in his grasp. Of a strange visitor Mr. Roylott makes a mysterious purchase—a securely fastened box. On the morning of the betrothal day Julia in terror tells her sister of a peculiar hissing she has heard during the night. When, a few nights later, the household is aroused by a shriek from Julia's room, all rush in to find her dead on the floor.

Helen appeals to Sherlock Holmes. The detective goes to the Roylott home and makes secret investigations. He enters the room of the dead girl, discovers the suspended cord above the bed so securely fastened to the floor, notes the concealed aperture in the wall; on the opposite side of the partition examines the safe and also hears hissing inside. When the father informs Helen that on account of the broken windows in her room (which he has carefully smashed) she will be obliged to sleep in the room formerly occupied by her sister, Holmes acts. He had previously disguised himself, and as Juanes Rilto asked Roylott for the hand of Helen. Now he enters the room himself and awaits with confidence the appearance of the snake. When the serpent, released by Roylott, slowly comes down the wall Holmes does not attempt to kill it; he chases it back. A moment later the waiting detective and the girl hear a cry. They rush into the next room and there find Roylott dead on the floor and the snake crawling over him. The plan so carefully prepared by Roylott—the opening of the safe door and of the aperture in the partition which lead to the room of his daughter, and the smearing of the path with milk so that the hungry snake would go straight to the bed of his daughter—had failed.

"FOREST ROSE" BY THANHOUSER

Emerson Bennett wrote "The Forest Rose" many years ago, but it is still popular through the Western country and, indeed, throughout America generally—popular to the point that Thanhouser has made a motion picture of it. The film is in two reels, issued Friday, Nov. 29th. The Thanhouser "perfect publicity" goes along with the picture, in the shape of two one-sheets, a three-sheet, heralds, slides and cuts. "The Forest Rose" is a girl of the early West. She is stolen by Indians and it is of the adventures of her sweetheart that the story mainly treats. He is Albert Maywood, a stalwart pioneer, and accompanied by the famous scout, Wetzel, he traces the Indian band and eventually rescues "The Forest Rose." It is a most gripping story and can hold down a feature position on any bill.

Coming Thanhouser features include "The Star of Bethlehem," which the producers call their masterpiece of the year, and "Aurora Floyd," adapted from the story by Mrs. Braddon. These will be released in December.

FIREPROOF PICTURE HOUSE AT APPLETON, WIS.

Work on the $20,000 Elite moving picture theater at Appleton, Wis., began around the middle of October and is being hurried along, the managers looking forward to opening the house in February, 1913. The structure will be one story in height, 120 feet long and 30 feet wide. The front will be of stucco work with an arched canopy extending over the sidewalk. The lobby floor will be of terazzo tile, while the lobby walls and box-office front will be constructed of marble.

The auditorium will contain 500 seats and will be finished with a paneled ceiling and side walls. Two wide aisles will lead from the entrance to the stage. The operating booth will be made of reinforced concrete lined with asbestos, and it will be topped with a skylight. Much attention will be paid to the ventilation.

Manufacturers Advance Notes

"THE PENITENT" (Essanay).

This is one of the month's finest dramatic subjects. The plot is entwined about Bob Arling and Hugh Thompson, two chums, who are rivals for the love of pretty Alice Danville. Hugh wins her and Bob, though heartbroken, wishes them life happiness. A few days later Professor Danville, a noted scientist, is experimenting in his laboratory when Alice enters, and in spite of his precaution causes an explosion of chemicals that renders her blind. Hugh now shows the despicable side of his nature in tiring of his blind sweetheart and transfers his affections to Dorothy Haddon, Alice's cousin who is paying a visit. Bob notices

Scene from "The Penitent" (Essanay).

Hugh's fickleness and upbraids him angrily, but Hugh refuses to listen. Still loving Alice with all his heart, Bob gives her every kindly attention. Doctor Hardcastle, a noted specialist, now examines Alice's eyes and agrees to perform an operation he believes will restore her sight. This operation is successful and Alice is overjoyed. Hurrying out into the bright sunshine to find Hugh and surprise him, she discovers him and Dorothy together and realizes his perfidy. Pretending to still affect her blindness Alice approaches them, then suddenly reveals the truth just as Bob comes on the scene. A few hours later, in the quiet of the conservatory, Bob again asks Alice to be his wife, and this time does not ask in vain.

Beverly Bayne renders a beautiful portrayal of the blind sweetheart, Mildred Weston is splendidly cast as Dorothy Haddon, Francis X. Bushman and Wm. Bailey are sharply contrasted in the roles of the two chums and their work is vigorous and strikingly delineated. Howard Missimer is the scientist and Helen Dunbar his wife, while Wm. Walters portrays the noted eye specialist. The production is a beautiful one and is booked for release November 22nd.

"DARLING OF THE MOUNTED" (Eclair).

If you love lovely children; if you wish to see one, both lovely of face and dear of heart, then you must surely see that dear little Eclair Kid (Miss Clara Horton) who is the darling of the brave Northwestern Police. It is a story without a woman; a point for scenario writers to observe. So it is very much out of the ordinary, you must agree. It was a bold stroke, but the end justified it. It stands a good story, a tale that actually lives. A single woman introduced into it would have taken just so much away from its typical atmosphere.

It gives us our first real opportunity to size up Guy Hedlund in his new pastures, as it were. But the "sizing is good," as our friend "Chimmie" would opine. He has a good face; character and thought peer through it. He "puts over" something more than appearance, action and gesture; he lives the part, and the spectator watches and judges him as such.

Scene from "Darling of the Mounted" (Eclair).

Nor need Mr. Truesdale, who enacts the father, feel other than at least inwardly proud of his characterization. His work is good photoplay accomplishment. It, too, is quiet, but with compelling convincingness. And, again, we mention Little Clara. She has an astounding lot of intelligence and a dandy dramatic grasp. She is more than a pretty child—she is an accomplished little actress.

Truesdale plays the part of the widowed father; Clara is his child. In a quarrel over a card game, he kills a man and is later captured by the Mounted Police in his own cabin, where we first see little Clara.

Hedlund assumes charge of the now practically orphaned child, and a great attachment springs up between them.

Truesdale escapes from his captors and pursues his way down the river. Clara is playing about in a canoe and she drifts down the river, headed for the falls.

Her father, in hiding, sees her, and saves her from going over the falls. He takes her ashore and night comes on. The exposure and wet clothing bring on a fever; the child complains and asks to be taken back to her new papa—and Truesdale, though knowing it means his capture, and death, takes her back to the fort and to her new papa—Hedlund.

Hedlund attempts to save him from discovery, but is unsuccessful. He is caught and the fort commander orders

Truesdale held for murder. But here Hedlund intervenes; he tells them that none of them could ever face their little darling again if they put her father to death. And so Truesdale is taken to the river, given supplies to last him for several days and ordered to leave the country forever. We see him drift away—the story is told—and our hearts are saddened, but not unpleasantly so. We have seen a part of life. This subject will be released November 28.

A TALE OF STOLEN MONEY.

"The Thunderbolt," a Thanhouser release of Tuesday, Nov. 26th, tells how the young man shown standing in the accompanying cut asked the broker seen seated at the desk to invest for him a legacy of $10,000, and how the broker converted the money to his own uses. The broker was apprehended for the crime, but before his capture gave the money over to a life-long friend who put the treasure

Scene from "The Thunderbolt" (Thanhouser).

into hiding. On the broker's release from jail many years later, the friend had departed this life and the ex-broker had no means of knowing the hiding place of the money. Finally, though, a thunderbolt strikes the room wherein sit he and his daughter, the old stone chimney is wrecked and inside the hidden treasure is revealed. But the daughter, and fate see that proper restoration is made, even over the objection of the aged man who spent long years in a cell for the sake of the money.

"THE UNWRITTEN LAW." (Vitascope Co).

Much good acting, well-chosen settings, splendid photography, able directing and some moments of tragic intensity cannot save this film from the reproach of belonging in the class of the much-condemned "crime pictures." The immorality and the crimes depicted in the reels are not the incidents but the main themes of the story. It is a deplorable instance of misdirected energy and wasted skill. It is only fair to say to this manufacturer and to other foreign producers, who are ambitious to please the American market, that so much bloody realism is not tolerated here either by the censors or by the public. I will point out two instances of this intolerable realism. In one scene the wronged husband, having murdered the paramour of his wife, goes to a police station to surrender himself to the authorities. The police official, apparently deceived by the respectable appearance of the murderer and his strange manner, regards him as a crank and bids him go away. The murderer then opens his overcoat and points to his blood-covered shirt. In the final scene the murderer breaks a pitcher into pieces and pierces an artery with one of the broken pieces. When the prison keeper enters his cell a little later the lifeless body of the man is found stretched out on his cot, one of his hands prominently displayed before the audience and full of blood. The scene in which the faithless wife plays the wanton with her paramour violates, in its Zolaesque realism, the plainest rules of good taste and decency.

I understand that the films are based on a novel which had a great vogue in Germany. The producers, attracted by the popularity of the work, acquired the right to film, thinking that a cinematographic reproduction would be at least as successful as the novel. This was a grave mistake. A clever writer may juggle with horrors and by a skillful game of half concealing and half revealing arouse and hold the interest of the reader. There is no circumlocution in pictures. They are so much more direct and vivid than the printed page and the best the cinematograph can do with a crime novel is to turn the latent horrors into lively nightmares. I earnestly hope that the undoubted talents of this producer will, in the future, be used for better and cleaner subjects.

"BRONCHO BILLY'S HEART." (Essanay).

The story is a keen, gripping tale of old Western days, with Mr. G. M. Anderson in his character-creation. Old Silas Jordan, a settler, finds that his horse is not able to pull the heavy load demanded, and discovers the well fed broncho of Jim Davis, a ranchman, staked out near the trail. Jordan deliberately takes the broncho, hitches it to his wagon, and drives on. A few hours later he stops to cook dinner, and meets Broncho Billy who has a great romp with Jordan's children and eats with them. The meal finished, Broncho bids Jordan goodbye and rides on. Late in the afternoon, Broncho meets Jim Davis and a bunch of his cowboys, who are on the trail of the missing horse. Davis tells Broncho of the matter, declares that they will string up the man who has stolen the horse, then gallop on. For a moment Broncho studies, then suddenly remembers

Scene from "Broncho Billy's Heart" (Essanay).

that Jordan was driving a horse answering Davis' description, and leading another behind the wagon. Realizing the danger of the old settler if he is caught, Broncho rides desperately down the trail, overtakes Jordan and offers to trade horses with him. Jordan agrees, exchange is made, and Jordan goes on. Turning the white horse loose on the trail, Broncho finds a good place nearby to bunk for the night, and has just pillowed his head on his saddle when he sees Davis and the boys gallop up, identify the horse and, thinking it had merely strayed away, gallop back up the trail. With a deep sigh of satisfaction, Broncho lights a cigarette and puffs away contentedly with a grim smile playing over his brown face.

Mr. Anderson has never been seen to better advantage in his popular role than in this striking production. Frederick Church portrays Davis, the ranchman, and Arthur Mackley is Jordan.

The film is booked for release November 23rd.

K. W. LINN RETURNS FROM ABROAD.

K. W. Linn, who for five years was with Pathe Freres as branch manager, and who at the beginning of June sailed for Europe, returned to the States on Wednesday of this week on the Grosser Kurfurst. Mr. Linn looks in the best of health, and says he feels the same way. While abroad he gave careful study to the moving picture business in every part of the Continent except Russia and, Mr. Linn is very careful to state, the Balkan peninsula. While not prepared to disclose his plans at this writing, Mr. Linn said that he would certainly be identified with the moving picture business in the United States, and that in the next issue of THE WORLD he will have something of interest to say to picture men.

"THE MASSACRE OF THE FOURTH CAVALRY."
(Double Reel 101-Bison).

THE picture which Producer Frank E. Montgomery here gives us is notable even if all else but one scene be disregarded. This is an ambush in a plain—sandy, to be sure, but nevertheless a plain. We have had all kinds of ambush heretofore, but they do not count in comparison with the one the Universal here puts over. A troop of soldiers ride over a knoll and descend a few feet on to a level sandy stretch. Aside from the soldiers the only sign of life anywhere is a bit of an Indian's head protruding from a hole in the sand. As the troopers reach a certain point the sand apparently boils. Indians come from everywhere. The redmen are about the troops and among them. That the soldiers are overwhelmed is only what is to be expected. It is all one of the most effective Indian pictures that has been thrown on a screen. It is thrillingly dramatic. The realism is heightened by reason of the fact that the reviewer saw the picture without titles, and consequently had

Scene from "The Massacre of the Fourth Cavalry" (101-Bison).

no warning of what was coming. He had seen little Mona Darkfeather digging industriously into the sand with her hands; he had seen the redmen remove their headdress and also burrow into the desert. From the viewpoint of the camera, however, there was no such indication of coming events as may be suggested by the accompanying illustration. If in the placing of the titles the spectators be left in the dark as to the significance of the overturning of the sand, undoubtedly the effect will be greatly heightened.

"The Massacre of the Fourth Cavalry" is not the blood-curdling picture its title would indicate. There is much riding and shooting, as in the case of the latter seems to be necessary in these pictures, but there are many fine landscapes—big fields and expansive views—such as Mr. Montgomery so well knows how to give us. The photography is excellent.

One of the features of the film is the work of little Mona Darkfeather. There are few scenes which she is not of. Another incident of the picture is the burning of a cabin. There are many people in the cast, a good-sized troop of cavalry and many Indians.

"A LIVING TOMB" (Itala).
By G. F. Blaisdell.

HERE is a thrilling climax—one of the sort worth waiting for. In the first reel the story runs smoothly on its unruffled way—not unlike many others we see every week. Nor is the plot in the first half anything out of the usual. It is in the second part where the real work comes—fast and stirring. The interest is tense. The dramatic effect is heightened by the ingenious arrangements of the light effects on the staircase leading to the bottom of the oubliette, the medieval dungeon, into which Lucienne had cast Victor. Itala has a most competent leading woman. It is to her splendid work that much of the credit for the success of the picture is due. To be sure, there are good settings—interior and outdoor as well.

Lucienne and Victor are lovers. Lucienne has wealth; Victor has not. Lucienne has more than wealth. She has personal charm and beauty, too. Victor asks the father of Lucienne for her hand. He is refused, flatly, and is very promptly bowed out of the paternal presence. Victor writes to Lucienne that he has been rejected because of his poverty. He tells her he is going to America. "Before five years have elapsed," he writes, "I will have returned a rich man or be dead." He sends the message on its way.

Just before the expiration of the stipulated time we see Lucienne as the wife of Lord Rochenoire. A mansion has been built for the couple near the ruins of the ancestral castle. It is a spacious and magnificent affair. At a charity fete Lucienne meets Victor, just returned from America. His attire indicates that he has made good. The discovery is mutual and mutually distressing. Victor realizes that Lucienne is not a free agent. He hurriedly writes a note to his former sweetheart that he has in his possession "some matters of the utmost importance to you." Surreptitiously he hands her the message.

Rochenoire goes away for a day. Lucienne writes to Victor: "To-night at midnight on the veranda." Her first lover keeps the appointment and returns some of their old love tokens. Lucienne invites him into the drawing-room. There she learns for the first time of the note Victor had written her when her father refused him. Victor is in a weak condition physically. He has been working hard. The shock of hearing of Lucienne's marriage as a result of her failure to receive his message proves too much. He falls to the floor.

Lucienne, failing to arouse Victor, believes him dead. In her distress and terror through fear of the compromising complications with which she is beset, she drags Victor out through the door, across the veranda, down the steps and over to the oubliette of the ancient castle adjoining. She throws the apparently lifeless body into the cistern-like structure and hurries back to the house. The following day, when Rochenoire returns, he brings with him two friends. At dinner he announces his intention of showing the archaic oubliette to his guests on the following day. Lucienne's terror is revived. She realizes the necessity of removing, during the night, the body of Victor.

Let us return to the lover, thrown down the well-like structure at midnight, nearly twenty-four hours previously. When he struck the water at the base of the oubliette consciousness returned. He crawled to the side of the round tower and painfully climbed out of the water. He could go no further. In despair he resigned himself to the fate for which the old dungeon was created—death in a living tomb. In the meantime Lucienne steals out of the house at night. She crosses the lawn and enters the old castle. Slowly she makes her way down the old stone staircase. As she throws back the door she sees, revealed in the dim light, the figure of Victor standing on his narrow footing against the wall. It is a "creepy" situation. The woman, previously under a strain that was nearly overcoming her, is barely able to clamber back up the stairs. Victor, after twenty-four hours in the dungeon, could be pardoned for thinking he had seen an apparition. Nevertheless, he pursues the figure in white to the steps of the mansion. There Lucienne falls. Victor hears the approaching footsteps of the members of the household and retires.

Lucienne is carried into the house. For several days she hovers between life and death. Her presence on the veranda is ascribed to somnambulism. In her convalescence comes a note from Victor that he has gone away—and that he will not return.

MANY KINOGRAPH CONTRACTS CLOSED.

Frederick Henius, president of the Kinograph Company of America, left New York on Sunday afternoon for Chicago. Monday evening he left the Western metropolis for Pittsburgh. Wednesday morning he was back in his office in New York. While away Mr. Henius closed out contracts for the entire Kinograph output, two features a month until February 1 and three each month thereafter, for Western Pennsylvania, West Virginia, Ohio, Michigan, Indiana, Illinois, Kentucky, Tennessee, Wisconsin and every State west of the Mississippi. All these contracts cover the next twelve months. While in Chicago the first two Kinograph releases were passed by the Chicago Board of Censors, having previously been sanctioned by the National Board in New York. Mr. Henius was preceded to Chicago by F. J. McGinnis, of his staff, who in the projection room of the Chicago office of THE MOVING PICTURE WORLD showed the Kinograph films to western buyers.

RAMSEY WANTS TO SELL THEATRE.

L. H. Ramsey of Lexington, Ky., is offering his Hippodrome Theatre and Annex, located in Lexington, for sale, as per his advertisement in the Classified advertisements in this issue. Poor health is given as the cause for selling. The Ramsey house is the only vaudeville theatre in the town and seats about 500 persons; it has the Gus Sun franchise. The Annex is the picture show and seats about 300 persons showing Universal pictures. The entire system of bill-posting plants and franchises held by Mr. Ramsey are also for sale. Here is a chance for a live man.

"THE GOOD FOR NOTHING" (Lubin).

For good dry humor this picture is a gem and will doubtless have an unusual vogue. Dick Evans, who really aspires to be somebody, but finds his efforts to be uphill work, is laughed at and rated as a "good for nothing," but the flood tide comes to him unexpectedly, and he has the last laugh. Failing utterly in the big city he, like the prodigal son, returns to his father and begs to be again taken on at farm work. Dad does not kill the fatted calf, but on the contrary roasts the boy soundly for his ambition. Dick takes his medicine and for a few days settles down to overalls and the hoe. Incidentally he sees that "The Citizen," the town newspaper, is for sale, and figures that by becoming an editor he can get back at the fun-makers. He, however, has no money to buy the plant, but the Rev. John Brower looks upon Dick as a good bet and loans him the money.

Scene from "The Good for Nothing" (Lubin).

Much to the surprise of Dad and the rest of the town, the "Citizen" office is brushed up and the announcement is made that Mr. Richard Evans is the new owner and editor. This causes more screams, but Dick soon shows that he intend to do things. John Jordan, the sleepy old postmaster, has a daughter Rosabel and goes up in the air when he finds out that young Evans, "the Good For Nothing," is courting her.

The first big gun that the new editor fires is a rabid article informing the public that they really do need a new postoffice and new postmaster. Papa Jordan is furious and insists that Rosabel shall not receive Dick's attention, but the girl does not strictly favor the fourth commandment and the sweethearts indulge in clandestine meetings. Dad Evans is nominated on the Democratic ticket for mayor of Pocono, and Dick fires a broadside by announcing that he is going to run in opposition to his own father. The town goes crazy and the two fathers want to kill their offsprings.

The "Citizen," however, continues the bombardment and the circulation goes up like a rocket. As time nears for the issue the old men crawfish and are brought to terms. The editor withdraws from the contest in favor of his father and the "Citizen" announces that the Government has by persuasion agreed to build a new postoffice, and that John Jordan will continue to be postmaster and that before long a fashionable wedding ceremony will be performed by the Rev. John Brower. The picture has been staged by Lloyd Carleton, who is an excellent director.

SLIGHT ERROR.

The Niagara Slide Company, of Lockport, N. Y., asks us to make correction of their advertisement of last week. In writing the copy they omitted to state that 25 cents should be enclosed for each slide desired. They regret the omission and trust that readers will not feel that they are not living up to agreements.

A police tribunal in southern France has refused to pass upon the moral character of certain reels, for the exhibition of which the owner of an electric theater has been arrested by order of the Mayor. The Court appointed a professor of philosophy of the university of Toulouse to look at the reels and decide "whether they are nothing more than an exploitation of crime." Among the reels named are "The Miner's Vengeance," "The White Domino" and "Tom Butler."

"THE DAWNING" (Vitagraph—Two Reels).

A pretty and wholesome idea is worked out in this two reel subject, which is to be released on December 6th. A young woman, captivated by the handsome presence and engaging manners of a French artist is ready to take him for her husband, when a call of art and business takes him to Paris. Offended by his willingness to leave her the young woman marries another suitor, an American, whom she does not love but who is very much in love with her. Later her newly made husband is also called to the French capital. The artist and her former

Scene from "The Dawning" (Vitagraph).

admirer meet in the latter's studio. While posing in the studio in a Carmen costume the artist attempts to take liberties with her. She resents them and begins to recognize the true character of the man. She now turns to her husband, whose open and manly ways she finds contrast very favorably with those of the unprincipled artist. The husband, at first prone to resent her long indifference to him, yields to the entreaties of his wife and as the new day is born the dawn of their own lives begin. There are many fine situations in this play and some scenes show great powers of characterization.

LARGE BROOKLYN AUDIENCE SEES "BUNYAN'S."

The first public exhibition given by the Hochstetter process of the pictures of the "Life of John Bunyan and 'Pilgrim's Progress'," took place at the concert hall of the Academy of Music, Brooklyn, on the afternoon of Sunday, November 10, under the auspices of the Institute of Arts and Sciences of Brooklyn. The auditorium was packed to the doors. So great was the crush that it was found necessary to lock the outside doors. The pictures received most flattering attention. The large audience present left satisfied that they had beheld a masterpiece in cinematography. The next exhibition will take place before the West Side Branch of the Young Men's Christian Association on the evening of November 14th next, when it is expected that the Hochstetters will repeat their Brooklyn triumph.

Scene from "Lieut. Petrosino" (Feature Photoplay Co.).

A REMARKABLE FEAT.

The International Feature Film Co., of 145 W. 45th St., New York, pulled off one of the most sensational performances ever recorded in the annals of motion picture making, on Tuesday, November 12. The International Company were

Rodman Law.

working on a three-reel feature production to be entitled "At the Risk of His Life." The story called for the exploding of a balloon with dynamite, a feat that required the services of an aviator with more than usual courage. Mr. Rodman Law, a well-known aeronaut, was engaged at an enormous sum to make the ascent.

Law's Balloon in Flight.

The balloon rose from the Palisades, opposite 127th Street, New York. Five of the International Company's cameras were focused on the scene. At a height of 500 feet, and directly over the Hudson river, the balloonist lit the fuse that exploded twenty pounds of dynamite. The balloon was blown to shreds and the man was hurled into the air like a catapault. The pictures of the explosion were perfect, and Mr. Law was uninjured.

"THE THREE BACHELORS' TURKEY." (Pathe).

A corking good film by Pathe Freres is the "The Three Bachelors' Turkey," a comedy that never lags and that has the "punch" in every scene. It will be released on November 28th.

Tom, Dick and Harry, three gay young bachelors of the hall-room variety, awake on Thanksgiving morning to the realization that they are without the price of a turkey. They take a stock of their possessions in the hope of finding something to pawn. One seedy suit of cloths is all they can find and this they sadly admit is not of sufficient value to be acceptable to "Uncle Money-lender." Tom sets forth and strikes a bargain with a pawnbroker whereby he exchanges the suit on his back for an old overcoat and $4 in cash. With the cash he buys a turkey.

Scene from "The Three Bachelors' Turkey" (Pathe).

Dick goes out and does practically the same thing, returning home with a turkey and a linen duster. Tom and Dick both expect to wear Harry's old suit. Imagine their dismay when they learn that Harry has called in an "Ole Clothes Man" and sold his good suit for the price of a turkey. He is pressing the old suit, preparatory to wearing it. The argument between Tom and Dick as to who will wear the suit interests Harry and he leaves the tailoring job to inform them that he will settle the dispute by wearing the suit himself. When he returns to the ironing board he finds that he has left the red-hot iron too long in one spot and the trousers have smouldered away. They meet with several other mishaps by which they nearly lose their turkeys, but in the end they settle down to the feast which seems to taste even better because of the difficulties they experienced in getting it.

A really good comedy is a rare treat, for which reason you should not fail to book "The Three Bachelors' Turkey" on November 28th. The acting is first-class in every respect and the photography is up to the usual Pathe standard, which means the best obtainable.

UNIVERSAL CO. IN AUTO ACCIDENT.

While one of the acting companies of the Universal Film Co. was making its way in an automobile over the Cahuenga Pass, in California, the machine was accidentally overturned. H. C. Matthews, the director, sustained a fractured collar bone, and Mr. Moran had two ribs broken. In the car also were Fred Griffith, Boots Wall, David Wall, Joe Burke, H. D. Balkenmore, Katherine Griffith, Al Rober, L. B. Albert, Charles Manley and Harry Edward, all of whom received minor injuries.

AN ERRATUM.

For the past few weeks a mistake in the Independent Release Dates page of a "101" Bison (New York Motion Picture Company) subject entitled "Custer's Last Raid" has been running. This should have read "Custer's Last Fight." Exhibitors will please note this.

NEW SELIG PLANT COMPLETED.

The new $60,000 developing and printing plant of the Selig Polyscope Co., which has been built at the northwest corner of the Selig Chicago properties, is rapidly nearing completion and it is expected to be occupied within a few weeks.

CORRESPONDENCE

NEW ENGLAND.

A RECENT incorporation is Kellman's Majestic Amusement Company of Fitchburg, Mass. This is a $3,000 concern, with Alfred A. Kellman and Samuel V. Grand named as officers. Mr. Kellman has moving picture theaters in several Massachusetts cities and also has a Boston office for the booking of feature photoplays.

Mr. George I. Appleby, for nearly three years the manager of the Star theater, Boston, has decided to accept an offer made him by the Boston office of the Mutual Film Corporation. Mr. Appleby built up a most enviable record for himself while at the Star, and is known throughout New England as a clever, hard working and astute picture man. After a few days spent in New York, Mr. Appleby starts on a tour of Maine, in the interests of the Mutual service, on November 11. Nova Scotia may also be "worked" by Mr. Appleby. Mr. Eslow, manager of the Boston office of the Mutual Corporation, is to be congratulated on securing a man so well and favorably known to the trade in New England as Mr. Appleby. A solid gold ring, on which the Mason insignia was inscribed, was presented to Mr. Appleby by the Star theater employees, together with a most pleasing letter of good wishes.

Frank L. Browne succeeds Mr. Appleby as manager of the Star Theater, Boston, having left Gordon's Chelsea, Mass., theater to take hold of the Star. Mr. Browne has been in this business since its inception, and has an unusually able record behind him. Mr. Browne has made good as manager of several houses and expects to do the same with his new job.

The Theater View of New Bedford, Mass., had its license revoked for refusing to heed the instructions of the chief of police as regards allowing people to stand in the theater while waiting for seats. The city of New Bedford is dead against allowing any standing in the photoplay houses, and is rather hard in this respect.

A district council of all the Theatrical Stage Employees' unions of New England, which includes the Moving Picture Operators' unions, as well as the stage hands' organizations, is to be formed. At a meeting on October 27 of the Boston Theatrical Stage Employees' Union this proposition was discussed, and a committee was elected to communicate with other unions. It was also announced that the Boston union has established new offices and day headquarters at the corner of Tremont and Eliot streets, Boston. The old offices at 1160 Washington Street had been found to be inconveniently located. This union also hopes to do something toward aiding the Quincy Street Free Home for Consumptives, and will decide on this matter at the next meeting.

The Premier Theater, Boston, exhibited the Sarah Bernhardt reels of "La Tosca" on Friday and Saturday, November 1 and 2. Admission was 10 cents, and business was good. The attraction was well advertised in the papers.

The Boston offices of the General Film, Universal and Mutual exchanges are right "up against it," and good and plenty at that. Chief of Police Whitney has visited these exchanges and notified them that all exchanges must be housed in a two-story building, and out of the congested business section of the city. To make matters worse, December 5 is the date on which the exchanges must be in their new quarters. Real estate agents are busily at work to find suitable locations for them. It may be that the date may be moved forward a little, to give the exchange managers a chance to make the change. Danger of fire is the cause of this new ruling. This condition will work a hardship on every one, including the exhibitors, of course. Boston theaters opening at 9:30 a. m. will have plenty of worry trying to get their shows ready for the opening on new program days. It will be generally very inconvenient for everybody.

The Oriole Theater, Bridgeport, Conn., was furnished with some free notoriety when Cassius Mowrey, who was learning how to operate a moving picture machine, was arrested, charged with operating the machine without a license, which is a violation of the state law. Judge Wilder placed the case on file for further consideration. It seems that the licensed operator was out of the booth, and that Mowrey was turning the crank.

A Massachusetts law which becomes effective in January next makes it a misdemeanor for any theater to store more than eight reels of film in the house. Very few houses ever have more than that number about, however.

The Boston office of the Mutual Corporation has a good way of co-operating with its customers, taking the form of a reserve show in the possession of their customers. A couple of commercial reels are always in the possession of the theaters, to be used in a case of emergency, should the express fail to deliver the regular programs. If they should be used, the reels are returned, and a new reserve program of pictures are sent to replace them. This is a good plan, especially for up-state exhibitors, who are often "in a hole," due to non-delivery of the pictures.

H. F. Campbell, well known to all New England picture interests, lost his father this week. Mr. Campbell died suddenly, and the trade sincerely sympathizes with Harry.

Herman Rifkin, manager of the Eastern Feature Film Company, 230 Tremont Street, Boston, states that he was summoned into court on October 22, by injunction proceedings, to show cause why he had booked the Sarah Bernhardt feature photoplay "La Tosca" into the Broadway theater, Lawrence, Mass. The suit was brought by A. A. Kellman, based on a contract made some time previous, and later made void by all parties concerned. Mr. Rifkin tells us that he was awarded the decision, and then proceeded to book "La Tosca" into the Broadway, as originally planned.

Louis Greenburg, who only a few weeks ago opened the Gem Theater, East Boston, died suddenly last week. Mr. Greenburg was a great favorite with all who knew him, and his death is mourned. Izzy Greenburg will now assume the management of the Gem.

The motion picture was given its due prominence at Haverhill, Mass., this week, where a Massachusetts State Conference of Charities was held. "Standardizing the Moving Picture Theatre" was the paper of most importance, from the pen of, Mrs. E. H. Clement. Mrs. Clement sees a great future for the motion picture theater and film, and outlined the progress that each had made to date, together with what the future might be depended upon to bring. Historical, educational and scenic subjects, added to the best there is in acting, photography and general technical excellence, is what Mrs. Clement believes to be required.

The Goldstein Brothers' Amusement Company, operating a chain of theaters, is trying to secure a license to open its Bijou Theater, Ware, Mass., on Sundays. There seems to be a great deal of discussion over granting the license, as some of the Ware people are against, and some in favor of a Sunday opening. The matter will be carefully considered by the authorities.

Mayor Hardy of Fitchburg, Mass., will not allow any Sunday shows to be given by the local authorities.

It is expected that H. I. Dillenback, who was manager of the Nelson Theater, Springfield, Mass., will be seen in charge of some other Poli house, now that William Fox has secured the Nelson.

A moving picture camera was on the job to film President Taft when he visited Portland, Me., on October 24. The Big Nickel, managed by William E. Reeves, and the New Portland, I. M. Mosher, manager, showed the pictures, to capacity business.

Charles W. Sheafe reports that his Comique Theater, Stafford Springs, Conn., is doing very well. Mr. Sheafe is well known in Massachusetts and New Hampshire, where he has operated several photoplay houses.

A. A. Kellman offered the Carnegie Alaskan-Siberian reels at the Victoria Theater, Lawrence, Mass., on October 27. Big houses ruled during that day. Mr. Kellman handles state right features and is in a position to give big shows in his several theaters.

John T. Watts reports that the Shawmut Theater, Roxbury, Mass., is doing well, and that he is well pleased with his new position as manager.

R. E. Henderson reports that he has completed the purchase of the Pavilion Theater, Barre, Vt. Mr. Henderson will manage the house himself, and will offer vaudeville and pictures.

A recent incorporation was the Bijou Theater Company of Holyoke, Mass. This concern has incorporated for $25,000, with Albert Smith, Frank Rainault and Albert H. Hebert as the officers. A general theatrical business is to be carried on.

A new theater, to be devoted to pictures, is soon scheduled for North Main Street, Norwich, Conn., as Fogarty Brothers have had their plans O.K.'d by the local authorities.

Manager G. A. Haley of the National Theater, Boston, the largest house in the world devoted to vaudeville and pictures, has switched his house over to the Mutual program, having given up licensed service. Mr. Haley reports that he is thoroughly satisfied with the new pictures, which suit his patrons immensely. Manager Haley has made a success of the National since he took hold of it this fall.

Messrs. Henderson and George have completed arrangements for securing a theater to show vaudeville and pictures at Waterbury. R. E. Henderson is well known in the northern portion of New England, having a string of theaters in Barre, Montpelier and Northfield, Vt., and in other cities, all of which are doing very well.

Manager Toomey of Keith's Theater, Campello, Mass., reports good fall business and tells us that he has changed the policy of the theater to one show daily. Mr. Toomey finds he can pack his house easily on a one-a-day program, but that the town is not large enough to support a larger number of shows.

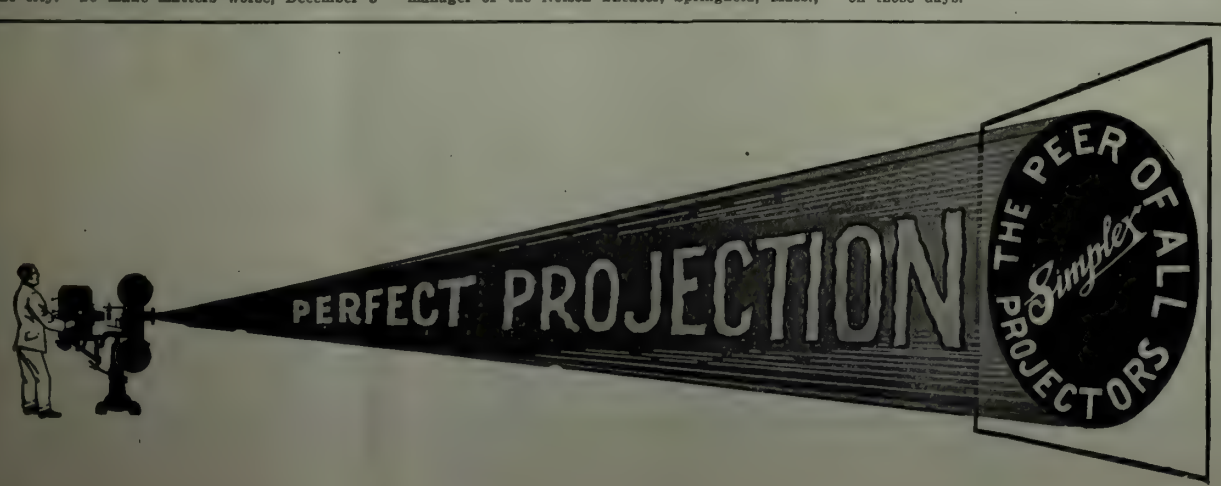
On Monday, November 4, William Fox started the ball rolling at the Nelson Theater, Springfield, Mass. The first week turned out to be a winner, with "S. R. O." the general rule. Manager Joseph Carr intends to hand out big value at the Nelson, and soon "Fox" will mean something to Springfield theatergoers.

S. Z. Poli has decided not to run both of his Worcester, Mass., theaters as vaudeville and picture houses, as they have showed themselves to be too strong competition for one another. The smaller Poli house will run stock company attractions, beginning November 18, while the bigger house will continue on the regular vaudeville and picture policy.

Concord, N. H., has a beautiful new theater, playing to vaudeville and pictures. The house seats about 1,000 and is thoroughly modern and fireproof. The house is known as the Conn Theater, after its owner, Jacob Conn. Early reports claim that the new house is prospering.

On and after November 18 the Poli Theater at Waterbury, Conn., will be seen as a stock company theater. The house is now playing to vaudeville and pictures.

Manager H. C. Parsons of Parsons' Theater, Hartford, Conn., gave up first-class road attractions long enough to exhibit the reels of the Paul J. Rainey African Hunt, on November 7-9. Business was brisk on those days.



Daniel Driscoll, formerly in charge of Shea's Worcester, Mass., theater, has left that city, to take hold of the Gilmore Theater, Springfield.

Rainey's African Hunt pictures were the feature attraction at the Providence Opera House from October 28 to November 2. The reels made good, as they seem to wherever exhibited.

Every so often Boston moving picture theater owners bring up the question of opening their houses on Sunday afternoons. Local theaters are allowed to open on Sundays at 7 p. m. The Boston Opera House has secured a license to give concerts on Sunday afternoons, and this fact created some lively discussion by exhibitors, who wondered why they could not be favored as well as the opera house. Boston is a Puritan town, but it is possible that something may be done regarding a Sunday afternoon opening, provided the exhibitors unite for the benefit of all. If the Boston exhibitors really want to open their theaters on Sunday afternoons it is right up to them to read this paragraph. President M. A. Neff of the Motion Picture Exhibitors' League of America has issued an official call for a state meeting of the Massachusetts exhibitors, to be held in Boston November 18. These columns have many times urged the utmost importance of a state organization, and it now looks as if the thing is about to materialize. It is hardly necessary to set down the many positive benefits to be derived from such an organization, as every exhibitor in this section appreciates the results to be obtained. Every exhibitor in New England is urged to be in Boston on November 18. A state president, a national vice-president, two state vice-presidents, a secretary and a treasurer will be elected.

Messrs. Smith and Clark have opened a new moving picture theater at Presque Isle, Me. Edward Clark reports good business.

A few weeks ago these columns told of the trouble liable to arise in Lynn, Mass., due to the rather drastic demands of the local musicians' union. This organization has now delivered its ultimatum, which states that theaters must install a regular orchestra. If this is not deemed quite advisable by the theaters, another plan is "doped" out for them by the union, and here it is: Hire a pianist at $100 per week! This is not intended as a joke by the writer, but is the unhappy truth. The idea, of course, is to force the theaters to hire orchestras, which will give work to many numbers of that union who are at present at leisure.

On November 19 the Savoy Theater of Fall River, Mass., will be given over to stock company attractions, until further notice.

The Loomer Opera House, Willimantic, Conn., exhibited the Sarah Bernhardt reels of "La Tosca" last week. Business was excellent at the Loomer Theater, which usually is a "legitimate" theater.

"La Tosca" made a hit at the Orpheum Theater, New Bedford, Mass., last week. Sarah Bernhardt packed the house to its capacity.

A new use for moving pictures has been discovered by C. S. Thompson, advertising manager of the Diamond Rubber Company. In order to demonstrate the efficiency of Diamond safety tread tires two big sprinkling wagons wet down the pavement for a block, and around the corner into the next block. As soon as the street has been made slippery an automobile with smooth-tread tires made the turn at a speed of thirty miles per hour. The car skidded almost twice around, while pictures were taken of the car. An automobile equipped with the Diamond safety tread tires made the same turn without skidding at all. These pictures will soon be shown in Boston, to help the sale of the safety tread tire.

The Mutual Film Corporation of Massachusetts has been granted a charter to do business. James A. Eslow, Maclean Borthwick and Anthony S. Stein are named as the incorporators.

The Panama Canal & Amusement Company has incorporated under Massachusetts laws for $35,000. It is a Springfield concern. Henry J. Perkins, Frank B. Perkins and E. W. Beattie, Jr., are named as the officers.

Messrs. Flynn and Perlin are about to build a new theater at 166 Newhall Street, New Haven, Conn., and plans have been approved. A first-class house is contemplated, to play to picture programs.

HENRY.

LOUISVILLE.

TONY STEVER of St. Louis, owner of Hopkins Theater in Louisville, has by mutual agreement with the Louisville representative of B. F. Keith cancelled the lease on the theater at Second and Market streets and will operate it with vaudeville, it is understood. The Keith lease was to have run until next April. Louis J. Dittmar and other Louisville men had made arrangements to open Hopkins in the near future as a moving picture house, but the recent announcement means that the original deal is off. Hopkins Theater has been closed since last spring, when the Princess Amusement Company gave up its lease on the theater, which did not prove a remarkable success as the home of vaudeville. Whether or not Mr. Stever will be able to make it a go remains to be seen. The St. Louis magnate, however, has accumulated a fortune in the business, owning, among other property, Fontaine Ferry in Louisville.

The Ideal Amusement Company of Louisville has filed amended articles of incorporation, increasing its capitalization from $30,000 to $40,000.

Louisville exhibitors are facing an operators' strike. Whether or not the walkout will become a reality will be decided in the near future. The strike, if it materializes, will be in sympathy with the musicians, who went out of Louisville moving picture theaters some time ago. The strike of the operators, like that of the musicians, will not be general, however, as several Louisville houses have retained the musicians pending a settlement of their troubles. One company is now advertising for experienced operators, and it is not believed that the exhibitors will be seriously crippled should there be a walkout in a few houses. The proposition will probably be definitely settled in the near future, when the Theatrical Mechanics' Association holds its annual meeting and election of officers.

Manager Louis J. Dittmar of the Majestic Theater is now testing a Wurlitzer piano in his house. The instrument is being used a couple of hours in the morning.

A feature of "Windthort," the building erected by the congregation of St. Philip Neri's Catholic Church at Floyd and Woodbine streets, Louisville, is a big amusement hall for moving picture shows, dances, etc. The Rev. Father Oscar P. Ackermann is pastor of the church, and to him is due the responsibility for the amusement room. A moving picture machine will be purchased shortly and installed in the room, which contains about 3,000 square feet of floor space.

The Lyric Theater, erected at a cost of $30,000, has opened its door at Pineville, Ky., a coal mining town. The house is featured by modern construction, a steam-heating plant having been installed, as well as a modern ventilating system. While moving pictures will be shown daily, the performances will be varied by vaudeville the latter half of each week. R. L. Needham is manager of the new house, which is one of the most expensive established in the coal fields of Eastern Kentucky.

The F. & D. Products Company, which will engage in the motion picture business, making films and machinery, has filed articles of incorporation in Louisville, the capitalization being $10,000. The debt limit is set at $5,000. Carl J. Crough, Walter J. Hoeffiin and A. H. Schindler are the incorporators.

The Empress Theater, owned and managed by George A. Bleith, has opened at Ownesboro, Ky. The house has a seating capacity of about 400. Both exterior and interior are unusually handsome, electric lights on the outside making the new theater exceptionally attractive, as far as illumination is concerned. The indirect system of lighting is utilized on the interior, while decorations are ornate and handsome. Initial business with the Empress was up to expectations, the house being comfortably filled at all times.

The Princess Theater, Madisonville, Ky., has reopened after a two-day shut-down for re-decorating. Both inside and outside of the house were rehabilitated, about $500 being expended by T. J. Clark and his associates.

Fred Dolle of the Broadway Amusement Company, Louisville, is confined to his home on East Broadway by a severe attack of the grippe. His condition is not serious, and the moving picture man is expected to resume his duties shortly.

The Washington, a public school of Paducah, Ky., has ordered an Edison machine for use in the regular course in the Western Kentucky educational institution. The machine is the first installed in a school in Western Kentucky, and it is expected that others will be placed in similar institutions in that section of the state in the near future.

The Amuzu Theater at Corbin, Ky., is drawing well, demonstrating that that little town is willing to support such an enterprise. T. L. Brown, manager of the Amuzu, will shortly increase the seating capacity of the house.

The operators' strike, which has been threatening Louisville exhibitors for a time, seems to have been averted by the united action of the Louisville Photo-Play Association. The strike was directed at the Broadway Amusement Company especially. However, the Photo-Play Association issued a statement to the effect that if the operators in the Broadway houses walked out, the entire union might join them. Accordingly, the operators will stick to their posts. The Broadway was selected as the target for the union shots because of its action in installing automatic musical instruments in lieu of utilizing the union musicians. The musicians' strike seems to be nearing an end. The Louisville musicians, it is reported, are about ready to accede to the agreement articles asked by exhibitors. The only obstacle now lying in the way of a peaceful settlement of the disagreement seems to be the central body, which has not yet agreed to allow the musicians to return to work.

Michael Switow has left for Indianapolis, where he will definitely settle his plans for the future in regard to establishing a picture house in that city. The Louisville moving picture magnate is negotiating for a site in the Indiana metropolis, and if successful, will erect a theater in that city.

The Advance Film Manufacturing Company, of Louisville, has taken pictures of a recent auto excursion to Lexington, Ky., given under the auspices of the Louisville Auto Club. About 200 motorists made the trip, the 81 miles being made in four hours. Various points of interest along the route were photographed by the Advance Company.

The Louisville branch of the Central Film Service Company has added to its roster the Hippodrome theater, Louisville; the Gem, Monticello; the Scenic, Scottsburg, Ind., and J. C. Taylor, of Frankfort, Ky. The Gem is a new house, being constructed and owned by C. W. Simmons. It has a seating capacity of 300. A. F. Mayer is head of the Louisville establishment of the Central.

Hopkins' theater, Louisville, will be opened in the very near future, according to an announcement made following a conference between Harry Bilger, who will manage the house, Tony Stevers, the owner of the property, and other theatrical men interested. Vaudeville and moving pictures will be shown.

The Orpheum Amusement Company, which has operated Hopkins' theater in the past, has been dissolved, and the affairs of the corporation will be wound up in the near future. Irvin C. Simon is president of the Orpheum Amusement Company. The corporation has no connection with the Princess Amusement Company, which operates the Orpheum theater, and no change will be made in that Jefferson-street house.

The Idle Hour Theater, of Earlington, Ky., has installed a mirror screen, the innovation being responsible for added patronage of the cosy little house.

"The Cozytorium" is the name of a new moving picture theater shortly to be opened at Mt. Sterling, Ky. A building on Main street has been remodeled for the new house, which will have a seating capacity of about 250. Proprietors of the new theater are Otto Dietz; G. W. Anderson, Jr., and Thomas Jackson, all of Mt. Sterling. Harris T. Schwab has been secured as manager of the house. Daily changes will be given.

Miss Adele La Rue, formerly a vaudeville star, has joined the staff of the Majestic theater, Louisville, as soloist. Miss La Rue will probably finish the year with the Majestic.

Fred Dolle, of the Broadway Amusement Company, has returned to his duties as manager of the Ideal theater, after a short illness. Mr. Dolle is now in good health.

H. S. Morris, who has conducted a small moving picture theater at Jeffersonville, Ind., is to retire from the business and is advertising for sale his entire outfit.

G. D. CRAIN, JR.

IN THE MISSISSIPPI VALLEY.

THE Women's Civic Federation of East St. Louis, Ill., has voted to favor a censorship for moving picture theaters. The aid of legislatures will be enlisted in an effort to secure new laws upon this subject.

The Ladies' Auxiliary of the Young Men's Christian Association of Marshalltown, Iowa, is planning to purchase a complete moving picture outfit and place it in the building for the use of the association.

Harry R. Reel has been made manager of the Moline Theater, at Moline, Ill., to succeed the late R. H. Taylor.

Sam Rose has sold the Kaiserhof photoplay house on South Main Street, Rockford, Ill., to Axel Frederiksen, of that city.

F. C. Smith, owner and manager of the Gaiety Theater at Springfield, Ill., has leased the Empress Theater at Decatur, Ill. A. Sigfried, of the Bijou, will be resident manager. The Bijou has been closed as a vaudeville house and opened as a moving picture show.

C. E. Ward, of Wilmington, Ill., has purchased a half interest in the Palace Theater at Onarga, Ill.

The Famous Feature Film Company of St. Louis has been incorporated, with a capital stock of $10,000, to do a general moving picture and film business. The incorporators are Gustav Wagner, Nathan Steinberg and Lester Harburger.

The Continental Amusement Company of Indianapolis, Ind., has been incorporated, with a capital stock of $10,000. The directors are Albert F. Eitelgorg, Reinhold A. Miller, Jr., and Wilber W. Harrison.

The Taylorville Amusement Company of Taylorville, Ind., has been incorporated, with a capital stock of $2,000, to conduct theaters and amusements. Incorporators are John E. Hogan, Ernest Yoover and M. J. Hogan.

The Union Film Exchange Company of Chicago, Ill., changed its name to the Chicago Moving Picture Supply Company.

David Udell of Paxton, Ill., has purchased the Niel Theater at Champaign, Ill.

John Kremar of Galena, Ill., has purchased the Star Theater at Geneva, Ill.

F. H. MADISON.

HOUSTON.

THE Grand Theater has been sold by Mr. O'Brien to William Herwitz, Jr., who immediately reopened the place with moving pictures.

The Vaudette Theater, of which Messrs. Wicks & Company are the proprietors, is undergoing extensive alterations, and a Power's No. 6a machine and a number of new opera chairs will be installed.

Anthony J. Xydias, proprietor of the Star Theater, had Miss Martha Russell, Essanay's leading lady, appear at his theater on October 25th and 26th to good crowds. Mr. Xydias has also signed a lease for a theater building on Main Street, this city, for a term of ten years. The measurements of the structure are 25 feet by 100 feet. The place is located in the heart of the city of Houston.

W. ROBERTSON.

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Calendar of Independent Releases.

Current Releases.

SUNDAY, NOVEMBER 17th, 1912.

REX—A Mother's Awakening (Drama) .....
CRYSTAL—The Chorus Girl (Comedy) .....
CRYSTAL—Her Old Love (Comedy) .....
ECLAIR—A Criminal in Spite of Himself (Comedy)..
ECLAIR—Oporto and Its Harbors (Scenic) .....

MONDAY, NOVEMBER 18th, 1912.

IMP—The Open Road (Drama) .....
NESTOR—A Fight for Friendship (Drama) .....
CHAMPION—Blue Ridge Folks (Drama) ....

TUESDAY, NOVEMBER 19th, 1912.

GEM—A Tongueless Man (Drama) .....
BISON—Trapped by Fire (Drama) .....
ECLAIR—His Determination Rewarded (Drama) .....

WEDNESDAY, NOVEMBER 20th, 1912.

NESTOR—In the Long Run (Drama) .....
POWERS—The Leg and the Legacy (Comedy) .....
AMBROSIO—Grandfather's Forgiveness (Drama) ....
UNIVERSAL—The Animated Weekly No. 37 (Topical)

THURSDAY, NOVEMBER 21st, 1912.

IMP—The Candy Girl (Comedy) .....
REX—The Debt (Two-Reel Drama) .....
ECLAIR—Black Hand (Comedy).....
ECLAIR—Mother's Bank Roll (Comedy) .....

FRIDAY, NOVEMBER 22nd, 1912.

VICTOR—Was Mabel Cured? (Comedy) .....
POWERS—Her Yesterday (Drama) .....
NESTOR—The Shanghaied Cowboys (Comedy) .....

SATURDAY, NOVEMBER 23rd, 1912.

IMP—One of the Bravest (Comedy) .....
IMP—The Cranberry Industry (Industrial) .....
BISON—The Half-Breed Scout (Two-Reel Drama)....
MILANO—Boniface as a Blackamoor (Comedy).....
MILANO—Castles and Landmarks of Italy (Scenic) ..

Advance Releases.

SUNDAY, NOVEMBER 24, 1912.

REX—The Broken Ring (Drama).....
CRYSTAL—The Quarrel (Comedy).....
CRYSTAL—The Valet and the Maid (Comedy).....
ECLAIR—The Invisible (Comedy).....
ECLAIR—Seville and Its Gardens (Scenic).....

MONDAY, NOVEMBER 25th, 1912.

IMP—Mamma's Boy (Comedy).....
NESTOR—The Regeneration of Worthless Dan (Drama)..
CHAMPION—The Gateway to America (Drama).....

TUESDAY, NOVEMBER 26th, 1912.

BISON—An Indian Outcast (Drama).....
GEM—The Toll of the Sea (Drama).....
ECLAIR—A Girl from the Country (Comedy-Drama)....

WEDNESDAY, NOVEMBER 27th, 1912.

NESTOR—A Friend Indeed (Comedy-Drama).....
POWERS—The Way of the Transgressor (Comedy).....
AMBROSIO—Playing with Edged Tools (Drama).....
UNIVERSAL—The Animated Weekly No. 38 (Topical)...

THURSDAY, NOVEMBER 28th, 1912.

IMP—Vengeance (Two-reel Drama).....
REX—For the Love of Mike (Comedy).....
ECLAIR—The Darling of the Mounted (Drama).....

FRIDAY, NOVEMBER 29th, 1912.

NESTOR—The Matrimonial Agency of Roaring Gulch (Comedy) .....
POWERS—Hawkins Moves (Comedy).....
VICTOR—It Happened Thus (Comedy).....

SATURDAY, NOVEMBER 30th, 1912.

IMP—The Double Cross.....
IMP—The Bullet-proof Coat (Comedy).....
BISON—The Massacre of the Fourth Cavalry.....
MILANO—The Enchanted Umbrella (Comedy).....
MILANO—Boniface Is Bashful (Comedy).....
MILANO—Adda River Rapids (Scenic).....

Current Releases

SUNDAY, NOVEMBER 17th, 1912.

MAJESTIC—Hazel Kirke (Drama) .....
THANHOUSER—Frankfurters and Quail (Drama) ...

MONDAY, NOVEMBER 18th, 1912.

AMERICAN—The Thief's Wife (Drama) 1000

TUESDAY, NOVEMBER 19th, 1912.

GAUMONT—A Broken Idol (Drama) .....
GAUMONT—Battle Practice on a Cruiser (Naval) ....
MAJESTIC—Two of a Kind (Drama) .....
THANHOUSER—Miss Taku of Tokio (Drama) .....

WEDNESDAY, NOVEMBER 20th, 1912.

GAUMONT—Gaumont's Weekly No. 37 (Topical) ....
RELIANCE—Don Cæsar de Bazan (Two Reel Drama)
SOLAX—A Comedy of Errors (Comedy) .....

THURSDAY, NOVEMBER 21st, 1912.

AMERICAN—The Would-Be Heir (Drama) 1000
GAUMONT—Four Hearts That Beat as Two .....

FRIDAY, NOVEMBER 22nd, 1912.

LUX—The Wrong Flat (Comedy) 488
LUX—Willie's Ticker (Comedy) 442
SOLAX—The Power of Money (Drama) .....
THANHOUSER—Cross Your Heart (Drama) .....

SATURDAY, NOVEMBER 23rd, 1912.

AMERICAN—An Idyl of Hawaii (Drama) .....
GAUMONT—Giving the Blind the Light of Knowledge (Drama) .....
GREAT NORTHERN—(Title not reported) .....
RELIANCE—Father (Drama) .....

Advance Releases.

SUNDAY, NOVEMBER 24th, 1912.

MAJESTIC—An Old Love Letter (Drama).....
THANHOUSER—The Truant's Doom (Drama) .....

MONDAY, NOVEMBER 25th, 1912.

AMERICAN—Jack's Word (Drama) 1000
ITALA—The Horror of Sin (2 reels) (Drama).....

TUESDAY, NOVEMBER 26th, 1912.

GAUMONT—The Destructive Duelists (Comedy) .....
MAJESTIC—Shocking Her Future Mother-in-Law (Com.)
THANHOUSER—The Thunderbolt (Drama) .....

WEDNESDAY, NOVEMBER 27th, 1912.

GAUMONT—Gaumont's Weekly, No. 38 (Topical) .....
RELIANCE—Thanksgiving (Drama) .....
SOLAX—The Paralytic (Drama) .....

THURSDAY, NOVEMBER 28th, 1912.

AMERICAN—Her Own Country (Drama).....1000
GAUMONT—Olga the Adventuress (Drama) .....
PUNCH—Oh You Baby (Comedy) .....
PUNCH—Poor Finney (Comedy) .....

FRIDAY, NOVEMBER 29th, 1912.

LUX—The Diary of a Bad Boy (Comedy).....
LUX—Grateful Henry (Comedy) .....
SOLAX—The Jenkins-Perkins War (Comedy) .....
THANHOUSER—The Forest Rose (Parts 1 & 2)-(Drama

SATURDAY, NOVEMBER 30th, 1912.

AMERICAN—The Hidden Treasure (Comedy-Drama)....
AMERICAN—On Board the S. S. Dubuque Naval Training Ship (Edu.) .....
GAUMONT—How New York Travels (Topical).....
GAUMONT—The Servian in the Balkan War (Topical)....
GREAT NORTHERN—(Title Not Reported) .....
RELIANCE—The Brother of the "Bat" (Drama).....

Mutual Film Corporation.

FRIDAY, NOVEMBER 22, 1912.

KAY BEE—The Army Surgeon (2 reels, Drama).....

MONDAY, NOVEMBER 25th, 1912.

KEYSTONE—A Desperate Lover (Comedy).....
KEYSTONE—A Bear Escape (Comedy).....

WEDNESDAY, NOVEMBER 27, 1912.

BRONCHO—The Ball Player and the Bandit (Drama)....

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Calendar of Licensed Releases.

Current Releases.

MONDAY, NOVEMBER 18th, 1912.

BIOGRAPH—Their Idols (Comedy) .....
BIOGRAPH—Hoist on His Own Petard (Comedy) ...
EDISON—Tim (Drama) 1000
KALEM—The Kerry Gow (Special) (3-Reel Drama)...3000
KALEM—Strong Arm Nellie (Comedy) .....
KALEM—The Landlubber (Comedy) .....
LUBIN—The Good-for-Nothing (Drama) 1000
PATHE—Pathe's Weekly No. 47 (Topical) .....
SELIG—A Man Among Men (Drama) 1000
VITAGRAPH—The Unusual Honeymoon (Comedy)...1000

TUESDAY, NOVEMBER 19th, 1912.

CINES—The Magic Elixir (Comedy)..... 350
CINES—Caught With the Goods (Comedy)..... 650
C. G. P. C.—Whiffles Nightmare (Comedy) .....
C. G. P. C.—The Beauties of Portugal (Scenic).....
EDISON—A Noble Profession (Edu.).....1000
ESSANAY—The Dance at Silver Gulch (Drama).....1000
LUBIN—A Fugitive From Justice (Drama).....1000
SELIG—The Saint and the Siwash (Drama).....1000
VITAGRAPH—Romance of a Rickshaw (Drama).....1000

WEDNESDAY, NOVEMBER 20th, 1912.

ECLIPSE—The Masqueraders (Drama) 1000
EDISON—High Explosives as Used in the U. S. Army (Scientific) 325
EDISON—Safley Ann's Strategy (Comedy)..... 675
ESSANAY—The Scheme (Comedy) 1000
KALEM—The Tell-Tale Message (Drama).....1000
PATHE—The Country Boy (Drama).....
SELIG—Atala (Drama) 1000
VITAGRAPH—Timid May (Comedy) .....
VITAGRAPH—Darktown Duel (Comedy) .....

THURSDAY, NOVEMBER 21st, 1912.

BIOGRAPH—The Informer (Drama) .....
ESSANAY—Billy McGrath's Art Career (Comedy) ...1000
LUBIN—Love and Treachery (Comedy) 1000
MELIES—The Governor's Clemency (Drama) 1000
PATHE—A Question of Age (Comedy) .....
SELIG—The Fire-Fighters' Love (Drama) 1000
VITAGRAPH—Six O'Clock (Drama) 1000

FRIDAY, NOVEMBER 22nd, 1912.

C. G. P. C.—The Revolt of the Peasants (Drama) .....
EDISON—A Letter to the Princess (Fifth Story of What Happened to Mary) (Drama) 1000
ESSANAY—The Penitent (Drama) 1000
KALEM—The Flower Girl's Romance (Drama) 1000
LUBIN—The Drummer (Comedy) .....
LUBIN—Taming Their Parents (Comedy) .....
SELIG—Mike's Brainstorm (Comedy) 1000
VITAGRAPH—The Servant Problem (Comedy).....1000
VITAGRAPH—Billy's Burglar (2 reel, Dr.) (Special).2000

SATURDAY, NOVEMBER 23rd, 1912.

CINES—Manfredonia, Southern Italy (Scenic) 260
CINES—Two Afflicted Hearts (Comedy) 740
EDISON—A Chase Across the Continent (Drama) 1000
ESSANAY—Broncho Billy's Heart (Drama) 1000
KALEM—Red Wing and the Paleface (Drama) 1000
LUBIN—The Silent Signal (Drama) 1000
PATHE—Red Eagle, the Lawyer (Drama) .....
PATHE—The Forest of Fontainebleau (Scenic) .....
VITAGRAPH—Wild Pat (Drama) 1000

Advance Releases.

MONDAY, NOVEMBER 25th, 1912.

BIOGRAPH—A Sailor's Heart (Comedy) .....
EDISON—The Third Thanksgiving (Drama) 1000
KALEM—A Battle of Wits (Drama) 1000
LUBIN—The Stolen Symphony (2 reels, Dr.—Special).2000
LUBIN—The Surgeon (Drama) 1000
PATHE—Pathe's Weekly-No. 48 (Topical) .....
SELIG—Miss Aubry's Love Affair (Comedy) 1000
VITAGRAPH—Omen of the Mesa (Drama) 1000

TUESDAY, NOVEMBER 26th, 1912.

CINES—The Beautiful Valley of the Tronto (Scenic).. 250
CINES—All on a Summer's Day (Comedy) 750
C. G. P. C.—Lydia Punkham's Love Story (Comedy) ...
C. G. P. C.—Picturesque Brittany (Scenic) .....
EDISON—Some Rare Specimens and a Few Old Friends, New York Zoological Park (Natural History)1000
ESSANAY—Mr. Hubby's Wife (Comedy) 1000
LUBIN—The Samaritan of Coogan's Tenement (Drama)1000
SELIG—Roped In (Comedy) 1000
VITAGRAPH—In the Flat Above (Comedy).....1000

WEDNESDAY, NOVEMBER 27th, 1912.

ECLIPSE—Trelizond and Surroundings (Scenic) 500
ECLIPSE—A Man for a Day (Comedy) 500
EDISON—The Totville Eye (Comedy) 1000
ESSANAY—The Stain (Drama) 1000
KALEM—The Water-Right War (Comedy) 1000
PATHE—The Sheriff's Brother (Drama) .....
SELIG—The Hobo's Rest Cure (Comedy) 1000
VITAGRAPH—The Wood Violet (Drama) 1000

THURSDAY, NOVEMBER 28th, 1912.

BIOGRAPH—After the Honeymoon (Comedy) .....
BIOGRAPH—An Absent-Minded Burglar (Comedy) ...
ESSANAY—The Boss of the Katz Mine (Drama) 1000
LUBIN—Satin and Gingham (Drama) 1000
MELIES—Linked by Fate (Drama) 1000
PATHE—The Three Bachelors' Turkey (Comedy) ....
SELIG—The Triangle (Drama) 1000
VITAGRAPH—Three Girls and a Man (Comedy) .....
VITAGRAPH—The Eavesdropper (Comedy) .....

FRIDAY, NOVEMBER 29th, 1912.

C. G. P. C.—The Love of Algabert and Elizabeth (Drama)
EDISON—The Island of Ceylon, India (Scenic).....1000
ESSANAY—The Iron Heel (Drama) .....
KALEM—The Chaperon Gets a Ducking (Comedy).....
KALEM—Ruth Roland, the Kalem Girl (Sporting).....
LUBIN—The Stroke Oar (Comedy-Drama) 1000
PATHE—The Great Steeplechase (Special 2 reels-Drama)
SELIG—Friends in San Rosario (Comedy-Drama).....
SELIG—Raising Barley in Japan (Edu.).....
VITAGRAPH—Susie to Susanne (Drama).....1000

SATURDAY, NOVEMBER 30th, 1912.

CINES—Corneto Tarqiunia Central Italy (Scenic)..... 335
CINES—A Comedy of Errors (Comedy)..... 650
EDISON—On Donovan's Division (Drama) 1000
ESSANAY—Broncho Billy's Mexican Wife (Drama).....1000
KALEM—The Mayor from Ireland (Drama) 1000
LUBIN—Ranch Mates (Drama) 1000
PATHE—The Winning of White Dove (Drama) .....
VITAGRAPH—O'Hara, Squatter and Philosopher (Com.).1000

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Handsome Photos 11 x 14, of 24 of the leading Association Stars, $2.00 a dozen assorted, postage prepaid.

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35 Licensed and 15 Independent Stars, $4.00 a 1000. (There's a reason).

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Fit on three-sheet boards with space in center for one-sheet. Top sheets, all read differently, as follows: Now Playing, Special Feature, Extra Feature, Extra Attraction, To-Day's Newest Feature, Coming Soon. Complete set of 10 (assorted) for $1.20. Postage Prepaid.

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STRIPS

50 Different Sayings 50

To-Day, To-Morrow, Coming Monday (or any other day) Two-Reel Feature, Complete in Three Parts. Mary Pickford To-Day, G. M. Anderson To-Day (and other players), etc., etc.

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a few sayings
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Six-sheets.....70c

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Feature Multiple Reel Subjects now Released twice a week

HAVE you booked the special feature Multiple Reel pictures that are now being released by the General Film Company?

If you have overlooked this opportunity don't continue to do so but see our branch in your city immediately and make arrangements for this service.

Remember, that this is in addition to the regular 42 one-reel subjects released each week.

The introduction of these special feature reels has met with instantaneous popularity and crowded houses are reported from all parts of the country as a result of showing these features.

They are of an unusually high grade of pictures with extraordinarily interesting subjects.

You can't afford to be without them.

They will not interfere with your releases regularly booked and are only an added attraction for your patrons. These special feature Multiple Reel pictures are released every Monday and Friday.

If you don't understand this arrangement don't hesitate to call upon our branch in your city or 200 Fifth Avenue, New York City.

See other advertisement on pages 792 and 793

GENERAL FILM CO.

Special

Dec. 6, 1912

THE DAWNING

Vitagraph 2 Reels

Helen Mason, beautiful, high-strung and self-willed, prefers the love of Victor Gardier, a young artist, to th attentions of Henry Pendleton. The latter declares his love for Helen and asks her hand in marriage, but she refuse The young artist visits Helen, but instead of proposing he acquaints her with the fact that his uncle offers him a opportunity to complete his art studies in Paris. She begs him not to leave her, but he turns a deaf ear to her plea ings, and after his departure she gives way to her anger and disappointment and in retaliation she promises to marr Pendleton. They are married, but not mated.

They visit Paris and Helen conceals the joy to her of a visit to the artist's studio, and her vanity is flattered by request to have her portrait painted. She appears for the first sitting, when Victor, alone with her, vehemently express his burning love, though knowing she is the wife of another. She repulses him and flees to her husband, whose prote tion she begs and which she so little deserves. The artist and husband meet on the field of honor and Victor is seri ously wounded. Sitting at her window as the dawn is breaking, she prays for her husband's safe return, and as h enters unharmed she throws herself into his arms fervently declaring her love.

Dec. 2, 1912

AT NAPOLEON'S COMMAND

CINES-KLEINE 2 Reels

This is a story laid in the time of Napoleon's great triumphs. A Lieutenant, on leave of absence, bids farewell to h sweetheart and rejoins his army. Two years elapse and the Lieutenant has not returned to his sweetheart. She becomes im poverished and marries a Sergeant, who sends her to his mother's home in Paris. Years afterwards the Sergeant has been pr moted to Field-Marshal, and he, together with his wife, is now in the court of Napoleon. During the court ceremonies the wi of the former Sergeant meets her false sweetheart, who has also been promoted from Lieutenant to Marshal. Her husband a old sweetheart meet on the field of honor. Napoleon hears of the intended duel and orders the officers to their commands. Du ing a battle that follows soon after both the Marshals are killed. The wife, in searching the battlefield for her husband, fin near him her old sweetheart. The husband, dying, begs forgiveness of his wife for her old sweetheart, and the picture closes wi Napoleon and his army passing by and the woman kneeling beside her husband and old sweetheart.

Nov. 29 1912

THE GREAT STEEPLECHASE

PATHE 2 Reels

A thrilling race that is sure to send the blood tingling through the veins of every human is the principl feature of this extraordinary offering. Not only is the race absorbing, but the outcome is fraught with intere for the race decides the realization of the vanity of a jockey's hope to marry the daughter of his wealthy em ployer. As the race nears completion startling falls become frequent. Coming into the stretch the first an second choices are but half a length apart. The favorite makes the last barrier with ease, but the next hor tops the hurdle, turns a complete somersault, crushing its rider beneath it, and leaving the jockey-lover to w the race—and the girl.

Nov. 25 1912

THE STOLEN SYMPHONY

LUBIN 2 Reel

A beautiful story of a poor young musician who has composed an exquisite symphony.

Adjoining his squalid quarters is a room occupied by a young lady of good family, but impoverished. She can he the wonderful strains of the symphony played by the young musician and becomes first interested in the music and then in lo with the composer. Together they plan to apprise the world of the genius. One evening, as a renowned musician is leaving concert hall, after one of his great successes, the young composer throws the score of the symphony into the carriage of t great musician. Curiosity compels the musician to read the music and, at home, on his own instrument, he discovers the gre work of the poor young composer. He adopts the symphony as his own and adds new laurels to his already great career. O evening at a concert at which the symphony is played the real composer rises in the audience and denounces the player, clai ing the symphony as his. He is taken to prison and later put into an asylum. The young woman lover hears of his plight a intercedes with a rich aunt to secure his release. The aunt believes in the young composer and his work and conspires show the musician who has stolen the symphony in his true colors. She invites him to a musicale in her home and reque him to play the symphony. As he is playing, the young composer, now released from the asylum, tears the score into pieces a asks the musician to now play the symphony. Of course the musician cannot and acknowledges the young pauper compose wonderful genius. This is a thrilling play, beautifully set.

General

Features

BILLY'S BURGLAR

November 22, 1912. Two Reels.

A daring capture of a notorious burglar by a brave boy. This is a thrilling adventure in a fast speeding automobile and a funny predicament of a negligent policeman.

The Stars of the Vitagraph Company are cast very happily in this splendid production.

KERRY GOW

November 18, 1912. Kalem. Three Reels.

This is a play that the Kalem Company has gone to Ireland for and brought back with the true atmosphere and every real characteristic of the Irish soil and Irish heart. The plot of the play is a regulation one, wherein the villain's efforts are frustrated at every turn, and the story ends with him on his way to jail and the lovers preparing for the wedding. The Irish landscape is produced and the remarkable attention to details makes the picture a really great one.

THE GROTTO of TORTURE

November 15, 1912. Pathe. Two Reels.

The persistence of an English lover wins him a bride from the recesses of a Hindoo temple, a woman who, knowing the punishment which will follow her action, still listens to her lover. Her whereabouts are unknown for a long time to the High Priest, but one day he finds her home and sees in its cradle her infant son. The Hindoo departs with a piece of the baby's wrap. This he uses to give the scent to a vicious leopard which is set free and hungrily picks out the trail back to the cradle and steals the child.

The mother gives chase, and her husband with an armed guard, boards an elephant and follows her trail. The mother tracks the leopard to the secret entrance to the Grotto of Torture, where she is seized and hurled into the torture room. Her husband reaches the cave a few moments later and rescues the mother and infant child.

KINGS OF THE FOREST

November 11, 1912. Two Reels.

A Wild Animal Sensation, by Selig, presenting a thrilling story of life in the Transvaal Jungles. This is one of the greatest animal pictures ever produced, and there are enough exciting moments, hairbreadth escapes and daring ventures to interest the most blase. This is a picture that is sure to attract and hold the interest of your patrons and to remain fresh for a long time in their memory.

THE MILLS OF THE GODS

November 4, 1912. Three Reels.

Signore Lorenzo, a very rich plebeian, seeks to dethrone Prince Gian of Milan. Lorenzo becomes enamored with Maria, a beautiful peasant girl, who repulses his attentions and is protected by Miguel, whom she soon marries. Through Lorenzo's influence they are driven from home into direct poverty, and Maria's death soon follows. Miguel later acquires wealth. Lorenzo's attempts to steal Miguel's beautiful daughter and usurp the throne are foiled, and he is betrayed by Tano, Miguel's servant, into a vacant house; the place is fired, and his life ground out by the Mills of the Gods. A Vitagraph production.

FRENZIED FINANCE

October 28, 1912. Three Reels.

A Pathe story. Claude Rodgers, a gambler, falls heir to a banking business. Rodgers immediately launches a "Get-rich-quick" scheme and starts a campaign to get depositors by promises of fabulous interest. The bank soon becomes the largest, although not the safest, in the East. But good things cannot last forever, and with his wife's sickness Rodgers' luck turns. A run on the bank is the next misfortune, and because of Rodgers' extravagance it cannot stand the strain. A mob of ruined depositors storms the home of the banker and finds that a bullet from his revolver has brought his reckless career to a close.

OLYMPIC GAMES

October 24, 1912. Three Reels.

Pathe shows World's greatest athletes in action at Stockholm meet.

THE LION TAMER'S REVENGE

October 21, 1912. Two Reels.

A Cines-Kleine Sensational Story. A story in which lions play an important part. A jealous lover, with the assistance of a clown, lures his rival and the girl into the den of lions. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

THE COUNT OF MONTE CRISTO

October 14, 1912. Three Reels.

Selig Release. A wonderful and tragic story of Edmond Dantes, a young Frenchman, who is intrusted with a message to the exiled Napoleon on the Isle of Elba, forms one of the greatest themes ever written upon. There are over 800 people in the cast and shows the wonderful scenes, gorgeous costumes and elaborate stage setting. This is one of the most fascinating pictures ever produced by Selig.

AS YOU LIKE IT

October 7, 1912. Three Reels.

Vitagraph Company with Rose Coghlan in role of Rosalind, presents pretty Shakespeare play.

THE MAN HUNT

September 30, 1912. Two Reels.

A Pathe production, showing Kilborne, a poacher who is loved by Rose, the daughter of an old charwoman, whose cabin is in the dense forest. Kilborne is sought by the police and Rose, suspecting that he is at the house of a farmer whose daughter he is in love with, hurries to warn him of the impending danger. The police surround the house and as Kilborne steps through the door he is ordered to surrender; he refuses and the officer fires to kill him. Rose steps in front and receives the deadly bullet.

DAUGHTER OF THE SPY

September 16, 1912. Two Reels.

This is a Cines-Kleine release of a story of a spy who gives assistance in his home to a nobleman fleeing from the soldiers The nobleman believes that his host and hostess have betrayed him and as he is taken to prison he denounces them for their duplicity. Heart-broken, the daughter determines to redeem herself by assisting the young nobleman to escape from prison. Trying to help the nobleman to escape the girl is killed by the sentry on the prison walls.

THE BLIGHTED SON

September 9, 1912. Four Reels.

A Pathe story of the dissipated life of the heir of a wealthy family. From one wild deed to another, the son wrecks the family fortunes and becomes a fugitive. After several years of hardships he endures, he develops the better side of his character and he returns to his home—a man.

FIRE AT SEA

August 26, 1912. Two Reels.

Another Pathe story of an old Sea Captain who is a slave to liquor. He is employed to sail a schooner with a cargo of gun powder for a revolutionary project. On the voyage the old Captain enters the powder chamber with a lighted pipe and the ship is blown up. A thrilling story of a wrecked ship afire at sea.

RIP VAN WINKLE

August 19, 1912. Two Reels.

A Vitagraph production of the famous legend of Rip Van Winkle, which is portrayed by that eminent actor Mr. Robert McWade, Sr., who was so long associated with the famous Joe Jefferson.

RAMESES. KING of EGYPT

August 12, 1912. Two Reels.

A production by Cines-Kleine of unparalleled magnificence, depicting a thrilling romance, laid in the days of ancient Egypt.

DON JUAN and CHARLES V

July 29, 1912. Two Reels.

The story of the love of a King for a beautiful Spanish maid, who is betrothed to Don Juan, a young student. Don Juan insults the young King, is arrested and his lover is brought to the torture chamber to see him suffer in the hope that in order to save him she will consent to marry the King. The father of the young King returns from a monastery to which he has retired and astounds the young men by telling them they are brothers. This is a Pathe reproduction.

See Announcement of Special Feature Multiple Reel Releases on Page 791

The Unlucky Horseshoe

OUR SECOND RELEASE

A THRILLING STORY IN THREE PARTS

RELEASED DEC. 15 **LENGTH, 2,500 FEET** **THE KINOGRAPH QUALITY**

SYNOPSIS—A thrilling story in three parts—Two officers love a woman of society —She agrees to marry the winner of a steeplechase—Through trickery the one she really loves loses the contest—How the true lovers are united in after years

The Illustrations will give you an idea. Full text in next issue.

We have to date closed the following territories for all our releases: Ohio, Western Penna. and West Virginia, Michigan, Illinois, Indiana, Kentucky, Tennessee, Arkansas, Missouri, Iowa, Nebraska, Wisconsin, Minnesota, North and South Dakota, British Columbia, Washington, Oregon, California, Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado, New Mexico, Texas, Oklahoma, Kansas and are negotiating with parties for remaining territories.

Our films are sold on QUALITY, not price.

Our first and second releases have been passed by the National Board of Censorship in New York and Chicago.

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(See Pages 796 and 797)

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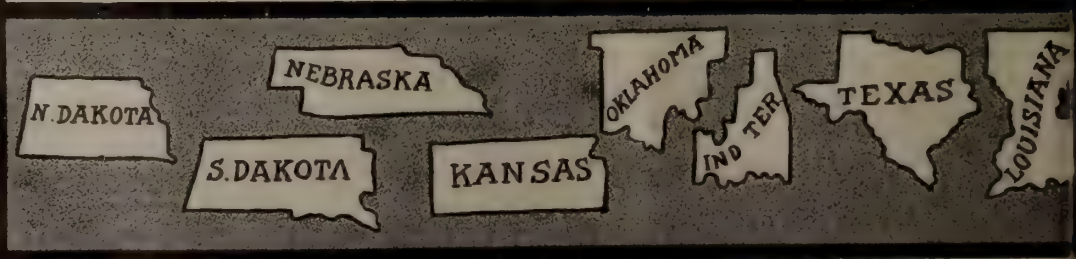

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RELIANCE
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Willie's Ticker

COMEDY

Length, 442 feet

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Coulter's exclusive productions for this week are:

Blanchette, or Overwhelmed by the World
The Sphinx, or Love Under the Red Terror
The Balkan War
The First of the Sherlock Holmes Series, The Speckled Band
His Holiness Pope Pius X.

Exhibitors in Alberta, Saskatchewan and Manitoba are requested to book with our Canadian manager, Mark N. Horrowitz, Winnipeg; or with our traveling representative, S. I. Lee. All other bookings handled at main office.

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Your audience is sitting in rapt attention, eyes gazing expectantly at the picture, waiting for the scene where the lover presents his sweetheart with a bunch of roses or violets—he hands her the flowers and she gazes at him with all her soul in her eyes and then!

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Scene 2

The lover is shot by his hated rival, and his sweetheart is standing over him with a look of horror on her face, and THE AUTOMATIC INSTRUMENT STARTS PLAYING "EVERYBODY'S DOING IT."

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Scene 2

The lover is shot by his hated rival, and with a look of pain his sweetheart stands over him with horror on her face. The Fotoplayer plays "Hearts and Flowers" as they tenderly pick him up and carry him into her home.

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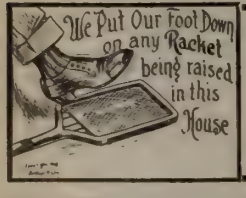

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LICENSED FILM STORIES

KALEM.

A BATTLE OF WITS (Nov. 25).—Two surveyors, Tom Edwards and Frank Anderson, meet Sue Elwood while at work in the hills. Tug Weaver, a neighbor of Sue's who is anxious to win her hand, is jealous because of her friendship for Tom. Weaver inflames Sue's father against the surveyor and the old man will not permit Tom to visit the premises.

Some time later Weaver is given mail for the Elwood cabin and noticing a letter addressed to Sue he opens it and reads: "Dear Sue, I was surveying for a railroad which will run through your land. Do not sell until you see me. Meet me at the old place Friday afternoon at three o'clock." Weaver retains the letter and meets the promoter when he arrives, representing himself as Elwood's son-in-law and giving an option on the land for ten thousand dollars. When Tom arrives in the village and meets the promoter, he learns of the transaction and hastens to the cabin.

Weaver overpowers Tom and with Elwood's assistance places him in an outbuilding. Sue, who has been locked in her room because she will not consent to marrying Weaver, manages to escape and sees the two men imprisoning her lover. She liberates the young surveyor and the two start for the village. There they meet the promoter and explain the situation. The treachery of Weaver is exposed and Tom and Sue become betrothed.

THE WATER RIGHT WAR (Nov. 27).—Greuff and Steve, two ranchers, quarrel over the water rights of their ranches. Steve saves Greuff's daughter, Mabel, in a runaway and the young people become fast friends. Later he attempts to monopolize the water rights and has his men erect a wire fence. Greuff, being warned of Steve's operations, proceeds to the scene with a number of farm hands and arrests the young man for trespassing.

Greuff in his capacity of town marshal, locks Steve in the jail and hides the key under his pillow, fearing that Mabel will attempt to liberate her sweetheart. His precautions prove unavailing as Mabel secures the keys that night and frees the prisoner. In the morning Greuff finds that Steve has made his escape and he discovers a note, reading, "Steve says you can have your old stream; he has taken me instead. Your loving daughter, Mabel." Steve and Mabel ride to the village justice of the peace and are happily married. When they return home, Greuff decides to forgive them, now that there is a combination of interests.

THE CHAPERON GETS A DUCKING (Nov. 29).—Tom and his friends prepare to go camping. The girls say that if they can get a chaperon they will come out and visit the boys. This gives Tom an idea and Fat Bill is picked out as an ideal chaperon. He is equipped with women's togs and Tom gives him a note to deliver to one of the girls reading, "Dear Minnie: This will introduce my Aunt Lizzie, who will be glad to chaperon you to our camp."

The next day Bill sets forth with his fair charges but he monopolizes the attention of the girls to such an extent that the boys become angry and decide to give him a ducking. During the scramble in the water Bill's wig comes off and the scheme is exposed. The girls seeing they have been duped, rush at Tom and force him into the water with the unhappy chaperon.

RUTH ROLAND, THE KALEM GIRL (Nov. 29).—Miss Roland, Kalem's star comedienne, is seen hunting ducks and bringing down a goodly number of canvasbacks. She is equally expert with rod and line and lands some choice specimens. In aeroplane and automobile she is also "at home" and she gives a lively demonstration with the boxing gloves. Miss Roland makes a dive of forty feet and displays a variety of fancy swimming strokes.

THE MAYOR FROM IRELAND (Nov. 30).—At the Kerry dance along the roadside, Bridget flaunts Shamus Foley and accepts the proposal of Terry Donovan. Shamus becomes embittered and leaves for America where he meets with success.

Terry and Bridget are married and when they read of Shamus' good fortune in America they decide to visit the new world. By selling their belongings they secure steerage passage and arriving in New York, they locate in an East Side tenement.

Terry finds that it is no easy matter to secure employment and he therefore determines to seek aid of his old rival, Shamus, who is now a political boss and an influential character. But Shamus scoffs at the unfortunate Terry and holds him up to ridicule.

Downhearted, Terry sits on a park bench and the way opens for him to render a service to a passing capitalist. As a result his new friend secures employment for Terry and in later months the young man becomes a prosperous contractor.

By untiring labor and judicious investments Terry becomes well-to-do and is nominated on the reform ticket for mayor. At this time Shamus is the present incumbent and comes out for reelection. The campaigns of the two factions present an interesting study of modern politics, Terry presenting his progressive measures so impressively that he is elected.

The time comes for Shamus to retire from office in favor of Terry. A crowd of Terry's friends are on hand to see him assume his seat. Bridget, Terry's faithful wife, is present and asks Shamus if he will continue to harbor unkind feelings toward them. A spark of his old love is kindled and the ex-mayor coming to a realization of Terry's sterling qualities, extends his hand in congratulation.

LUBIN.

THE STOLEN SYMPHONY (Nov. 25).—A synopsis of this two-reel special subject was published in the General Film Company's advertisment on pages 682 and 683 of the issue dated November 16.

THE SURGEON (Nov. 25).—Dr. Albert Hartley was a very busy young surgeon in one of the hospitals in New York City. Frequently he felt that he needed an energizer, so he resorted to that enemy of mankind, whiskey and he became a veritable drunkard. The hospital officers requested his resignation. He diagnosed his case. He must get away from everything familiar to him. There was one place to go—the west. For a month he drifted about like a derelict, until one day he found himself in California, with wealth consisting of seventy-five cents and some surgical instruments. Passing John Lane's ranch house near the road, he saw a sign "Ranch hands wanted." He applied for a position and went to work. Hartley's good work comes to Lane's notice and he was made foreman. Jose Cabbrillo, a range rider was discharged by Lane for cruelty to his horse. For revenge the Mexican shot Lane from ambush. The bullet shattered his skull. Hartley saw the shot fired and sent men out to capture the Mexican, while he attended the wounded man. A physician was sent for, but told them the only way Lane's life could be saved would be to probe for the bullet and trepan the skull and that he was not a surgeon. Hartley heard this and to the surprise of the Country doctor, he volunteered to make the operation. His instruments were the only proof of his ability. These the doctor accepted and both went vigorously to work, to save the life of the wounded man. Meanwhile the chase after the Mexican began and ended with his capture. Enola, Lane's daughter and her mother waited anxiously for the result of the operation, which was successfully performed. Hartley was made a hero and captured the heart of the girl he had secretly loved.

THE SAMARITAN OF COOGAN'S TENEMENT (Nov. 26).—The little house so dear to Billy and his mother is lost to them through foreclosure. He cheers her by telling her to come with him to the city, where he will provide for her. Their straitened circumstances force them to take quarters in a tenement section inhabited by gangsters. During one of Billy's trips from home in search of employment, the mother hears sounds of someone falling and rushing into the dingy hallway arrives just in time to see two gangsters beating up another, Red Maguire. With the assistance of a young girl of the tenements, the mother helps the injured man to her own apartments, where she bandages his wounds. The heart of the gangster is touched by the mother's kindness to him and he vows never to forget her. Returning home one evening Billy falls in with the gangsters and goes to the docks, where drinking and gambling are indulged in. Billy is led to drink and before long is helpless. Anxiety of the mother over Billy's absence causes "Red" Maguire to go in search of him and he arrives just as Billy is being led away by a policeman to jail where he is later sentenced to thirty days imprisonment. Not forgetting her kindness to him and wanting to spare the mother knowledge of Billy's arrest "Red" Maguire sends her a message in Billy's name. "Got a job for 4 weeks. Had to go darn quick." When Billy is released "Red" puts money in his hand saying "Bill your mother is a good kid. She thinks you've been working. Here's your wages for the time you've been away. Cut out the booze and get to work." Two years find Billy and little mother back on the farm for Billy went to work and earned the old home back again.

SATIN AND GINGHAM (Nov. 28).—May Prescott, daughter of wealthy parents, is somewhat of a coquette. Her brother invites a clergyman friend. The sister is much impressed with him. The favored suitor of the girl is a man of wealth but she does not love him, thinking only of his social standing. The clergyman is going to open their cottage for the return of his mother. He gets a woman to clean the place. He then asks May if she will go with him and see if the house is in order. She consents. When they reach the little home, they are both thirsty, and begin to prepare a little tea party. Fearing that she will get her white dress spoiled, Tom takes from a closet a long gingham apron and tells her to put it on which she does reluctantly. After the tea she goes with him in her machine to meet his mother. They leave May at her home, and her chauffeur drives the mother and son to their cottage. Later her engagement to the middle aged man is announced. Suddenly she rises from the supper table, pleads a headache, and leaves the room. In her room, she takes off the engagement ring and writes a note saying that she cannot marry a man she does not love. At the home of the young man, his mother tells him to go and light the fire for tea, he does so and returns. May steals into the house, into the kitchen, sees the tea boiling, goes to the closet for the apron and puts it on. She takes the tray, and it is a very demure little person who serves the tea to the mother and son. Later the mother leaves the room, the girl standing before the fire. The young man remembers her dislike for the apron, goes to her and tries to unfasten it, but she shakes her head and tells him that she wants to wear it all the time. She half turns and he takes her in his arms.

THE STROKE OAR (Nov 29).—Bud Hagen, sophomore, is the captain of the Varsity eight. The crew is returning to the club house after a practice spin and several of the town girls are waiting for them, among them Dorothy Butler, who is "very sweet" on Bud. The crew and girls leave the club after the boys are dressed, and Dorothy and Bud meet the Dean. After taking the girls home, Bud and his roommate, Billie Corson and Jack Thompson, are walking across the campus when they see some freshman numerals "1915" painted high on the chapel tower. They are perturbed and after reaching Bud's room they concoct a scheme to paint the sophomore numerals "1914" on the chapel bell and steal the clapper. Bud is shown climbing the tower. The Dean catches Bud, the other boys getting away. He takes the clapper and the freshman's pennant from Bud and orders him to appear at his office in the morning. Bud goes to the Dean's office and is told that as a punishment he will not be permitted to row in the race. He goes back to the boys and tells them. At the suggestion of "Dick Larkin," their roommate, they go to the "coach" and tell him. He calls on the Dean and attempts to have his order revoked but with no success. Bud calls on Dorothy. She encourages him by saying that she will call on the Dean. This she does and while the Dean would like to please his little favorite he will not give in. That night in Bud's room he and his roommates decide upon a plan to have Dorothy take the Dean off for a stroll. Telephoning their plan to Dorothy the boys get in hiding, and as the Dean and Dorothy come near they kidnap him and carry him to an old log cabin. After the crew has embarked from the club house, the Dean climbs out of the chimney. He dashes away and while the race is in progress rushes into the scene, snatches a pair of field glasses and discoveres Bud is rowing. In view of the fact that his college is winning he loses his dignity by jumping around like a school boy.

RANCH-MATES (Nov. 30).—Ed Manly and Burt Atkinson are pals, Ed is the foreman of the ranch and shares his quarters with Burt, who has a sister, whom he has kept in school for years. One day he came in contact with a cattle rustling band and was persuaded to join them. He saw what he believed to be a fortune in a few months. It would mean so much to his little sister—complete

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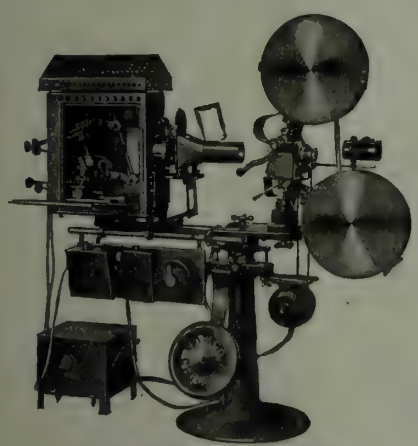

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education, better clothes. He paid nightly visits to the rustlers' camp and each time returned unseen. Finally the Sheriff caught two of the band, Burt escaped but one of the captured men confessed. Burt was implicated and an order for his arrest issued. That day he received a letter from his sister saying she was coming to visit him, but when the sheriff told him that he was "wanted" he knew it was all over for him. His sister would lose her love for him when she learned of it. He told the sheriff this and exacted a promise from him not to tell her. Then there was but one thing left for him to do and he did it. When the smoke cleared away Burt was cold in death. The sheriff and posse stood in awe and reverence over his lifeless body, as Ed, his pal, rushed on the scene. Next day Burt's sister arrived and Ed escorted her to his quarters. Replies to her questions regarding her brother were evaded, but finally she learned of his death. She was broken hearted. Ed told her how bravely he died. He had stood up against the cattle rustlers' hot fire only to fall mortally wounded. Ed offered her his love to make her happy and as she needed a friend he was the one.

ECLIPSE.

THE MASQUERADERS (Nov. 20).—While the guests are arriving for the fancy dress ball, Mr. Whitney, the host, is in a quandary; he cannot decide upon a suitable costume. Suddenly a curious thing happens. An escaped convict, endeavoring to elude his pursers, enters the window and walks straight into Mr. Whitney's arms. Without a thought of caution, the latter sees his opportunity and suggests an interchange of clothes which pleases both parties.

Assuming a furious attitude he then enters the drawing room and creates the hit of the evening. Later, however, his troubles begin. While strolling through the grounds he is suddenly seized by the police and carried off to jail. Believing the whole thing a joke, Mr. Whitney does not resist, but begins to realize the serious aspect of affairs when he is locked in a cell and told that he has but a few hours to live.

The guests soon miss him and inform his wife who begins a frantic search. Finally the butler remembers that he conversed with two policemen who were looking for an escaped convict.

The whole matter gradually becomes clear to all and they hasten madly to the prison. A hasty explanation gains them admission and Mr. Whitney is soon in the arms of his wife.

EDISON.

THE THIRD THANKSGIVING (Nov. 25).—A review of this subject as written by Mr. L. B. Harrison was published in last week's issue on page 638.

"SOME RARE SPECIMENS AND A FEW OLD FRIENDS" NEW YORK ZOOLOGICAL PARK (Nov. 26).—One of the most unique specimens is the Secretary bird from South Africa. It belongs to the Hawk family and lives principally on snakes which it kills by stamping with its feet, this action being shown in the film.

The Giant Galapagos Island Tortoises are the only living link that connects the present wit hthe reptilian age. A specimen is here shown that is estimated to be four hundred years old. Among the wonders of the bird family is that emperor of the air, the Condor of South America, which flies almost to the height of six miles. The famous Gila Monster, the only known poisonous lizard, is brought close to view, the Tasmanian Devil, a very savage and powerful little beast belonging to the Marsupial family, grotesque in appearance and a product of Australasia; the Capybara of South America, the largest living rodent, which looks like an enormus rat weigbing about seventy-five pounds; a Puma from Texas; South American Tapir, Musx Ox from the Arctic Circle and the Great Crowned pigeons from New Guinea are all shown.

A small herd of Mongolian Wild Horses vie with the Pygmy Hippopotami from Liberia for distinction. These were secured at the enormous cost of twenty-five thousand dollars and are the only ones ever taken alive; more, they are the only living link between the Zebra and the horse and are descendants of the Ephippus.

THE TOTVILLE EYE (Nov. 27).—The Totville Eye is the name of a newspaper published in Totville. John Adams, the editor, has an assistant in the printing office, a kindly old fellow known as Scotty. Having at one time stuck type on a metropolitan daily, Scotty favors modern journalism, but his views make no impression on the formal Mr. Adams. Mr. Adams is suddenly called out of town. He departs leaving Scotty in charge. Just as Scotty and Sammy (the printer's devil) are about to lift the form of the first page on to the old-fashioned hand press they drop it and the type is "pied." Scotty decides to set up an entirely new first page and to that end he nominates Sammy as the reporter and sends the youngster out to gather some real live village news. Sammy is seen in the act of picking up several choice bits of information and rushing back with his stories to Scotty who hastily puts them into type. When the paper is given out to the villagers the following morning the population is in an uproar, but as it happened in each case the publication of the sensational news works out well for the persons involved. When Mr. Adams, the editor, returns and discovers the audacious articles in his staid old paper he has visions of a half dozen libel suits, and his rage against Scotty knows no bounds for taking such a liberty. In the midst of his tirade he is interrupted by the various parties concerned, who come rushing into his office, as he supposes, to demand an explanation for his daring publication, but to his great astonishment, they express themselves most gratefully for the lesson it has taught them, and thank him again and again.

THE ISLAND OF CEYLON, INDIA (Nov. 29).—There is a beauty spot in India, sea kissed on every side, scorched by the beating sun at noon, lulled by the breath that twilight gives. The scenic portion of Ceylon is not only coast deep, but extends far into the interior. Imagine such scenes as the Devil Dancers, snarling and grinning, twisting and turning in the ignorance of their belief that such contortions will heal their sick and drive away evil spirits. A street scene in Colombo, depicting how tea is transported to the shipping dock is typical of non-progression and fascinates by its remoteness. Another scene shows elephants standing deep in a stream just showing their backs and eyes above the water while others more sportive indulge in unwieldy gambols.

ON DONOVAN'S DIVISION (Nov. 30).—Donovan "fired" for Engineer Tracy on the fast freight run. The manly ways of the big fireman had completely won little Kitty Carlin, the daughter and assistant of John Carlin, station agent at Hillsdale. Donovan adored Kitty, but dared not tell her of his love. The regular Sunday excursion train to the lake left Perrin Station, half way down the mountain, loaded with women and children. It was followed by the fast freight With Tracy at the throttle and Donovan "firing."

All went well until the steep south grade was reached, when Tracy looked down across the double reverse curve that stretched three miles below. The excursion train had slowed down a bit to keep on schedule time, so Tracy applied the air brakes to avoid getting too close to the other train on the grade. They failed to work! He quickly called Donovan and together they worked at the brakes, the forty heavily laden box cars behind, fast gaining momentum and pushing the now useless engine ahead at increasing speed. Then the yellow streak in Tracy asserted itself; he prepared to jump and desert his engine. Donovan was at him like a tiger and together they grappled in the swaying cab until a blow sent Donovan down long enough to enable the cowardly engineer to jump.

Donovan sprang to the throttle. God! only a quarter of a mile now separated the trains. A sudden thought—there was one chance in ten thousand, and Donovan took it. South River station was just ahead. Quickly scribbling a message on the back of an order slip, he wrapped it in his handkerchief, weighted it with a lump of coal—leaned far out of the swaying cab and heaved it through the window of the little station. In one minute that message was flashed to Hillsdale, where Kitty was at the key, and in thirty seconds more the brave girl had side-tracked the excursion train and turned the switch back, sending Donovan and the fast freight on down the main line.

Donovan runs the fast freight regularly now and at a certain crossing waves to little Mrs. Donovan.

ESSANAY.

MR. HUBBY'S WIFE (Nov. 26).—Mr. Hubby, who attempts to flirt with his pretty stenographer, has his face soundly slapped by the girl and she leaves at once. Getting his friend Hobbs on the 'phone, Hubby asks him to send up a peach of a stenographer and Hobbs does so. Cassie proves to be a bewitching girl, and Hubby is making outrageous love to her when his wife enters and catches them. She gets rid of Cassie in short order, upbraids her unfaithful spouse and makes him carry her grips to the station, as she is planning a trip to the country. Hubby accompanies her halfway; then begs off and she allows him to return. But she does not take the train. Instead, she plans with her friend, Mrs. Briggs, to cure Hubby of his flirting. Next morning Mrs. Briggs, disguised as an ugly old maid, is installed in Hubby's office as stenographer by Mrs. Hubby; then Mrs. Hubby again departs, supposedly to take the train. But she makes a detour, returns to the office during Hubby's absence, changes places with Mrs. Briggs and prepares for Hubby. Thinking wifie gone, Hubby returns and starts to dictate a letter to Cassie, saying wifie has gone to the country, etc. Then suddenly Mrs. Hubby throws off her disguise, and Hubby is mauled about the office until he is a sight, by the enraged woman. He finally promises to be good, and she forgives him.

THE STAIN (Nov. 27).—Fred Winters, a young chap, loves Miriam Shelby. Calling on her one evening, Fred is about to propose, when his chum, Arthur, enters, and Miriam appears to slight Fred with her attentions to Arthur. Fred leaves and, in his room, contemplates ending his life. Falling asleep, he dreams of his ancestor, Rosny, who loves the fair Lady Madeline. Louis, a young gallant, is also a suitor for Madeline's hand. Finding them together one morning, Rosny insults Louis, a duel is fought and Louis is slain. Seeking out the Duke, Madeline's father, Rosny demands her hand in marriage. Forced into the union with Rosny, whom she loathes, Lady Madeline dies of a broken heart, and, the repentant Rosny is left to mourn beside her bier. Tossing in fitful sleep, Fred is suddenly awakened and has only time to hide the revolver when Arthur hands him a letter that has just been brought to the house. Tearing it open Fred finds it is from Miriam, asking why he left so hurriedly and to be sure to come and see her next evening. Realizing the folly of his intended step, Fred warmly wrings his chum's hand and rejoices at his self-salvation.

THE BOSS OF THE KATY MINE (Nov. 28).—Joe Benson, foreman of the Katy Mine, breaks the rules one day by taking a drink of whiskey while at work. He is seen by Bushnell, the mine boss, who lectures him severely. At noontime Mrs. Benson brings Joe's dinner. Starting home she is called into Bushnell's office, and the scoundrel attempts to force his love upon her. Looking through the window, Benson discovers the situation, bursts in, knocks Bushnell down and takes his wife home. A few days later Mrs. Benson calls on Bushnell and begs him to put Benson back to work. Bushnell agrees to do so if she will leave her husband. Desiring to get Benson away from the mine, Bushnell has one of his men attempt to intoxicate him. An hour later Bushnell leaves a note at Benson's home, advising Mrs. Benson he will await her answer at his office that night. Staggering into the house Benson finds the note, secures his revolver, goes to Bushnell's office with the intention of killing him, only to find the mine boss dead on the floor from a stroke of apoplexy. Seeing that providence has stayed his hand, Benson returns home and joins his wife and little one in a prayer of thanksgiving.

THE IRON HEEL (Nov. 29).—Old Abner Wiley, a wealthy and crabbed miser, is rescued from some tormenting boys by the son of his bitterest enemy, Robert Gregg. Back in the Rebellion days, Wiley and the elder Gregg both loved the pretty Laura. Gregg won her and Wiley has nursed his revenge long after Gregg's death. Discovering the identity of the younger Gregg, Wiley concocts a fiendish plan to bring about his revenge. He makes Gregg heir to all his possessions. In his excitement young Gregg leaves his heavy walking stick in Wiley's library. Next morning Gregg is arrested at the breakfast table for Wiley's murder. An investigation of the miser's library reveals the walking stick blotted with blood, and the entire room showing evidences of a struggle. Detective Ross discovers pieces of Wiley's personal belongings in the ruins of a burned house nearby, and Gregg is further accused of having burned the body after the murder. He is tried, convicted, and sentenced to death. On the morning of the execution Ross is at headquarters when one of the attendants passes him with a tray of empty dishes. Instantly Ross recalls seeing Wiley's maid coming from the second floor of the old house with a similar tray of dishes. His brain working rapidly, Ross rushes to the Wiley home, places the maid and butler under arrest, then lights a smoke torch, places it in the hallway, and shouts "Fire!" loudly. Suddenly, through the dense smoke, a panel in the wall slides back and old Wiley, trapped like a rat, staggers out in a paroxysm of fear. Captured by Ross, and realizing his dastardly scheme has come to naught, Wiley dies of heart failure, while Ross reaches the jail in time to stop Gregg's execution.

BRONCHO BILLY'S MEXICAN WIFE (Nov. 30).—Broncho marries a Mexican girl at the earnest entreaty of her dying father. Later a Mexican singer wins her love and, to get Broncho out of the way, she has him arrested and jailed on the charge of having assaulted her. In a frenzy of rage, Broncho secures the sheriff's revolver, escapes from jail and tracks the pair at his shack. Meanwhile the Mexican singer's sweetheart, jealous of his attentions to Broncho's wife, reaches the shack first and, when Broncho bursts in, gun in hand, he finds the pair dead on the floor, her knife having found both their false hearts.

VITAGRAPH.

BILLY'S BURGLAR (Nov. 22).—A review of this two-reel special subject as written by Mr. Louis Reeves Harrison was published on page 640 of the issue dated November 16.

OMENS OF THE MESA (Nov. 25).—Texas Reilly, the outlaw, does not hesitate to kill, but when the flying buzzard casts its shadow across his pathway, he is filled with fear. The chief of the rangers is hot upon his trail. Reilly has no use for his wife, but loves his little daughter. The outlaw secretes his illgotten gains in a "hide-out" in the hills, overlooking the ranger's hut. Fearing capture, he sneaks upon the officer as he is riding by and shoots him. The wounded man succeeds in reaching his cabin, where he is, aided by his old helper, who, after he makes him comfortable, goes to Mrs. Reilly for assistance. During his absence, the desperado makes up his mind that his pursuer must be gotten out of the way. He crawls over to his hut and places underneath it a large can of powder with a long fuse, which he ignites, makes his way back to his "hide-out," where he watches with fiendish delight for the expected explosion.

Mrs. Leilly, with her little girl, hastens to the aid of the wounded friend. Her husband sees them enter the cabin and knows that the only thing in the world he loves is in that cabin about to be blown to eternity. Seized with a paroxysm of remorse and despair, he shoots himself dead.

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While his wife is attending her suffering friend, her little girl steps outside the cabin and sees the smoking fuse. She tells her mother. She lifts the stricken man from his cot and leads him and her child to a small "dug-out" or cyclone cellar, and closing the doors after them, they barely escape the terrible explosion.

Emerging from their hiding-place, they behold the complete devastation before them, and thank the good God for their deliverance.

IN THE FLAT ABOVE (Nov. 26).—Tom Talbot, a bachelor, has an apartment just above pretty little Priscilla Putnam, who gives singing lessons. Tom gives a bachelor's supper to some old friends. After feasting, they start a little game of cards, during which noises begin to ascend from Priscilla's conservatory, just underneath. To counteract the disturbance, the men begin to pound and jump on the floor. The pupils decamp and Priscilla goes to bed. The boys keep up the racket so vigorously, the ceiling and the chandelier fall from the fastenings. Priscilla screams and runs from the room. Tom and his friends come downstairs to see what damage they have done. The boys feel ashamed of themselves. Tom has never met Priscilla before, and is very sorry. He offers to make all repairs and see that everything is restored in proper shape. After this occurrence, Priscilla plies her vocation without interruption and she and Tom become more and more friendly. A few months later Tom's friends of the card party decide to give Tom a surprise. On their way up to his apartment, they find Priscilla's rooms for rent and on the door of Tom's apartments a notice that "Mr. and Mrs. Talbot will return in two months."

THE WOOD VIOLET (Nov. 27).—The birds, the trees and all nature, bring peace and joy to the heart of Olympia, a child of nature, born and brought up in its midst. Marvin Ross, on a hunting trip in the mountain fastnesses where Olympia dwells, is pursuing a rabbit. He comes up with the girl, and falls in love with her. The young man takes her to her father's cabin, where he remains a few days, during which time he becomes better acquainted with Olympia. She insists that he must not harm the animals of the woods, and to confirm his promise, he throws away his gun. He tells her of his love and she promises to become his wife. After gaining the consent of her father, they are married. They go to the city, where Marvin, being wealthy, establishes her in a beautiful mansion. She pines and longs for the woods. Her husband, noticing this, goes back to her forest home, and with her father, erects a lodge on the border of a lake. During his absence, Olympia cannot withstand her longing, and discarding her finery, dresses herself in the clothing in which she loved to roam, wanders back to the scenes of her childhood.

There she finds the lodge which her husband has built for her and a little later, he and her father find her. Her joy is unbounded when he tells her that he has built it for their future home, and the three of them will live there 'mid the scenes so dear to her heart.

THREE GIRLS AND A MAN (Nov. 28).—Tired and in need of a rest, Charles Morris accepts an invitation to visit Dick Burton at his country home. Here he meets two attractive girls, Hilda, a mercenary flirt, and Dorothy, a friend of Dick's sister, Betty. The latter is Betty's favorite and decides, if she has anything to say about it, Charles Morris will make her his wife. Betty is only fifteen years of age, but she has a wise and discerning head.

Hilda, knowing Morris is wealthy, decides to capture him, but she has more than one string to her bow. One of these strings is Mr. Bennett, an elderly adorer. Morris vacillates between the two charmers until Betty spoils Hilda's chances by waiting her opportunity when Mr. Bennett is out walking with Hilda and has her clasped within his arms. The shrewd little miss hastily summons Morris to witness the touching scene. To make doubly sure she makes their presence known to Hilda, and then apologizes for intruding upon their sweet communion. Hilda accepts the situation as gracefully as possible. It does not take much of a philosopher to guess that Dorothy and Morris have a mutual understanding, suggestive of wedding bells.

THE EAVESDROPPER (Nov. 28).—Alice takes Billy and Kitty, her little brother and sister, to a matinee. They immediately become imbued with the wonderful idea that they are actors. They set up a miniature stage of their own in the summer house on the grounds. They spy upon their sister and her lover Bob, and reproduce their love affairs. A quarrel furnishes material for an interesting production, which are a revelation and a lesson to Bob. He goes and makes amends, acting upon the suggestions of the performance.

SUSIE TO SUSANNE (Nov. 29.—Susie, the [illegible] fashionably dressed country girl, is no prize for her former sister when he returns from college, a finished and polished graduate. He takes [illegible] of her and makes himself popular among the girls of style. Susie writes her cousin [illegible] about it and she invites Susie to visit her in the city. Susie does so and Grace tells her that they will soon make John feel sorry. Susie changes her name to Susanne, and after securing an outfit of the latest style and a little coaching from Grace and her husband, Susanne is capable of holding her own among the swells of the elite.

A reception is given, to which John is invited. When he meets Susanne as a society bud, he is dumbfounded. She is so captivating and sweet that the old love of boyhood days is renewed, and he finds himself making overtures for her attention. She flouts him and coquettes with others. A few months later, she returns home to the country and he follows her. At first she will pay no attention to him, but his appeal is so strenuous she is just a little lenient. Gradually he unbosoms himself and apologizes for his uppishness and lack of appreciation for her real worth. He is so penitent that she finally allows him to take her in his arms and they seal their engagement with a kiss.

O'HARA, SQUATTER AND PHILOSOPHER (Nov. 30).—Tom O'Grady is in love with Aileen Sullivan. Old Sullivan does not object to the match, but he dislikes O'Grady and is always quarreling with him. Tim is excitable, O'Grady morose. Denis O'Hara, a kindly old Irish philosopher, is always trying to make peace. O'Grady has a goat, and one day by ill luck, it eats up some cherished flowers belonging to Tim. There is an awful row and Tim forbids Aileen to see Tom again. Tom and Aileen go to Dennis for advice and he tells them a scheme to set things right. Tom tells his father that if he cannot have Aileen he will go West.

Aileen hears the news and pretends sickness. Tim and O'Grady become alarmed and go over to consult Dennis O'Hara. He speaks to them severely and tells them they will bring down the wrath of heaven on them if they separate their children for their own foolish ends. He reduces them both to tears. They shake hands and he at once takes them over to Sullivan's cottage and Aileen is told the good news. Tom turns up, bringing a peace offering of some new flowers to Tim, and O'Hara with a smile sees his schemes succeed and everybody happy.

SELIG.

KINGS OF THE FOREST (Two reels—Nov. 11).—John Kruge and his good wife are quaint, old fashioned Boers, living in comfort on an isolated farm in the Transvaal wilderness. The one joy of their life is their beautiful daughter, Sona. Sona has grown up to maturity, and her father has selected a husband for her—a staunch, big-hearted Boer, rich in the world's goods, but many years the senior of Sona. John Vogel by name, and an old friend of the family. The young lady has a preference of her own in the person of Frits Kransmitt, Kruge's man of all work, a stalwart young fellow who loves Sona devotedly. John Vogel, upon seeing with his own eyes how things stand, gives way to his rival, and Frits and Sona are soon married. The young couple leave the parental roof and make a home of their own in the distant jungle. Wild animals abound in this vicinity, and weapons are carried at all times. Sona and Frits prosper and time slips on. A baby girl is born to the young couple and Sona names the child Iona. Three or four years more elapse, during which time many narrow escapes from death are recorded by both Sona and Frits, whose lives are in constant peril from the wild jungle beasts. John Vogel's business calls him to the neighborhood, and he makes his first call on his former friends. Frits's jealous nature fails to grasp the significance of the fatherly kiss that John gives to Sona, and in a fit of unreasoning madness, he accuses Sona of infidelity. He will listen to no explanation, and leaves the home. John, the peacemaker, goes after him and points out to him his folly. Frits, however, is too ashamed to return to his home until nightfall. When they arrive at the house, they find that Sona has taken little Iona and her effects and departed in a covered wagon. They search high and low along the trail and after hard and unceasing travel they come upon Sona's wagon, wrecked by the wild beasts. Later they find Sona, who is delirious with grief over the loss of the baby, whom she imagines had been devoured by lions while she was attempting to kill a man-eater that had stolen her calf. The men start out to hunt for the child, but find no trace of her. After a despairing search they start to pack up things preparatory to going home. Just as they are about to leave, little Iona comes upon the scene from the depths of a trunk, in which she had hidden during the lions' attack on the wagon. The little family is reunited and the mother's life and mind are saved.

MISS AUBRY'S LOVE AFFAIR (Nov. 25).—The celebrated comedienne, Miss Aubry, is told by her physicians that her nerves are in a bad way and that she will have to seek the pine woods and rough it a bit. She repairs to a well known summer resort camp, where, unconsciously, she upsets the well-laid plans of a fond father whose son is engaged to his young ward. Upon Miss Aubry's arrival in camp the headstrong son falls head over heels in love with the actress without her seeking it. The poor young girl and her guardian are made very unhappy over this unexpected defection in their plans. At the suggestion of his ward, the father calls on the actress and begs her to restore the boy's affections to their legitimate bent. With a roguish twinkle in her eye, she suggests to the father that he accomplish the desired result by "cutting out" his boy himself. The father, not being too old to enjoy a joke, consents to the plan, with the result that he not only wins the boy's errant affections back for his ward, but also wins a wife for himself.

ROPED IN (Nov. 26).—Jim Harris, weary of the rough and rowdy ways of cowboys, concludes to settle, and replies to a matrimonial advertisement. The boys get wise and poke fun at him, but when the lady's picture arrives he becomes an immediate object of envy. He quickly sends her transportation and moving funds, and puts on all the fixings to meet her. When the fair Cynthia steps from the coach, instead of showing eighteen summers, she is decrepit from fifty frosty winters. Her heart, however, is warm and pulsive and she makes love to Jim in a way that abashes that rough rider. The boys disguise as highwaymen, attempt his abduction, but Cynthia thwarts their well-meant effort by securing his release at the point of a revolver. He is weary of her endearments, however, and when he finds the cook with a trap full of live mice he induces him to turn them loose in Cynthia's room. This so frightens and disgusts the ancient maiden that she decides to leave the ranch at once and relinquish all claims.

BIOGRAPH.

GOLD AND GLITTER (Nov. 11).—As the husband leaves for the lumber regions, his wife gives him a memory message to be opened after his arrival. Attracted by a maid, cherished by the love of two old brothers, he forgets it until sometime later. The message serves its purpose, however, for through it, after a thrilling experience, the maid learns the true value of the man's love, while he in his turn, goes back to his waiting wife and finds there, along with his shame and regeneration, his heart's desire.

MY BABY (Nov. 14).—When the double wedding takes two daughters away from the old man at once, the youngest, now the only one left, in outraged spirit promises never to leave her father, but soon she too is departing for a new home. Then comes a cold hard fact of life. The son-in law claims his right to make a home alone for his wife. In his bitterness and anger, the father denies them both the house. Several years later the lonely old man meets at the gate a babe in arms. When he learns whose baby it is, heart hunger craves another sight, and sought, brings with it the only natural result.

THEIR IDOLS (Nov. 18).—Schmaltz and Labrun are neighbors and chums. Heinie Schmaltz and Irene LaBrun, their respective son and daughter, are engaged to be married. All is serene until each of the chums, while having a little social drink, toasts and lauds his particular idol. Schmaltz, of course, holds Bismarck as the greatest hero that ever lived; LaBrun favors Napoleon—then there is trouble.

HOIST ON HIS OWN PETARD (Nov. 18).—Invitations are sent out to a grand mask-ball to be held at the Metropolitan Dancing Academy, and a feature of the affair is the awarding of a gold medal to the wearer of the best costume. The maid at Smith's house receives an invitation from her sweetheart. This invitation falls into the hands of Smith and, being of a jealous nature, he thinks it is intended for Mrs. Smith. This suspicion leads him into some very embarrassing situations and teaches him a lesson.

THE INFORMER (Nov. 21).—The young lover leaving home at the opening of the war to join the Confederate Army, tells his brother to take care of his fatherless sweetheart during the perilous times which are to follow. But the brother weakens and fails to be true to his trust. He permits her to believe that her lover is dead. Caught in the neighborhood, however, between the lines of the enemy, the brother appears before them at the crucial moment. In retaliation the false brother turns informer. Both forces are aroused to arms and during the attack upon the girl defending her wounded lover and family alone in the negro's cabin, retribution comes in the form of a stray bullet.

A SAILOR'S HEART (Nov. 25).—A sweetheart at every port has ever characterized the sailor, but it is believed that the sailor in this comedy carries the tradition a trifle further. Perhaps he was sincere for the moment in his declaration that each girl he met was the first and only, but with a sweetheart at home and one in another port and a wife in still another, fate dealt very kindly with him. He was the victim of his own impulse and paid back in his own coin, went his merry way.

AN ABSENT-MINDED BURGLAR (Nov. 25).—Of course he is a big boob, but he aspired to be a hold-up man. In trying to hold up a couple of fellows on the street he is held up himself, for they are professionals at the game. They tell him to join them and become a real crook. The ambition of his life is realized. At first he looks promising to the gang, so enthusiastic is he, but later they are forced to chase him on account of his blunders.

AFTER THE HONEYMOON (Nov. 26).—Willie Doodreason marries the belle of his home town. They are both considered the fashion plates of the village, and hence the pair are well matched. But six months later, after the honeymoon is past, what a difference! No one would believe them to be the same persons—he slovenly in appearance, and she a positive slattern. Is it any wonder that they lose interest in each other? This little comedy is an object lesson, showing why many marriages are failures.

TEN FACTS ABOUT

We, the New York Film Company, have the only sets of films of The Miracle now in the United States.

We will waste no time or printer's ink on alleged claims made by parties who have no films of The Miracle either here or abroad.

NUMBER 1. The Miracle was made by the Continental Kunstfilm Gesellschaft of Berlin.

NUMBER 2. The Miracle was begun in March, 1912, and finished in October, 1912.

NUMBER 3. The Miracle was brought here by a duly authorized representative of the C. K. G. on the 8th of October, 1912.

NUMBER 4. An unwarranted protest against the landing of the film made by a theatrical manager, who pretended that we were infringing upon his alleged right, was dismissed by the Custom House authorities after due investigation.

NUMBER 5. The Miracle has been exhibited in Fourteenth Street Theatre, and to this exhibition the lawyers of the theatrical agent had been invited, and they all attended at the said exhibition on October the 18th, 1912.

NUMBER 6. No attempt has been made to question our rights by an appeal to the courts, and none can be made.

NUMBER 7. The Miracle has been duly copyrighted in the United States, and we are holding a certificate of the Librarian of Congress as required by law.

NUMBER 8. The New York Film Company has the exclusive American Rights for The Miracle as produced by the Continental Kunstfilm Company of Berlin, Germany.

NUMBER 9. We will guarantee absolute protection to all state right buyers and exhibitors of our Miracle everywhere.

NUMBER 10. We will vigorously prosecute any infringement upon The Miracle.

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New York Film Company

(Sole American Agents of the Miracle)

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PATHE.

PATHE'S WEEKLY NO. 47—1912 (Nov. 15).—San Francisco, Cal.—Nearly 400 Servians parade on Market Street to the ferry where they take the boat for Oakland, entraining there for New York, enroute for home to take part in the war with Turkey.

Princeton, N. J.—Woodrow Wilson, governor of this State, who has just been elected to the presidency of the United States on the Democratic ticket.

Utica, N. Y.—Large crowds attend the funeral of the late Vice-President James Schoolcraft Sherman.

Newark, N. J.—The statue of Washington, bequeathed to the city by Amos Hoagland Van Horn, is unveiled by little Miss Meade.

Moscow, Russia—The Imperial family attends the fete, celebrating the one hundredth anniversary of Napoleon's retreat from Moscow.

San Francisco, Cal.—Mayor Rolph, Police Chief L. A. White, and President of Police Commissioners Jesse B. Cook, review the police of this city.

San Rafael, Cal.—A barbecue is given free to the people of Martin County on the occasion of the burning of bonds which were worth $160,000. The bond burning signifies that the county is now free of all debt.

THE GROTTO OF TORTURE (Nov. 15).—A Synopsis of this two-reel special subject was published in the General Film Company's advertisement, on pages 682 and 683, of the issue dated November 16.

THE SHERIFF'S BROTHER (Nov. 27).—That two brothers may pursue widely different walks in life, and still plead guilty to the same emotion in regard to a very pretty young lady, is proven in this film. It falls to the lot of Jim Orr, the county sheriff, to arrest a band of notorious cattle rustlers. He learns that his brother Dan is a member of the band. Not only does the call of the blood make a strong appeal to Jim, but he is of the opinion that the girl he loves is in love with his brother, and for that reason he resigns his office and allows Dan to escape. Jim's sacrifice has its own reward, for as Dan is departing he thrusts a note into Jim's hand and rides rapidly away. The note is from the girl, and in it she informed Dan that his brother, the sheriff, is the man she loves.

THE THREE BACHELORS' TURKEY (Nov. 28).—Three gay young bachelors suddenly realize that it is Thanksgiving Day and that they have neither a turkey nor the wherewithal to secure one. They form a ways and means committee to settle the difficulty, and ideas fly thick and fast. A visit to "Uncle" is the most logical suggestion offered, but the only collateral they can find, except the clothes on their backs, is an old suit, which they sadly admit is of insufficient value. One of the gentlemen visits a pawnshop, where he exchanges the suit he was wearing for an old overcoat and $4 in cash. With the money he buys a turkey. His two roommates do precisely the same thing, so that when the committee reassembles there are three turkeys and a scarcity of bodily covering, as each has counted upon wearing the extra suit. The suit is being pressed by one of the bachelors, but the hot iron is left too long in one spot, with the result that the trousers go up in smoke. However, their appetites appeal too strongly, and regardless of appearances they enjoy their Thanksgiving feast.

THE GREAT STEEPLECHASE (Nov. 29).—A synopsis of this two-reel special subject is published in the General Film advertisement printed elsewhere in this number.

THE WINNING OF WHITE DOVE (Nov. 30).—Moose Head, a Yuma brave, seeking the hand of White Dove, the daughter of the chief, is informed by her father that he can only do so by securing the scalp of the Blackfoot chief, the hated enemy of the Yuma tribe. Moosehead sets forth, and upon reaching the Blackfoot camp he feigns illness. The deception wins him shelter, and the following day he makes an attempt upon the life of the chief. He is overpowered, but later escapes, and the whole Blackfoot tribe gives pursuit. Moose Head is still in the lead when he meets the Yuma chief and his own tribe. They give battle to the pursuers, and in the bitterly realistic struggle the Blackfoot chief is slain and Moose Head obtains the scarf. White Dove's dad keeps his bargain.

C. G. P. C.

LYDIA PUNKHAM'S LOVE STORY (Nov. 26).—Because their parents object to the match, Lydia and Henry are forced to remain in their rooms in adjoining houses and stare at each other across the yawning yard. But love will find a way, even though the way may be a little inconvenient. The romance ends happily after a train of occurrences which provoke a great many laughs.

PICTURESQUE BRITTANY (Nov. 26).—A peek into the past is given in this gorgeously colored film, showing the quaint beauty of this land with the ruins of once magnificent structures.

THE LOVE OF ALGABERT AND ELIZABETH (Nov. 29).—A story of hopeless love and sacrifice, in which a young prince falls in love with a princess, the daughter of his ancestral enemy. The princess, realizing the impossibility of her love, enters a convent. The prince, raging at the fate which keeps him from his love, defies his enemy by entering their province alone to meet his death.

MELIES.

THE SHERIFF PROTEM (Dec. 5).—Joel Sheldon, an old moonshiner, and his daughter Rachel, live in a secluded shack among the mountains, where, in spite of sheriff's searches and raids, he continued to make and dispose of his moonshine whiskey. Finding all attempts of affection wasted upon Rachel, Tracy, a nondescript young mountaineer, threatens to betray her father for the reward which is offered for information leading to his capture, and with this threat on his tongue, he leaves the shack. Fearing for her father, Rachel tells Sheldon the truth and the old moonshiner lies in ambush awaiting the arrival of the sheriff and the man who betrayed him.

Meanwhile, Tracy, still revengeful and remembering the reward offered by the sheriff for any information leading to the capture of Sheldon, betrays the old moonshiner to the sheriff, who, on account of a wounded arm, is unable to act, but persuades and details his deputy, Forbes, to serve as sheriff protem.

Guided by Tracy, Forbes makes his way into the mountains, and upon approaching the shack, is fired upon by Sheldon and left for dead. Rachel hearing the report of her father's rifle, and fearing for him, rushes out down the trail and stumbles over the senseless body of Forbes. She supports him back to the hut, where she bandages his wounds and then discovers the warrant for the arrest of her father in Forbe's pocket. In an instant all her attention turns to anger and taking her father's old loaded rifle, she sits down before him, and with the rifle across her lap guards her guest while she waits the arrival of "Dad."

Meanwhile, Tracy reaches the shack, and, looking in through the window, sees the situation. He enters and Rachel, forgetting Forbes, arises and angrily accuses him of his treachery, and, driven to desperation by her taunts, he seizes the rifle and in the struggle for possession there is a report and a scream from Rachel as she staggers and sinks to the floor. Frightened, Tracy turns to the open door about to flee, when he is shot down by Sheldon from the outside as he rushes up, thinking as he saw the struggle through the open door, that Tracy had shot Rachel.

Forbes now regaining consciousness, kneels beside the dying girl. Sheldon rushes into the shack, and, thrusting him aside, kneels beside the body. Realizing that his only child is dead, the old man's spirits are suddenly broken and he surrenders peacefully to Forbes. The old moonshiner is marched off to the sheriff's shack, where Forbes delivers up his man and in disgust with his duty done, he surrenders his bield and refuses to serve either the sheriff or the state longer.

ARTHUR V. JOHNSON
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October 1st—The Amateur Iceman
" 19th—The Sporting Editor
" 31st—The Heavenly Voice

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Correspondence.

PHILADELPHIA.

SOME time ago Manager Eaton of the Midget Bijou Theater, located at Fifty-second and Market streets, was running a special feature, which was illustrated with a few "high art" pictures for a lobby display. Previous to the day on which the subject ran Mr. Eaton placed the pictures in the lobby, and allowed them to remain out over Sunday. A telephone call to the house by a policeman on the beat was to the effect that the pictures were objectionable, and that they must be taken in, which was accordingly done. The next day Mr. Eaton took the pictures and placed a number of date lines over a part of them, just allowing the head and a bare shoulder and one foot of the fair maid to be gazed upon by the passer-by. People became curious, and some went as far as to tear the date lines off to see the rest of the picture. This occurred about twenty times. As an advertising stunt this could not be beat, and Mr. Eaton claimed that he showed that film to the largest houses he ever had.

Fred G. Nixon-Nirdlinger is having a theater built at 5533 Germantown Avenue, which will cost in the neighborhood of $100,000. D. H. Harper is having a theater built at Front and Rockland streets, Logan. Levick & Waldo are having a moving picture house built at Seventh and Wolf streets. J. Fred Zimmerman will build another at Twenty-sixth and Girard Avenue. Germantown Avenue will have another, to be located at Nos. 5123-25, with Howard Snowden as owner. Alterations are being made to the theater at Franklin and Clearfield streets. Still another, to be known as the Little Theater, is under course of construction at Fifty-second and Cedar avenues, which will cost about $70,000. J. Fred Zimmerman is about to build another at Thirty-sixth and Chestnut streets, which will partly be an apartment house. Announcement has also been made that Mr. Nixon-Nirdlinger has purchased a piece of ground at Lehigh and Germantown avenues, upon which he will erect a theater at a cost of $275,000, and with the ground cost it will total $400,000. Record has been made of the sale of the moving picture theater at the northwest corner of Seventh and Watkins streets to Benjamin Miller. This transaction marks the first transfer of a house in South Philadelphia for over two weeks.

In the near future assistant machine operators will have to take out a license to operate projecting machines, if the city authorities do not let up on the move which they have just started. It has come to notice that a large number of machine operators who claim to be assistants are operating more than the regular man. Several houses have been very near being ordered to close until they had both their men get the required license. A number of operators claim that the second men are not competent enough to take the examination of the regular operator, and it is proposed to have a special examination for them.

Manager Smith of the new theater which opened on November 16 at Fifty-fifth and Chestnut streets had a record-breaking crowd. A special feature was a contest, with a prize of $5 in gold to the winner, for the naming of the theater. Several thousand names were submitted, but, owing to such a large number to pick from, the winner has not as yet been announced.

Becker Brothers, who will shortly open a new theater at 628 Moore Street, will give a dinner to the members of the trade on the opening night. Some time ago Messrs. Becker gave a similar affair, which was one of the most enjoyable events that had taken place in the trade for some time. It is fully expected that the next dinner will far surpass the previous one, and the men of the trade are making special efforts to be present.

Howard S. Hartman of Reading, who was a recent visitor in the city, has just opened a new theater in that city, known as the Star, at 134 South Tenth Street.

Edward Kraupa, the pioneer film man in Philadelphia, had some feat to perform after election day. Mr. Kraupa made a wager with a friend—Mr. Kraupa backing Roosevelt—that if he lost he would push a peanut a distance of twelve squares with a steel crowbar, and not break the peanut. Of course Mr. Kraupa lost, and he pushed the peanut.

CLEMENT H. CONGDON.

AMONG THE EXHIBITORS.

New Orleans, La.—S. B. Hollander awarded the contract to erect a theater building.

Cairo, Ill.—The Arcade theater will be remodeled.

Old Forge, Pa.—A new theater will be opened here to cost $15,000. Gibbs & Co., managers.

Oshkosh, Wis.—The Oshkosh Theater Co., which will have charge of the Grand Opera House in this city, was organized. W. S. Butterfield of Battle Creek, Mich., is president.

Cincinnati, O.—Plans have been prepared for the erection of the Nortland Theater building. Architects Jas. E. & R. W. Stewart.

New Market, Ia.—Dr. Maloney has sold the Isis moving picture show to Dan Pace, who took pos-

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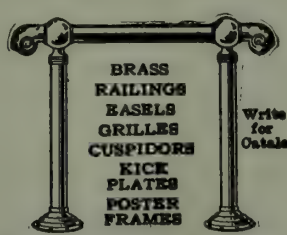

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INDEPENDENT FILM STORIES

UNIVERSAL

CRYSTAL.

THE QUARREL (Nov. 24).—Mr. and Mrs. Lovey are the happiest of newlyweds until one evening they play poker with their friend Joker. The young couple have their first quarrel, and Joker tries, without success, to have them make up. Joker captures a burglar, takes his gun and clothes, and, disguised, compels the loveys to kiss and hug. Then he ties them together with a curtain rope and phones for the police. The frantic efforts of the frightened couple to get to the telephone, and the arrival of the police, who accuse them of having done the job themselves, make a series of laugh provoking scenes.

THE VALET AND THE MAID (Nov. 24).—A valet has a propensity for wearing his master's clothes, meets a maid who is in the employ of his master's lady friend. He thinks the maid is a swell, and she imagines he is the same. He takes her to the theater and to supper afterwards, but greatly to his misfortune, picks out the restaurant where his master and the maid's mistress are likewise dining. They imbibe too freely of liquid nourishment and when each is discovered by their respective employers and ordered to their homes, the valet upsets two heavily food-laden tables, and helps make a wreck of what was formerly a perfectly good restaurant. The next day master and valet are walking through the park, the valet carrying master's grips, when they chance to meet the maid and her mistress, the maid leading her mistress's dog. They see each other as they really are and their flirtation is at an end.

UNIVERSAL.

ANIMATED WEEKLY NO. 36 (Nov. 13).—MEMORIAL TO WASHINGTON—A beautiful monument is unveiled at Newark, N. J.

AUTO POLO GAME—An exciting game of polo is played at Des Moines, Ia.

LAUNCHING OF "IRON DUKE"—The Duke and Duchess of Wellington christen England's new battleship at Portsmouth.

CORN IS KING—The "Tillers of the Soil" hold their annual corn fair at Terre Haute, Ind.

LORD GEORGE AT NEW SOUTH WALES—Lord George presides at the annual session of the Welsh Choral Society.

SHERMAN'S FUNERAL AT UTICA—The late Vice-president of the United States is buried with simple but impressive ceremonies.

STEEPLECHASE AT BELMONT PARK—Exciting scenes at the Autumn Race Meet at Belmont Park, Long Island.

PARISIAN FASHIONS—Wonderful creations in millinery are being exhibited in the Paris shops.

CARDINAL FARLEY—Assists in the dedication of the Church of Immaculate Conception at Denver, Colo.

THE GATEWAY TO AMERICA—A picture showing interesting views of the government immigration station at Ellis Island, N. Y.

OUR NEXT PRESIDENT—Woodrow Wilson, the President-elect, and family.

WHO'S WHO IN STAGELAND—Elizabeth Brice, the musical comedy star.

GEM.

THE TONGUELESS MAN (Nov. 19).—The tongueless man comes into the lives of a young artist and his wife in a rather mysterious manner, but later proves a valuable help in straightening out the tangle of their lives. He becomes the devoted servitor of the artist and enters into their life as though he had ever been a part. The couple are dissatisfied with their lot, each not knowing why their love for the other has grown cold. She has not awakened to the full realization of her love for her husband, and he, man-like, allows the days and weeks and months to drift by without one demonstration of love. One day a supposed friend, another artist, comes into their lives, and, realizing the situation, makes desperate love to the wife. He fails in his conquest in compromising the wife, but, instead, awakens in her the real love for her husband, but the observant husband sees nothing but that his wife has ceased to love him and loves another. At last, in desperation, the husband goes out with the intention of destroying his supposed rival, but the tongueless man stops him at the psychological moment and rescues him from a serious attempt at crime and untangles the situation by showing the husband that his wife has done nothing but indulged in a light flirtation, and proves that the wife really loves him. The supposed friend is frightened away by the tongueless man, and a happy reconciliation is effected.

IMP.

THE OPEN ROAD (Nov. 18).—Peggy Dodge and Billy Martin are in love with each other, and both are content with their lot until the breath of the city is wafted upon Billy Martin, in the form of his old friend, Fred Dunn, who visits him, in company with his stylish sister. The sister Jean takes a fancy to Billy and asks him to come to the city, which he does, leaving his sweetheart of the farm alone. Daily she goes about her tasks, but misses her sweetheart more and more. Every morning he was accustomed to meet her at the big gate, which he opened for her as she drove her oxen to the fields. Every evening he would meet her and together they would drive home and share the evening meal. Billy soon tires of city life, however, and one day decides to give up the bustle of the city and return to his farm and his sweetheart. This he does, creeping up to his old bedroom one night, and exchanging his beautifully cut tailor-made clothes for the homespun of the farm. This done, he creeps down to the same gate at which he was wont to meet Peggy, and as she starts to open the gate all alone he leaps from his hiding place, faces her and asks her forgiveness. In a moment they are in each other's arms.

AMBROSIO.

GRANDFATHER'S FORGIVENESS (Nov. 20).—A young man has married without his parents' consent, and he desires a reconciliation, the old people refusing all his overtures. A mutual friend devises a scheme for bringing the father and son together again. Inviting the old people to dinner, he tells the son to bring his wife and child to the house, and the latter is introduced as the son of a friend, and soon becomes a prime favorite with the old lady and gentleman, with whom he takes dinner and charms them with all kinds of childish attentions. Afterward, leaving the guests for a moment, he returns, bringing with him his father and mother, and the long delayed reconciliation at last takes place.

ECLAIR.

HIS DETERMINATION REWARDED (Nov. 19).—Guy Olliver, a married man, has fallen into the company of a certain Adolp, who lives by his wits and scheming. He induces Olliver to gamble with the usual result of losing. Olliver then begins his peculations from his employer, is caught and sentenced to prison. His sentence expires. He is back among his wife and family determined to live straight and keep away from the old associates. He secures a position. Adolp discovers him and tries to persuade him back to the old life. Olliver refuses and Adolp begins an underhanded persecution. He tells Olliver's employer he has an ex-convict in his employee and Olliver is discharged. Adolp keeps this up till Olliver discouraged of ever getting back into respectability agrees to join Adolp and his gang in a housebreaking job.

They are about to depart upon their depredation when Olliver's little girl comes to the saloon, and begs her papa to come home with her. The good in the man awakens. Hastily he writes a note of warning to the man whose home is to be robbed. This note he gives his child to deliver to the man who is to be burglarized.

Adolp, Olliver and the men are in the home and preparing to gather up the valuables when the door opens and a shot is fired. The child has delivered the note in time. The owner of the mansion secured policemen and all the gang are capturned with the exception of Oliver, who is allowed to go free as a part reward for his act. He is given a position, his determination has been rewarded.

MOTHER'S BANKROLL (Nov. 21).—Mrs. Tompkins decides to invest in a new piano, trading her old upright. The day the trade is to be consummated, she draws her money from the bank and fearing to carry it with her on a short neighborly visit, she decides to hide it in the house. Several places suggest themselves, but she makes the kitchen stove her temporary vault.

Papa Tompkins has been using some oiled rags. Taking them to the kitchen he opens the stove and finds the roll. He imagines who had hidden it there and feels that he can find a much safer place. He does, in his daughter's room, in one of her dresser drawers.

Daughter Agnes has received a present by mail that morning. Wishing to show it to her beau, she runs up to her room, opens the drawer, and under the little box finds the bank roll. Rather at a loss to account for its presence there, she imagines that it is mother's. "Poor place," says she, "I will find a really safe place for it." She does, in brother Billy's room, in a hat on the closet shelf.

Son Billy breaks his hat, remembering that he has a "holdover" that is fairly good, he repairs to his room for it. He finds the roll, imagines the owner, and decides to place it where it will be perfectly safe, the piano in the parlor.

The piano company sends for the old piano. Agnes allows the men to take it, then leaves with her beau for a soda. Bridget, the hired girl, returns. Although it is her day off, builds a fire and Mrs. T. returns to find her depository a blazing furnace. The father arrives, reassures her—money gone—Agnes happens in—she reassures them both—nothing doing—Billy found on the lawn, laughs at their foolish fears, he shows them where it is—not—then comes the race after the piano, the frantic unwrapping of same when found and the final restoration of mother's bankroll to her, to the surprise of the piano movers.

THE BLACK HAND (Nov. 21).—Mr. Bodkens reads an account in the paper of different people receiving black-hand letters and warnings. To him it is a joke until one of his fellow clerks impresses on him the fact that they are really dangerous and mentions that even he, Bodkens, is liable to receive one.

Bodkens is a trifle nervous when he arrives home. Finding an imprint of a black hand on his door does not help matters and added to this, when he and his wife and four friends sit down to dinner, the hand once more appears, this time on the tablecloth. The search for the owner of the hand and the finding of him, are amusingly shown and must be seen to be enjoyed.

INSECT HUNTING (Nov. 22).—One will be able to follow the hunting of insects in meadows, the hunting for insects on branches by means of umbrellas, searching under stones and in the trunks of trees, on carrion, etc., etc.; then in an extraordinary way one will learn how to hunt the aquatic insect. Next some very curious specimens will attract the spectator's attention by their ugliness or ferocity, such as the Praying Mantis, the Chrysomelis or the Green Beetle, the ferocious carabis, etc. He will be able to also notice the Dytiscus (swimming beetles), the enemies of fish culture.

POWERS.

A LEG AND A LEGACY (Nov. 20).—Dave Wall receives a letter from his uncle's attorney stating that providing Dave marries a protegee of the old man, who Dave has not seen for sixteen or seventeen years, the entire fortune will be left to the new wife and Dave. Otherwise the fortune will revert to the State. Dave is in dire need of the wealth left by the old man and is thunder struck at the conditions under which the money is left to him. He commissions his man-servant to investigate and report to him regarding the beauty of the unknown girl. Joe starts his investigation and comes upon the young lady, who has been paddling in the river. She has replaced one shoe and stocking. She hears someone approaching and realizing the predicament she is in she quickly places the bare foot under her and sits on it. When the would-be hawkshaw discovers her, he realizes on seeing only the one foot that the girl is minus a leg. He so reports to his master.

Dave resolves to let the fortune go by default, but when the landlord presses him for his rent, he realizes that there is nothing left for him but to take the best of a bad bargain. In the meantime a flirtation is taking place on the beach between Dave and a very handsome young lady. Dave is badly smitten, particularly so, after having saved the young lady from drowning. As the two become better acquainted, they learn one another's name when lo! and behold! they discover that each is the one the other must marry to inherit the money.

HER YESTERDAY (Nov. 22).—Flo, a village milliner, goes to the city and mingles with a vicious set. She is living with Dick in luxurious apartments. She writes her parents that she has a position in a millinery store at a small salary. They write that they are coming to visit her and she is alarmed. She rents a cheap room and introduces them to it as her home. They leave and she accompanies them to the station and then returns to the humble apartments and thinks of her deception, the shame of it all and the life she is leading, and she is obsessed by a desire to reform.

That night she meets her gay companions at a cafe and tells them that she has decided to forsake the immoral life and return home. They greet her decision with jeers, but she leaves. She is followed by Dick to their apartments, but she repulses him and returns to her native village. There she meets Anson, who loves her. She loves him in return, but cannot bring herself to mate with the good man. She meets Dick on the street and he forces her to meet him, saying he must have money and she must assist him to get it. The building committee of the village church meets and the money is entrusted to Anson. He passes the isolated spot where Flo meets Dick. Dick secretes himself and Anson shows Flo the money. Dick being a witness unbeknown to the minister. The preacher goes and Dick rejoins Flo and tells her he is going to rob the pastor. Flo forestalls him by gaining entrance to the study of the pastor through a window, armed with a revolver. Anson is seated in an adjoining room. Dick enters through the door and is covered by Flo with a gun. She demands him to go and not rob the church, but in her fright she weakens and Dick knocks the gun from her hand, the noise of which arouses the minister and he grapples with Dick, overpowering him. Dick thinks he has the solution and orders Anson to release him or he will tell the world the shame of Flo. She tells the preacher to hold him and then Dick tells of Flo's past life. When Dick has finished, the minister points to the door, bids Dick go, and takes the trembling girl in his arms. He will forgive and forget her past life.

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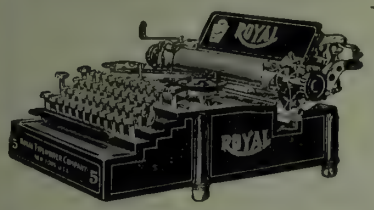

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VICTOR.

WAS MABEL CURED? (Nov. 22).—Mabel Jones returns home from boarding-school, filled with the idea that she is a born novelist and with a partially written manuscript upon a sociological subject, in which the hero is a burglar. Mabel's father is a sergeant of police and having heard in his past experience about all the dealings with burglars he cares for, he turns a deaf ear to her pleadings. Mabel persists in her determination and the sergeant is about to grow real angry when he sees a chance to cure her of her mad infatuation for under-world subjects. Among the sergeant's acquaintances is a young novelist named Jefferson Lang, who is also writing a sociological novel and in which the heroine is a sneak thief.

By clever planning and aided by the rest of the police boys, Mabel and Jeff are brought together, he believing her to be "Shifty Sadie," the sneak thief, and she knowing him as "Baffles," the gentleman burglar. Then follows a game of cross purposes and misunderstandings between the young couple, which culminates in them both being arrested by a strange policeman. Unfortunately for the sergeant, his "fine station hand" in the matter is discovered by the pair at the eleventh hour and through the kindly aid of a prison chaplain they turn the tables on the sergeant and the station house in general by getting married.

NESTOR.

A FIGHT FOR FRIENDSHIP (Nov. 18).—Will Irwin and Fred Seward are college chums and friends. On graduation day, being full-fledged engineers, the boys are reviewing the good times they have had together. During the temporary absence of the boys, some students enter the room and, as a joke, they mutilate several of Fred's photographs, throw his clothes around and put some of his more valuable belongings in Will's grip. Fred returns and flies into a passion and upon Will's entrance he accuses him and finally calls him a thief. They part bad friends.

A few years roll by and Fred proposes to and is accepted by Mae Rand, the daughter of the rich contractor, John Rand. He is told to "ask papa." Fred selects a bad moment, for Mr. Rand is absorbed in a telegram which tells him that his chief engineer has quit his job and a big transportation project is held up. Fred sees the wire and offers his services. Rand accepts and tells him that if the contract is finished on time Fred can marry Mae.

Fred goes to work diligently, but his progress is retarded by the surrounding ranchers, who object to the project. Finally they descend upon the camp, intimidate the workmen and bribe the storekeeper not to furnish further supplies. Fred shows fight and is knocked unconscious.

The foreman, believing Fred to be in a serious condition, writes out a wire to send to Rand. As he is about to send it, Fred's old chum, Will, rides up seeking a job. He is acquainted with the facts, recognizes Fred and resolves to heap coals of fire on his head. He shows them his credentials and attacks matters in a determined way. Being refused stores, he makes a night raid, binding the storekeeper, and leaving his check for what he has taken. He demands the protection of the sheriff and deputies and fights the ranchers with his own coin.

The work is completed as Fred recovers his reasoning powers. He asks to see the man who saved his bacon, but Will rides away in a good humor, leaving a little note asking for the return and continuance of the old friendship.

IN THE LONG RUN (Nov. 20).—A happy little family consisting of Jim Dowlan, his wife and mother, just finish their meal and Jim rides away to town on business. No soner has he gone than "One-shot Bill" rides up and seeing the two women alone, forces them to give him food and water, after which he sets out for town. Arriving there, he is recognized by the sheriff, but before they can capture him, Bill has made his escape. Fleeing from the posse, Bill remembers the two timid women in the shack where he had demanded food, so hurries there and commands them to hide him. As he hears the husband returning, Bill pushes the wife in the closet in front of him, informing the mother if she values her daughter's life not to reveal his hiding-place. Jim enters, but can get no satisfaction from the mother, but looking in the mirror on the opposite wall, he sees Bill as he opens the closet door to threaten her, and realizes his wife's danger should he make a false move. As he is trying to decide what would be the best to do, he hears the sheriff and his posse approaching. Then enter the shack, but Jim is forced to declare he knows nothing of Bill. When the sheriff departs, Jim steps out on the pretext of joining his party, but really to tell of the desperado's hiding-place. Acting upon the sheriff's advice, Jim mounts and rides away with the men, but not so the sheriff and his deputies. They station themselves on either side of the door, so when Bill, believing the coast clear, comes outside, they at once disarm him and lead him away to his just deserts.

THE SHANGHAIED COWBOYS (Nov. 22).—The foreman of the O. D. Ranch is having the "deuce and all" of a time with his cooks. The last edition fires herself while in her usual unsober condition. The foreman plans a treat for the boys and engages a real live French cook. The boys are expectantly awaiting results and have brought a large appetite along with them. M. Caspar is introduced and greets one or two of the boys in enthusiastic style, leaving them wiping their faces in disgust. The course dinner is served in small portions and the finger bowl water duly drank and the boys ask for something to eat. Caspar is enraged, and goes. The boys adjourn, drink long and deep and his themselves to a box car to talk it over. Deep slumber overtakes them and breaks up an interesting debate. The box car lands them in a seaport town. The captain of the "Nancy Lee" is over particular about the polishing of his deck and brasses. The seamen don't like the job and they desert in a body. The captain and the mate go ashore. They cannot sail without a crew. Disappointment drives them to a saloon, and there they find a bunch of mystified cowboys trying to find out where they are and why? A bright idea strikes the captain, and for a slight consideration the barkeeper adds something to the boys' grog, which sends them into dreamland once more. When they awake they are confronted by the captain and his mate, are forced to don sailor togs and holystone decks and clamber into the rigging. They do it unwillingly and ungracefully. The boys concoct a plan. They wait their chances and lasso the captain and the mate and force the man at the wheel to steer for terra firma. Arriving, they take the first train home and are received with open arms by the puzzled foreman and two delightful girls, who are assisting the repentant and reinstated cooky "of the first part" in the culinary department.

BISON.

TRAPPED BY FIRE (Nov. 19).—The mother is dying. She commends the care of her younger son, Bill, to his eldest brother, Jack, who accepts the trust. Jack is steady and trustworthy and has his hands full with his well-meaning but harum-scarum brothers. The boys go West and obtain employment on Circle C Rranch, where both fall in love with Milly, the ranchman's daughter. Jack proposes to Milly, but it is made clear to him that the girl is interested in Billy. As soon as Jack sees this he accepts the situation sorrowfully. The cowboys go off to the round-up, leaving Jack and Bill in charge. Bill and Jack go riding; they see the Indians drinking and scent trouble. It becomes necessary for one of the boys to defend the pass in order to let the other carry a warning to the cowboys. They draw and Jack so arranges it that Billy may get away. The Indians give chase and divide up, one lot going to the ranch and the other chasing the boys. Billy warns the cowboys and they get to the ranch in time to rescue Milly and her father from the burning cellar in which they have taken refuge. The Indians are repulsed and Jack's body is found and all recognize how faithfully poor Jack kept his trust.

THE HALF-BREED SCOUT (Nov. 23).—The pioneers are moving West. The guide Dickson, and Jim are both in love with Lucy. Jim has the call. Dickson cannot accept his defeat gracefully, and when Jim finds him forcing his attention upon Lucy, there is a struggle, in which Dickson is worsted. Dickson temporarily abandonds the wagon train, which runs out of water on the desert. Great suffering results. Dickson rides up with water and offers to supply the wagon train if Lucy is given him in marriage. Lucy, seeing the suffering around her, offers to go with him, but Jim and others interfere and he rides away.

Jim starts out to find water and is found on the point of death by some trappers, who revive him. They ride in haste to the wagons and find a few survivors, Lucy being one of them. The refugees are taken to the settlement. Later the Indians visit the setlement for trading purposes, Dickson accompanying them. He sees and recognizes Jim and Lucy, but they do not see him. Dickson awaits his chance, selects a moment when Lucy is out alone, seizes her and rides off with her. He takes her to his squaw, Red Flower's tepee. Jim and the trappers give chase when her absence is discovered, but have to abandon their search. Red Flower resents the intrusion of the "white squaw," but relents when Lucy soothes her and attends to the bruises inflicted by Dickson. She crawls through the back of the tepee with Lucy, leads her to the edge of the cliff and going down first, the two women cautiously descend to the bottom of the cliff.

Dickson and the Indians set out to track them, but Red Flower's cunning is more than equal to theirs, and after hiding during the day, Red Flower steals up to the camp at nightfall and takes two horses. The women ride away. Dickson and the Indians hear the sound of galloping and follow. The girls reach the border of the settlement just in time, and Jim and the trappers ride out and rescue them. Dickson and the braves are pursued, and Dickson is killed. Jim and Lucy are reunited.

REX.

THE DEBT (Nov. 21).—A review of this two-reel drama, as written by Mr. G. F. Blaisdell, was published in the issue under date of November 2, on page 435.

CHAMPION.

BLUE RIDGE FOLKS (Nov. 18).—Dallas Walters and James Barker, two young farmers, love Ruth Barton. Dallas is the favored suitor, and this incites the jealousy of Barker to such an extent that he threatens to foreclose the mortgage on the house of Mrs. Walters, Dallas' mother. But the demand is met by Dallas, much to the surprise of Barker, who then picks a quarrel with Dallas. A tramp who had heard Dallas tell Ruth of his payment to Barker, goes to Barker's house with the intention of stealing the money, but is caught by Barker. In the fight which follows the tramp hits Barker on the head, rendering him devoid of his reasoning powers, but Barker manages to fire a shot at the tramp, who, in falling down, knocks over a lamp, which sets the house on fire. Barker walks out of the burning house unseen by anyone. Dallas hears the alarm of fire and rushes to the home of Barker, believing that he is responsible for the fire, on account of the squabble he had with him. He is seen coming out by the housekeeper and is arrested. By the aid of Dallas' brother he makes his escape from the courthouse. They go to the mountains, pursued by the sheriff and his posse, where they discover Barker, whom they thought had perished in the fire. Barker, whose reason has been returned by a fall, explains his fight with the tramp who had perished in the fire. This exonerates Dallas, who immediately marries Ruth.

FILM SUPPLY COMPANY

AMERICAN.

JACK'S WORD (Nov. 25).—Jack Burton was very active in assisting the sheriff of the county in running down cattle thieves and on the occasion of the capture of Arizona Jim, a notorious horse-thief, he so distinguished himself that he was nominated for sheriff.

Proud of the honor done him, Jack hurries to his sweetheart to inform her of his newly elected office, but she, having a horror for gun-fights, exacts a solemn promise from him never to shoot or seek to injure a fellow-man, if he desires her for his wife. Lurking in the vicinity, Arizona Jim, having served his term in prison, and nursing a grudge against Burton, overhears the promise made and plans to turn it to his advantage. Realizing that he cannot keep his promise and remain sheriff, Jack sees his predecessor and in the presence of the assembled inhabitants of the town, turns over the office to him. The old sheriff is at a loss to understand the reason and as Jack will not explain, his friends believe he has developed a "streak of yellow" and are disgusted.

Their suspicions are confirmed when Arizona Jim, knowing he is immune from punishment because of Jack's promise, publicly insults him and when Jack does not resent it with gun-play he is branded a coward. The last straw is added to his endurance when Arizona Jim insults him in the presence of his girl. Jack controls himself, then taking the lady home he seeks his tormentor in a saloon and invites him to drink. Not understanding this new attitude of the submissive Burton, Arizona accepts the proffered drink and draws his gun to further humiliate Jack in the presence of his old-time friends. Jack quickly whips out his gun and dares the man with the drop to shoot. A coward at heart, Arizona looks into the muzzle of Jack's gun and his nerve failing him, his own gun drops to the floor. Jack takes him by the collar and jerking him out of the saloon shows him up as a coward, and compels him to leave the town. He hurries to his sweetheart's home, where the news of the incident had already been carried and she accuses him of having broken his promise to her. For an answer he draws his gun and opening the ejector shows that his weapon had never been loaded throughout the encounter. The news reaches his old-time friends and Jack is given an ovation that proves his complete vindication.

HER OWN COUNTRY (Nov. 28).—The Mendes family, never having had a child of their own, had raised the orphan daughter of an American ranger. Proud and arrogant themselves, they had tried to impart to their ward a spirit of intolerance for all things, excepting family pride and traditions, but in this they had failed.

The crisis came in Viola's life with the arrival of Juan Corte, a cousin of the family. Meeting the unsophisticated girl, he desires to have her for his wife. His suit is looked upon with great favor by her Spanish foster parents. But Viola startles them all by an indignant refusal. She steals out in the dead of the night in an effort to escape and she becomes lost on the desert, where she is discovered by an American ranger, who places her on his horse and brings her to his camp. In the morning she tells him her story and he determines to shield her from her foster-parents and lay siege to her heart.

Leaving her comfortable at the camp he goes out to hunt. When her absence is discovered, all is confusion and Juan Corte declares he will pursue her, bring her back and compel her to accede to marry him. He finds the right trail and coming upon the girl in the camp of the ranger, he seizes her and returns to the hacienda. Once within, the ponderous gate is locked and with the key in his possession the enraged Spaniard taunts the poor girl, telling her that on the morrow they will repair to the Mission and be married. Viola determines to make one more attempt to escape.

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Charley Dexter, the ranger, returns to his camp and seeing the horses tracks and signs of the struggle, at once surmises what has happened. He, in turn, follows the trail and comes to the hacienda. He hears Viola fumbling with the gate and calls out cautiously. She answers him and he knows he is on the right track. Carefully scaling the wall, he drops beside her. They start for the small side gate, when they are discovered by Juan, who rushes at the American intruder, poniard in hand. Dexter plants a blow directly between Juan's eyes and he drops unconscious. Mendez aroused by the struggle, hurries to the gate with a gun, but already the American is mounted, speeding away with his countrywoman to a life of happiness.

THE HIDDEN TREASURE (Nov. 30).—Bill Binks sold his property and came home in high glee, carrying the currency, for Bill didn't believe in banks. Bill tried to think of an unusual place to hide that currency and finally hit upon an old pair of boots. Then Bill betook himself off without saying a word to his faithful helpmeet. Pudd'efoot Pete, awakening from a delightful slumber beneath the sheltering side of a barrel, stretched himself and made way for the "eats." Repeated knocks at Bill's door so incensed Bill's wife that in desperation she hurled half the articles from the kitchen at poor Pete and wound up with the boots.

Getting into the boots, Pete found a giant stack of bills. Recovering from his faint, he set out upon the task of making the world happier, and incidentally spreading Bill's bills wherever there seemed no joy. He hired an automobile and set out for a restaurant. What Pete did to the chicken and the sugar is a scream. With a full stomach he hailed forth once more and seeing a poor woman grinding an organ fell to dancing, much to the happiness of all concerned. He left a small package of bills behind him and sallied forth in quest of all sorts of funny adventures.

Passing a grocery store, Pete stopped dead. Perspiration broke out in great beads on his forehead, for there staring him in the face was forty boxes of soap, neatly arranged on the store front. Pete didn't hesitate. Calling an express wagon, he paid for the soap and personally saw it taken to the wharf. Then he carefully piled it up and made one grand plunge into the middle of it, and thus did Pete get back at an old enemy. He wound up the day in a remarkable manner. Out of a new building, friends carried an injured workman. Pete followed them sadly home. To the wife he gave what remained of his money, and after a brief interval of desperate misery, struck up a tune and went back to sleep on his lumber pile.

ON BOARD THE "S. S. DUBUQUE," NAVAL TRAINING SHIP (Nov. 30).—Much has been said and done to popularize the State Militia department, but little is known about the naval training stations and through the courtesy of the Illinois Naval Reserve this series of pictures gives the outside world a beautiful glimpse of the routine through which the recruits are passed to become able seamen in the service of the marine department of Uncle Sam.

PUNCH.

OH YOU BABY (Nov. 28).—Tom Long and Billy Short are two friends in hard luck. Billy is so very small that Tom conceives the idea of dressing him in baby's clothes and leaving him on the doorstep of a handsome residence, so that he will be taken into the bosom of a wealthy family, where he will be in a position to at least get enough to eat to relieve their immediate healthy appetites. Billy is left upon Mrs. Love's doorstep, where he is found and received with joy by the family. He has a hard time keeping from making love to the maid, and at night admits Tom to the house and entertains him in lavish style with the aid of Mr. Love's cigars and champagne. The maid takes Billy out for an airing in the baby carriage. She meets her sweetheart and Billy has a hard time controlling his jealousy, especially when the Frenchman takes a violent dislike to the baby (?). Finally Billy forgets himself and starts a fight, which proves him to be the most remarkable baby on record.

POOR FINNEY (Nov. 28).—Finney, a boob, loves Marion Dean, but she cannot be bothered with him. Seeing that Finney annoys his sister, little Billy decides to play a trick on him. He lines Finney's hat with limburger cheese. The victim of the joke has a bad cold and cannot smell a thing. But everybody else can. He goes up on a Fifth Avenue bus, and is immediately left in sole possession. Everybody avoids him and he cannot understand why. Finally his hat is lifted from his head and wafted down a sewer. He buys a new one and meets Marion at the lake. She is with a young Lieutenant, whom she presents to Finney as her fiance. Overcome with emotion poor Finney dives overboard and is last seen at the bottom of the ocean petting the fish and hoping that they, at least, will love him.

MAJESTIC.

HAZEL KIRKE (Nov. 17).—A review of this two-reel subject is published in another part of this issue.

THANHOUSER.

THE TRUANT'S DOOM (Nov. 24).—Tommy was vigorously opposed to the idea of going to school. He tolerated going to school for a few days, then determined to "play hookey" and hied himself to where he knew there was good fishing. He was happy for awhile, then weariness asserted itself, and he fell asleep. Tommy had a frightful dream. He imagined that cruel constables were placed upon his trail by a stern teacher, that he was captured and led to court, where all reviled him. Even his own mother disowned him as he was led away to a felon's cell and garbed in the striped uniform of shame. In his dream he and another convict escaped, but the bloodhounds of the law relentlessly took up the chase, overtook their prey at the banks of a river, and the trembling schoolboy was shot to death. He was extremely happy to wake up a few moments later and find he was still alive. In his gratitude he decided never to play truant again.

THE THUNDERBOLT (Nov. 26).—A broker who was trying to get rich dishonestly, found himself in danger of arrest. Just as he was preparing for flight a neighbor entered. This man had been poor all his life, but coming unexpectedly into a legacy of $10,000, decided that the broker was the man who could invest the money for him. The broker took the cash, stuffed it into his pockets and left his office forever. He decided that this windfall should be set apart for his little daughter. The old lodge keeper on his estate had been in his employ for years, and was very fond of the little girl. To him the broker went, swore him to secrecy and obedience, and gave him the money, which he promised to hide from everybody until the girl came of age. The broker then departed, but was captured while trying to escape, convicted, and served ten years in prison.

On his release the broker hunted up his old servant, intending to reclaim the money and with it and his daughter to start life anew. The servant had been faithful to his trust, but when the broker arrived the other man was on his death bed, and passed away without being able to tell where he had hidden the money. The ex-convict and the girl were sitting alone one night when a fearful storm arose. A thunderbolt struck the house, wrecked the stone chimney and in fragments it fell tumbling into the room. The old man jumped forward, and out of the rubbish pulled a small strong box. He opened it with trembling hands and extracted a roll of bills. A yellow piece of paper was bound with them, but this dropped to the floor as the ex-convict counted the money. The girl picked up the paper and glanced at it. She then learned that the bills were the same ones her father had stolen years before, the victim being the father of the young man to whom she was engaged.

The girl declared that the money should be restored to the rightful owner. The old man protested, and the argument grew heated. Suddenly the door opened and the girl's fiance entered. From his home nearby he had seen the lightning strike the lodge and hurried over to be of assistance. The girl took the money from her father, placed it in her sweetheart's hand and asked his forgiveness.

THE FOREST ROSE (Part One) (Nov. 29).—Forester and Maywood, two wealthy neighbor planters, volunteered their services to defend their country when the war of the Revolution broke out. Forester was made colonel of his regiment, while Maywood became a captain. The men mortgaged their plantations and gave the benefits to the government, which was hard pressed for funds. Colonel Forester was mortally wounded at the battle of Cowpens, but before he passed away Captain Maywood promised that he would care for Forester's motherless little girl. Maywood's family at the close of the war was so penniless that the government gave them 1,000 acres of land, which at that time was known as the Northwestern territory, and into this land journeyed the family.

As the years went by Albert, one of Maywood's sons, fell in love with Rose Forester. Albert continually cautioned his father against the invasion of the Indians, but the elder man was opinionated and declared that there was no danger. One day when Albert and his friend, Louis Wetzel, returned from a hunting trip they found that Maywood's cabin had been destroyed by fire by the Indians, and apparently all of its occupants, with the exception of Rose, whom Wetzel, by virtue of his woodcraft, determined had been carried off by the Indians.

Part Two.—Albert Maywood vows that he will avenge the death of his parents and will rescue the abducted Rose. He and Wetzel set out and track the Indians. They rescue Rose, but the trio encounter another band of Indians, who capture Albert and Rose, Wetzel being successful in making his escape. Albert, however, by his cleverness soon effects his escape, and he and Wetzel go in search of Rose. In their wanderings they come upon a small fort upon the banks of the Hockhocking River, the commandant of which is in fear of an attack from the Wyandottes. Albert and Wetzel go on a reconnoitering expedition for the commandant, and from a place called Standing Stone they observe the Indian village far below. As their canteens are nearly empty, Albert takes them to a nearby stream to refill them, and there he meets two women, apparently Indians. Fearing that they will give the alarm, he grapples with them, and in the course of the struggle he discovers that one of them is his "Forest Rose." The real Indian woman escapes, spreads the alarm, and hundreds of Indians surround Standing Stone. While the two men are planning the defense Rose slips away, but returns, aids the white men to pass the sentries and escapes with them. The trio are followed, but after many hardships reach the fort, where Albert and the "Forest Rose" are married.

SOLAX.

THE PARALYTIC (Nov. 27).—The story revolves about the jealous plots of Stephen Swenson, a man with little or no moral sense. He is jealous of young Henry George, who is betrothed to Blanche, the daughter of the paralytic. Swenson hires two thugs to "do up" his rival. The thugs drop George down a well, in the sight of the paralyzed man, who is powerless to interfere. Knowing that the paralytic cannot divulge the crime, Swenson comes back to make love to the paralytic's daughter. What follows is the pantomimic agony of the paralyzed man in his mute attempt to disclose the fact that Swenson is a murderer.

JENKINS-PERKINS WAR (Nov. 29).—Sallie Jenkins and Billie Perkins are engaged to be married. Their fathers go to a political meeting. Old man Perkins is a rank Roosevelt man, and old man Jenkins is a Wilsonite. They have a fierce quarrel at the meeting. On their return they find their children making love and separate them. Billie sends a note to his sweetheart, which asks her to meet him in his auto, and they would go to town and get married. Each one leaves a note to their fathers, telling them what they intended to do. The respective parents discover the notes and drive after them. There is an explosion in the automobile, which gives the parents an opportunity to catch up with them. The parents take their children home.

At early dawn Billy, disconsolate, decides to commit suicide and throw himself into the river. He leaves a note to his father to this effect, and, tearing up the sheets of the bed, makes a rope of them and exits by the window. Sallie, also very disconsolate, decides to commit suicide at the same place, and leaves a note to her father, telling him of her intention, and also makes a rope of the sheets of the bed and descends from the window.

Billie arrives at the boathouse. On the dock are a number of boats piled one on top of another, so that one cannot see from one side to the other. Billy arrives on one side, looks at the water, gets cold feet and sits down to think, drawing his hat down. As he does so, Sallie arrives on the other side of the boat, throws her gloves and pocket-book on the pier, looks at the water—gets cold feet and decides to wait. Those moments are fatal, for it gives the old people a chance to catch up and spoils the dual suicide, but Jenkins and Perkins make up and the merry war is called off.

GAUMONT.

GAUMONT WEEKLY, NO. 36 (Nov. 13).—A BUNCH OF BUSY BEES. So trained by a Californian that they are perfectly harmless.

A DANCING DWARF. Small individual who has been entertaining millions at recent country fairs.

THE NEWEST ZEPPELIN. German inventor produces one more airship that is now in commercial use.

WAITING FOR THE ROBERT E. LEE. Animated pictures illustrating the popular song.

WILL HE BE SECRETARY OF STATE? President-elect Wilson, the morning after election, talking to William F. McCombs, his campaign manager, who possibly will have a cabinet position.

OFF FOR MOROCCO. Alpine soldiers leave Marseilles for French-African territory.

A WESTERN EXCURSION. Seattle folks spend a happy day on the inland ocean.

THE CZAR ON DRESS PARADE. Russian ruler in full uniform at Moscow.

FUNERAL OF A FAMOUS PRIEST. Rev. Dean Gessnar dies at Elizabeth, N. J.

THE STEAMBOAT RAMS A DOCK. Portland, Ore., steamer wrecks herself and sinks at her dock.

MAY FLOAT SINKING SHIPS. Brazilian inventor designs apparatus to prevent disabled steamers sinking.

SAN ANTONIO AUTO RACES. Four-wheelers glide around southern track in splendid array. Barney Oldfield, who broke the record for one mile on this occasion. One racer had a smash-up.

ENGLISH NAVAL REVIEW. His Majesty's ships inspected by English Royal Family. Many British warships are now equipped with aeroplanes. The Prince of Wales comes ashore.

FOUR HEARTS THAT BEAT AS TWO (Nov. 21).—Pearl, on the way home from school for a holiday, discovers that the young man in the railroad car is quite to her fancy. To their profound joy they both discover that they are bound for the same station. They agree that they shall meet again and agree it so manifestly that Pearl's man-servant is most highly shocked at the unconventionality. Pearl, like other well-regulated ladies, has a father. Much to the joy of all concerned, the young man of her railroad acquaintance pops on the scene with his mother, who seems to be an inamorata of Pearl's father. The young

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The Last of the Frontignacs.	3 reels
Power of Destruction.....	3 reels
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EXPERT PICTURE PIANIST—wife trap drummer, want situation Southern California. Address FLETCHER, 34 Hampton Court, Vancouver, B. C., Canada.

PIANIST—Union, desires permanent position in picture house. Experienced in picture playing, references. Married. Prefer western towns or British Columbia. Address BERTRAND SMITH, Walla Walla, Wash.

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FOR SALE—Moving picture show and vaudeville theatre. Two shows adjoining each other in same lobby with up-to-date soda fountain. Only vaudeville theatre in city of 40,000. Controls Gus Sun Franchise. Seats around five hundred. Picture show about three hundred. Controls Universal Franchise. Making good money. I must sell on account of my health. Can't give it proper attention. $20,000.00 invested. A bargain for live man. I own the billposting plants in Lexington and principal Blue Grass towns. Must sell them too. Another good chance. Address L. H. RAMSEY, Hippodrome, Lexington, Ky.

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couple quickly find that they are not alone in their billings and coings and that their elders are conducting a little courtship of their own. Due to an unfortunate collision of the two fond couples there is a halt in the passion program of the elder couple and Pearl's father writes to Fred's mother saying that all is over between them because he thinks it his duty to give attention to his daughter and not go entering into double harness again. The younger generation of this conjugal quartet disbelieve in this pre-nuptial divorce idea of their parents and with a diplomacy worthy of the foreign corps, they reunite their elders and Pearl gallantly proposes for her bashful father. Thereupon all retire to a jeweler's shop and get a wholesale price on wedding rings.

THE DESTRUCTIVE DUELISTS (Nov. 26).—Calino, getting doughty in his young age, struts into his club and over a trifle, quarrels with a fellow member. A duel is inevitable. They arrive at the dueling grounds. The spirit is willing, but the aim is weak. Both duelists perforate everything in the neighborhood but each other. Their idea of a duel is of the "catch-as-you-can" kind and they proceed to duel all over the immediate neighborhood. Calino, considering it advantageous to be at the head of the procession, takes the lead with the assistance of his two very good legs. In the characteristic French fashion they bungle into all sorts of places and like the bull in the china shop overturn crockery, people and card tables, table d'hote meals and their own reputations for courage. Calino's opponent is a good marathon racer and keeps right on after him. Their course takes them into the river and finally ends with both very much battered and bruised, but with their honors satisfied to the hilt. In jail, they proceed to smile and make up.

RELIANCE.

THANKSGIVING (Nov. 27).—According to the agreement of Dolly's separated parents, she is to spend Thursday of each week with her father. As Dolly's mother is preparing Thanksgiving dinner the maid takes her to her father, who gives her a big doll. On the way home Dolly gets lost and meets a poor girl by the name of Mary Gret, who invites her to her home. Dolly's mother is distracted upon the non-arrival of her child. She telephones her husband to come to her, and together they go to the police station. Mary's parents also rush there. When Mary's parents return Mary is preparing the Thanksgiving dinner. A few minutes later a policeman arrives, who recognizes Dolly. He asks her to come to her home, but she refuses. Mary's father then slips out and he returns with Dolly's parents. Dolly suggests that they all go to her home for Thanksgiving dinner, and it is at this dinner that Dolly's parents are reconciled.

THE BROTHER OF THE "BAT" (Nov. 30).—Marbray Lewis is a young millionaire clubman who has led a very selfish life. He falls in love with Alice Graham, but she refuses to marry him until he has done something for somebody. She suggests joinging the "Big Brother" movement and become brother to the "Bat," a small boy who that day was arrested for trying to steal her purse. Marbray agrees, and the "Bat" is paroled in his care. The boy has no use for his new guardian until he sees him box. Becoming interested, he suggests a new training. The "Bat," very much in earnest, is permitted to act as Marbray's trainer. Under his instructions the young millionaire is not permitted to eat anything he likes, he is deprived of his cigarettes and made to take cold baths and run for miles. He gets no sympathy from Alice, who approves of the training. Just when the "Bat" is becoming fond of his new brother fils real brother, a Bowery prise-fighter, known as the "Slugger," finds him and takes h,n back to the old life. The "Slugger" and his pals decide to have the "Bat" admit them into Marbray's home, so that they may rob it. The boy warns Marbray, who is giving a dinner party. The "Bat" pleads for his brother, and the young millionaire tells him to go, but the "Slugger" announces he will take the "Bat" with him. Marbray suggests that they fight for the boy. The "Slugger" laughs at the idea, but agrees, and soon finds that he has a foeman worthy of his steel. Despite his best efforts, Marbray gets the best of him, and, true to his promise, the "Slugger" leaves the boy with Marbray. When Alice rushes in with the other guests, alarmed at the noise, she finds him with a black eye and learns the whole story. Satisfied that Marbray is at last the man she would have him, she accepts him.

Among the Exhibitors.

Cincinnati, Ohio.—A contract has been let for the erection of a moving picture theater on East McMicken Avenue. The Variety Theater.

Iowa City, Ia.—A new theater building will soon be erected by Mr. Albert Burkley, owner of the Burkley Hotel.

Wheeling, W. Va.—Chas. H. Keyser will remodel the Elk Grand Theater.

Chicago, Ill.—A contract has been let for the erection of a new theater building for Milton S. Plotke.

Chicago, Ills.—Worthmann & Steinbach, architects, 1859 W. Chicago Avenue, are taking bids on a new theater building, for J. E. Snowden, owner.

Oak Park, Ills.—A new playhouse is to be built in the near future on ground opposite the Wisconsin Avenue station of Chicago & Oak Park Elevated R. R. here.

Cincinnati, Ohio.—C. R. Andrews of Muncie, Ind., has let a contract to architects Taylor & DeCamp for the erection of a theater building to cost $35,000.

Milford, Mass.—A contract has been let for the erection of a new theater building here, south of the new Chaflin Building.

Jackson, Tenn.—Dan L. Williamson of the Marlowe theater will erect a new theater building here.

South Milwaukee, Wis.—Herman E. Franklin bought a motion picture theater here.

Lincoln, Ill.—The Gem theater will open for business soon with Mr. Anderson as manager.

Cairo, Ill.—The Bijou theater here will undergo extensive repairs.

Reading, Pa.—Reading is to have another new motion picture theater located at Church and Spring Streets. C. U. and C. K. Gery, managers.

Baltimore, Md.—The Pastime Co. will erect a moving picture theater building on Greenmount Avenue.

Philadelphia, Pa.—Becker Brothers are planning to build a moving picture theater on Fifth and Jackson Streets.

Cleveland, O.—A contract has been let for the erection of a new theater building here at 4618 Dennison Avenue.

Grand Forks, N. D.—Chas. Lyons and A. P. Blonde of Devils Lake, will erect a motion picture theater at Rugby.

Dayton, O.—Plans are being prepared for a moving picture theater to be constructed by Gelman & Bremen on 5th Street.

Antigo, Wis.—Harry L. Johnson purchased the motion picture theater at Escanaba from P. J. Coady, and will remodel same.

Rock Island, Ill.—Jos. Hopp will dispose of his holding to Linehan & Bender who will take charge.

Pine Bluff, Ark.—"Amuse U" will be the name of the new picture show which will be opened soon on West Second Avenue. W. H. Eyler, Manager.

Syracuse, N. Y.—The Genesee Amusement Co. has purchased the property at 823 E. Genesee Street and will erect a moving picture theater.

Philadelphia, Pa.—Louis J. F. Moore, architect, has completed plans for a new theater building at the N. E. corner 52nd Street and Cedar Avenue.

Louisville, Ky.—Plans have been prepared for the erection of a new theater building to cost $350,000 on 4th Street.

Birmingham, Ala.—H. M. Newsome awarded a contract to C. M. Allen to erect a motion picture theater building.

Brooklyn, N. Y.—A contract has been let for the erection of a theater building. Cost $10,000. Owner Ditmas Theater Corporation.

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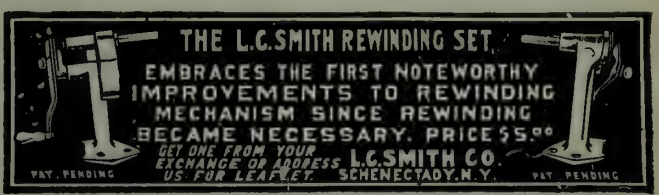
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Nov. 14—The Intrusion at Lompoc (Drama)...1000
Nov. 16—Jim Bentley's Adventure (Drama)....1000
Nov. 18—The Thief's Wife (Dr.).....1000
Nov. 21—The Would-be Heir (Dr.).....1000
Nov. 23—An Idyl of Hawaii (Dr.).....1000
Nov. 25—Jack's Word (Dr.).....1000
Nov. 28—Her Own Country (Dr.).....1000
Nov. 30—The Hidden Treasure (Com.-Dr.).....
Nov. 30—On Board the S. S. Dubuque, Naval Training Ship (Ed.).....

AMBROSIO.

Nov. 6—The Ship of Lions (Drama).....
Nov. 13—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.).....
Nov. 20—The Rapids of Onatra River, Finland (Scenic) .....

AMMEX.

Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....
Oct. 23—A Redeemed Reputation (Drama)....
Oct. 30—Brand of Cain (Drama).....

"101" BISON (N. Y. M. P. CO.).

Oct. 4—Custer's Last Fight (3 reels) (Dr.)....
Oct. 8—(Title not reported.)
Oct. 11—The Sergeant's Boy (2 reels) (Dr.)..
Oct. 15—(Title Not Reported).....
Oct. 18—The Venegance of Fate—(2 reels)—(Drama) .....
Oct. 25—The Colonel's Ward (2 reels) (Dr.)..

BISON (Universal).

Oct. 29—The Cowboy Guardians (Drama).....
Nov. 2—Trapper Bill, King of Scouts (Drama)
Nov. 5—A Redman's Love (Drama).....
Nov. 9—An Indian Ishmael (Drama).....
Nov. 12—Blackfoot's Conspiracy (Dr.).....
Nov. 16—The Tribal Law (2 reels) (Dr.).....
Nov. 19—Trapped by Fire (Dr.).....
Nov. 23—The Half-Breed Scout (Dr.).....

BRONCHO.

Oct. 23—The Story of the Savage Modoc Mine (Drama) .....
Oct. 30—How Shorty Kept His Word (Drama)
Nov. 6—The Man They Scorned (2 reels) (Dr.)
Nov. 13—Mary of the Mines (Drama).....
Nov. 20—The Civilian (2 reels) (Dr.).....
Nov. 27—The Ball Player and the Bandit (Dr.)

CHAMPION.

Oct. 7—To Err Is Human—(Drama).....
Oct. 14—The Girl in the Gingham Gown (Dr.)
Oct. 21—Thy Will Be Done (Drama).....
Oct. 28—Sue (Drama).....
Nov. 4—A Tramp's Strategy (Drama).....
Nov. 11—A Protege of Uncle Sam (2 reels) (Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....

CRYSTAL.

Nov. 3—Oh, Sush a Night! (Comedy).....
Nov. 3—Marriage a la Carte (Comedy).....
Nov. 10—The Gypsy Flirt (Comedy).....
Nov. 10—Man Wanted (Comedy).....
Nov. 17—The Chorus Girl (Com.).....
Nov. 17—Her Old Love (Com.).....
Nov. 24—The Quarrel (Com.).....
Nov. 24—The Valet and the Maid (Com.).....

ECLAIR.

Nov. 15—Sea Anemones (Edn.).....
Nov. 15—An Unforeseen Event (Com.).....
Nov. 17—A Criminal in Spite of Himself (Com.)
Nov. 17—Aporto and Its Harbor (Scenic).....
Nov. 19—His Determination Rewarded (Dr.)...
Nov. 21—Black Hand (Com.).....
Nov. 21—Mother's Bank Roll (Com.).....
Nov. 22—Insect Hunting (Scientific).....
Nov. 22—Gontran, a Kidnapper (Com.).....
Nov. 24—The Invisible (Com.).....
Nov. 24—Seville and Its Gardens (Com.).....

GAUMONT.

Nov. 14—The Price of Paradise (Drama).....
Nov. 16—Zoological Gardens at Cincinnati (Nat. History) .....
Nov. 19—A Broken Idol (Dr.).....
Nov. 19—Battle Practice on a Cruiser (Naval).
Nov. 20—Gaumont's Weekly No. 37 (Topical)..
Nov. 21—Four Hearts that Beat as Two (Dr.)..
Nov. 23—Giving the Blind the Light of Knowledge (Dr.) .....
Nov. 26—The Destructive Duelists (Com.).....
Nov. 27—Gaumont's Weekly No. 38 (Topical)..
Nov. 28—Olga, the Adventuress (Dr.).....

GEM.

Oct. 15—What the Bell Tolled (Drama).....
Oct. 22—The Woman In White (2 reels) (Drama) .....
Oct. 29—The Old Doll Maker (Drama).....
Nov. 5—The Better Part (Drama).....
Nov. 12—The Lighting of Love's Way (Dr.)....
Nov. 19—The Tongueless Man (Dr.).....

GREAT NORTHERN.

Oct. 26—The Angling Widow (Comedy).....
Nov. 2—The Lottery Prize (Comedy).....
Nov. 2—Unsuccessful Flirtation (Comedy)...
Nov. 9—The Lost Stud (Comedy).....
Nov. 9—The Distributed Sentry (Comedy)....
Nov. 16—Funnicus and His Dog (Com.).....
Nov. 16—Elephant Training in India (Ed.)....

IMP.

Nov. 9—Half Shot (Comedy).....
Nov. 9—How Ned Got the Raise (Comedy)....
Nov. 11—When Cupid Runs Wild (Com.).....
Nov. 14—Officer 174 (Dr.).....
Nov. 16—Ole, the Hypnotist (Com.).....
Nov. 16—Just Like the West (Com.).....
Nov. 18—The Open Road (Dr.).....
Nov. 21—The Candy Girl (Com.).....
Nov. 23—One of the Bravest (Com.).....
Nov. 23—The Cranberry Industry (Industrial)..

ITALA.

Nov. 25—The Horror of Sin (2 reels) (Dr.)....
Dec. 2—A Spider on the Brain (Com.).....
Dec. 2—Too Much Beauty (Com.).....

KAY-BEE.

Nov. 1—On Secret Service (2 reels) (Drama)..
Nov. 8—When Lee Surrenders (2 reels) (Dr.)..
Nov. 15—The Altar of Death (2 reels) (Dr.)..
Nov. 22—The Army Surgeon (2 reels) (Dr.)...
Nov. 29—The Invaders (3 reels) (Dr.).....

KEYSTONE.

Nov. 11—The Deacon's Troubles (Comedy).....
Nov. 11—A Temperamental Husband (Com.)..
Nov. 18—The Rivals (Com.).....
Nov. 18—Mr. Fix it (Com.).....
Nov. 25—A Desperate Lover (Com.).....
Nov. 25—A Bear Escape (Com.).....

LUX.

Nov. 1—Oh! My Pipe (Comedy)..... 331
Nov. 1—Henpeck Bids for Freedom (Com.). 652
Nov. 8—A Magnetic Personality (Comedy).... 455
Nov. 8—Spiffkins Eats Frogs (Comedy)..... 455
Nov. 15—The Adventures of a Handsome Young Man (Comedy) 691
Nov. 15—Boxing Under Difficulties (Comedy).. 288
Nov. 29—The Diary of a Bad Boy (Com.).....
Nov. 29—Grateful Henry (Com.).....

MAJESTIC.

Nov. 5—Cupid on the Job (Comedy).....
Nov. 5—His Dress Suit (Comedy).....
Nov. 10—The Deacon's Shoes (Comedy).....
Nov. 10—His Cook Lady (Comedy).....
Nov. 12—Dick and Daisy (Drama).....
Nov. 17—Hazel Kirke (Dr.).....
Nov. 19—Two of a Kind (Dr.).....
Nov. 24—An Old Love Letter (Dr.).....
Nov. 26—Shocking Her Future Mother-in-Law (Com.) .....

MILANO.

Nov. 2—A Tragic Wedding (Drama).....
Nov. 9—Her Masterpiece (Drama).....
Nov. 16—The Bewitched Bandbox (Com.).....
Nov. 16—Kelly on a Tightrope (Com.).....
Nov. 23—Boniface as a Blackamoor.....
Nov. 23—Castles and Landmarks of Italy (Sc.)

NESTOR.

Oct. 28—Call of the Desert (Drama).....
Oct. 30—Fatty's Big Mix-up (Comedy).....
Nov. 1—Making a Man of Her (Comedy).....
Nov. 4—United We Stand (Drama).....
Nov. 6—His Little Partner (Drama).....
Nov. 8—Sharps and Chaps (Comedy).....
Nov. 11—A White Lie (Dr.).....
Nov. 13—Dad's Mistake (Com.).....
Nov. 15—A Cowgirl Cinderella (Com.).....
Nov. 18—A Fight for Friendship (Dr.).....
Nov. 20—In the Long Run (Dr.).....
Nov. 22—The Shanghaied Cowboys (Com.).....

POWERS.

Nov. 1—A Dreamland Tragedy (Comedy).....
Nov. 6—The Railroad and the Widow (Drama)
Nov. 8—The First Glass (Drama).....
Nov. 13—The Cowboys' Leap Year (Dr.).....
Nov. 15—His Career (Dr.).....
Nov. 20—A Leg and a Legacy (Dr.).....
Nov. 22—Her Yesterday (Dr.).....

PUNCH.

Nov. 28—Oh, You Baby! (Com.).....
Nov. 28—Poor Finney (Com.).....

RELIANCE.

Nov. 2—Trials of Faith (Drama).....
Nov. 6—A Brother's Requital (Drama).....
Nov. 9—Bedella and the Newlyweds (Comedy)
Nov. 13—The Faith Healer (Drama).....
Nov. 16—The Virgin of the Fire (Drama).....
Nov. 20—Don Caesar De Bazan (2 reels) (Dr.)
Nov. 23—Father (Dr.) .....
Nov. 27—Thanksgiving (Dr.) .....
Nov. 30—The Brother of the "Bat".....

REPUBLIC.

Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Course of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy) .....

REX.

Oct. 31—Careful Nursing (Drama).....
Nov. 3—An Old-fashioned Mother (Drama)...
Nov. 7—The Honor of the Family (Drama).....
Nov. 10—A Galley Slave's Romance (Drama)..
Nov. 14—Camping Out (Dr.).....
Nov. 17—A Mother's Awakening (Dr.).....
Nov. 21—The Debt (2 reels) (Dr.).....
Nov. 24—The Broken Ring (Dr.).....

SOLAX.

Nov. 8—Just Hats (Comedy).....
Nov. 13—The Prodigal Wife (Drama).....
Nov. 15—Flesh and Blood (2 reels (Drama)..
Nov. 20—A Comedy of Errors (Com.).....
Nov. 22—The Power of Money (Dr.).....
Nov. 27—The Paralytic (Dr.).....
Nov. 29—The Jenkins-Perkins War (Com.).....

THANHOUSER.

Nov. 8—Through the Flames (Drama).....
Nov. 10—A Noise Like a Fortune (Drama).....
Nov. 12—The Country's Prize Baby (Drama).....
Nov. 15—In Time of Peril (Drama).....
Nov. 17—Frankfurters and Quail (Dr.).....
Nov. 19—Miss Taqu of Tokio (Dr.).....
Nov. 22—Cross Your Heart (Dr.).....
Nov. 24—The Truant's Doom (Dr.).....
Nov. 26—The Thunderbolt (Dr.).....
Nov. 29—The Forest Rose (Parts 1 and 2) (Dr.)

VICTOR.

Oct. 4—Tangled Relatives (Dr.) .....
Oct. 11—Betty's Nightmare—(Comedy) .....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..(Drama) .....
Nov. 1—The Redemption of Riverton (Drama)
Nov. 8—Sisters (Drama) .....
Nov. 15—The Lady Leone (2 reels) (Dr.).....
Nov. 22—Was Mabel Cured? (Dr.).....

MISCELLANEOUS.

KINEMACOLOR.

Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic) .....

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RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Nov. 4—Heredity (Drama) .....
Nov. 7—His Auto's Maiden Trip (Comedy)..
Nov. 7—The Clubman and the Crook (Comedy)
Nov. 11—Gold and Glitter (Drama).....
Nov. 14—My Baby (Drama).....
Nov. 18—Their Idols (Com.).....
Nov. 18—Hoist on His Own Petard (Com.).....
Nov. 21—The Informer (Dr.).....
Nov. 25—A Sailor's Heart (Com.).....
Nov. 28—After the Honeymoon (Com.).....
Nov. 28—An Absent-Minded Burglar (Com.)...

CINES.

(G. Kleine.)

Nov. 2—A Head For a Head (Drama).....1075
Nov. 5—The Golden Shell of Palermo (Scenic) 250
Nov. 5—Love vs. Gratitude (Drama)..... 760
Nov. 9—No Fool Like An Old Fool (Comedy).1000
Nov. 12—On the Firing Line (Drama).....1025
Nov. 16—Life and Industries In Aden Campo (Educational) 500
Nov. 16—The Old Actor's Vision (Drama).... 510
Nov. 19—The Magic Elixir (Com.)..... 350
Nov. 19—Caught With the Goods (Com.)..... 650
Nov. 23—Manfredonia, Southern Italy (Scenic) 260
Nov. 23—Two Afflicted Hearts (Com.)..... 740
Nov. 26—The Beautiful Valley of the Tronto (Scenic) 250
Nov. 26—All On a Summer's Day (Com.)..... 750
Nov. 30—Corneto Tarquinia, Central Italy (Scenic) 335
Nov. 30—A Comedy of Errors (Com.)..... 650

EDISON.

Nov. 4—The New Member of the Life Saving Crew (Drama) 1000
Nov. 5—A Romance of the Rails (Drama)..1000
Nov. 6—A Queen For a Day (Comedy).....1000
Nov. 8—Yellowstone National Park, Wyoming, U. S. (Scenic) 1000
Nov. 9—A Doctor For An Hour (Comedy)....1000
Nov. 11—The Non-Commissioned Officer (Dr.).1000
Nov. 12—Salt Lake City, Utah, and Its Surroundings (Scenic) 500
Nov. 12—Linked Together (Comedy)..... 500
Nov. 13—A Thrilling Rescue By Uncle Mun (Comedy) 1000
Nov. 15—The Old Reporter (Drama).....1000
Nov. 16—Hope (Drama) 1000
Nov. 16—Tim (Dr.) 960
Nov. 19—A Noble Profession (Edu.).....1000
Nov. 20—High Explosives As Used in the U. S. Army (Scientific) 325
Nov. 20—Sally Ann's Strategy (Com.)..... 675
Nov. 22—A Letter to the Princess (Fifth Story of "What Happened to Mary") (Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.)..1000
Nov. 25—The Third Thanksgiving (Dr.).....1000
Nov. 26—Some Rare Specimens and a Few Old Friends, New York Zoological Park (Natural History) 1000
Nov. 27—The Totville Eye (Com.).....1000
Nov. 29—The Island of Ceylon, India (Scenic).1000
Nov. 30—On Donovan's Division (Dr.).....1000

ESSANAY.

Nov. 1—The Moving Finger (Drama).....1000
Nov. 2—The Mother of the Ranch (Drama)..1000
Nov. 5—Chains (Drama) 1000
Nov. 6—A Money? (Comedy).....1000
Nov. 7—The Ranchman's Anniversary (Comedy-Drama) 1000
Nov. 8—When Wealth Torments (Comedy)..1000
Nov. 9—An Indian's Friendship (Drama)....1000
Nov. 12—From the Submerged (Drama).....1000
Nov. 13—The House of Pride (Drama).....1000
Nov. 14—Cutting California Redwoods (Ed.)..1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.)..1000
Nov. 16—"Alkali" Ike's Close Shave (Com.).1000
Nov. 19—The Dance at Silver Gulch (Dr.).....1000
Nov. 20—The Scheme (Com.).....1000
Nov. 21—Billy McGrath's Art Career (Com.)....1000
Nov. 22—The Penitent (Dr.).....1000
Nov. 23—Broncho Billy's Heart (Dr.).....1000
Nov. 26—Mr. Hubby's Wife (Com.).....1000
Nov. 27—The Stain (Dr.).....1000
Nov. 28—The Boss of the Katy Mine (Dr.)....1000
Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.)..1000

KALEM.

Nov. 4—Mountain Dew (Drama)..... 1000
Nov. 6—The Mystery of Grandfather's Clock (Drama) 1000
Nov. 8—The Pony Express Girl (Drama)....
Nov. 8—Brave Old Bill (Drama).....
Nov. 9—The Fraud At the Hope Mine (Drama).1000
Nov. 11—Days of '49 (Drama).....1000
Nov. 13—The Young Millionaire (Drama).....1000
Nov. 15—I Saw Him First (Comedy).....
Nov. 15—The Bachelor's Bride (Comedy).....
Nov. 16—Battle In the Virginia Hills (Dr.)..1000
Nov. 18—The Kerry Gow (3-reel Special).....3000
Nov. 18—Strong-Arm Nellie (Com.).....
Nov. 18—The Landlubber (Com.).....
Nov. 20—The Tell-Tale Message (Dr.).....1000
Nov. 22—The Flower Girl's Romance (Dr.).....1000
Nov. 23—Red Wing and the Paleface (Dr.)....1000
Nov. 25—A Battle of Wits (Dr.).....1000
Nov. 27—The Water Right War (Com.).....1000
Nov. 29—The Chaperon Gets a Ducking (Com.).
Nov. 29—Ruth Roland, the Kalem Girl (Sporting) .....
Nov. 30—The Mayor from Ireland (Dr.).....1000

LUBIN.

Nov. 9—The Water Rats (Drama).....1000
Nov. 11—The Way of the Mountains (Drama).1000
Nov. 12—At the Rainbow's End (Drama)....1000
Nov. 14—The Country School Teacher (Co.-Dr.).1000
Nov. 15—The Slate Industry (Ind.).....
Nov. 15—Suitors and Suit Cases (Comedy)....
Nov. 16—Chief White Eagle (Drama).....1000
Nov. 18—The Good for Nothing (Dr.).....1000
Nov. 19—A Fugitive from Justice (Dr.).....1000
Nov. 21—Love and Treachery (Com.).....1000
Nov. 22—The Drummer (Com.).....
Nov. 22—Taming Their Parents (Com.).....
Nov. 23—The Silent Signal (Dr.).....1000
Nov. 25—The Stolen Symphony (2-reel Special) (Dr.) 2000
Nov. 25—The Surgeon (Dr.).....1000
Nov. 26—The Samaritan of Coogan's Tenement (Dr.) 1000
Nov. 28—Satin and Gingham (Dr.).....1000
Nov. 29—The Stroke Oar (Com.-Dr.).....1000
Nov. 30—Ranch Mates (Dr.).....1000

MELIES.

Oct. 8—A Western Coquette (Drama).....
Oct. 8—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000
Oct. 17—The Judgment of the Sea (Drama)....1000
Oct. 24—A Son's Example (Drama).....1000
Oct. 31—Wrongly Accused (Drama).....1000
Nov. 7—The Smuggler's Prisoner (Dr.).....1000
Nov. 14—Value Received (Drama).....1000
Nov. 21—The Governor's Clemency (Drama)..1000
Nov. 28—Linked By Fate (Dr.).....1000
Dec. 5—The Sheriff Pro Tem (Dr.).....1000

ECLIPSE.

(G. Kleine.)

Oct. 16—The Missing Locket (Drama).....1000
Oct. 23—In the Ossan Valley, Pyrenees, France (Scenic) 370
Oct. 23—Making Briar Pipes (Industrial)..... 330
Oct. 23—A Persistent Fly Swatter (Comedy)... 300
Oct. 30—A Race for onor (Drama).....1000
Nov. 6—The Queen of Spades (Drama).....1005
Nov. 13—Specimens of Lizards and Frogs (Ed.) 310
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Ind.)..... 380
Nov. 13—Reviewing French Troops By Airship (Topical) 310
Nov. 20—The Masqueraders (Dr.).....1000
Nov. 27—Trebizond and Surroundings (Scenic). 500
Nov. 27—A Man for a Day (Com.)..... 500

PATHE.

Oct. 26—The United States Armada (Topical)..
Oct. 28—Pathe's Weekly No. 44, 1912 (Topical)
Oct. 28—Frenzied Finance (Special Release) (Drama) .....
Oct. 30—A Mamma Wanted (Comedy).....
Oct. 31—Jim's Partner (Drama).....
Nov. 2—Wifey's Investment (Comedy).....
Nov. 4—Pathe's Weekly No. 45 (Topical).....
Nov. 6—Broken Hearts (Drama).....
Nov. 7—Victims of Fate (Drama).....
Nov. 7—Dinan, France (Scenic).....
Nov. 9—Buster to the Rescue (Drama).....
Nov. 11—Pathe's Weekly No. 46 (Topical)..
Nov. 13—A Trip to Mount Rainier (Scenic)..
Nov. 13—The Pineapple (Educational).....
Nov. 14—The Branded Arm (Drama).....
Nov. 18—Pathe's Weekly No. 47 (Topical).....
Nov. 20—The Country Boy (Dr.).....
Nov. 21—A Question of Age (Com.).....
Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 23—The Forest of Fountainebleau (Scenic).
Nov. 25—Pathe's Weekly No. 48 (Topical).....
Nov. 27—The Sheriff's Brother (Dr.).....
Nov. 28—The Three Bachelors' Turkey (Com.).
Nov. 29—The Great Steeplechase (2-reel Special) (Dr.) .....
Nov. 30—The Winning of White Dove (Dr.)...

C. G. P. C.

Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab (Scenic).....
Oct. 29—Whiffles, Cubic Artist (Comedy).....
Oct. 29—In the Tyrol, the Arlberg Valley (Sc.)
Nov. 1—Tragedy at the Court of Milan (Dr.).
Nov. 5—Anne Boleyn (Drama).....
Nov. 8—Half a Pint of Milk (Comedy).....
Nov. 8—The Scarab (Educational).....
Nov. 8—A Trip Up the Elbe (Scenic).....
Nov. 12—The Spahi's Fiancée (Drama).....
Nov. 12—The Dinka Chief's Reception (Ed.)..
Nov. 15—Max Gets the Reward (Comedy)....
Nov. 19—Whiffle's Nightmare (Com.).....
Nov. 19—The Beauties of Portugal (Scenic)....
Nov. 22—The Revolt of the Peasants (Dr.).....
Nov. 26—Lydia Punkham's Love Story (Com.).
Nov. 26—Picturesque Brittany (Scenic).....
Nov. 29—The Love of Algabert and Elizabeth (Dr.) .....

SELIG.

Oct. 28—The Fisherboy's Faith (Drama).....1000
Oct. 29—Jim's Vindication (Drama).....1000
Oct. 30—A Heart in Rags (Drama).....1000
Oct. 31—Her Bitter Lesson (Drama).....1000
Nov. 1—His Wedding Eve (Comedy).....1000
Nov. 4—The Voice of Warning (Drama)....1000
Nov. 5—The Dynamiters (Drama).....1000
Nov. 6—Her Educator (Comedy-Drama).....1000
Nov. 7—Carmen of the Isles (Drama).....1000
Nov. 8—The Legend of the Lost Arrow (Dr.).
Nov. 8—Enchanting Japan (Scenic).....
Nov. 11—Kings of the Forest (2 reels) (Dr.).2000
Nov. 11—Saved by Fire (Drama).....1000
Nov. 12—Between Love and the Law (Drama).1000
Nov. 13—The Lost Inheritence (Drama).....1000
Nov. 14—Old Songs and Memories (Drama)..1000
Nov. 15—Shanghaied (Drama) 1000
Nov. 18—A Man Among Men (Dr.).....1000
Nov. 19—The Saint and the Siwash (Dr.).....1000
Nov. 20—Atala (Dr.) 1000
Nov. 21—The Fire Figbter's Love (Dr.).....1000
Nov. 22—Mike's Brainstorm (Com.).....1000
Nov. 25—Miss Aubry's Love Affair (Com.).....1000
Nov. 26—Roped In (Com.).....1000
Nov. 27—The Hobo's Rest Cure (Com.).....1000
Nov. 28—The Triangle (Dr.).....1000
Nov. 29—Friends in San Rosario (Com.-Dr.)...
Nov. 29—Raising Barley in Japan (Ed.).....

VITAGRAPH.

Oct. 29—Bunny at the Derby (Comedy).....
Oct. 29—Just Luck (Comedy-Drama) .....
Oct. 30—Poet and Peasant (Drama).....1000
Oct. 31—On the Line of Peril (Drama).....1000
Nov. 1—Lessons in Courtship (Comedy) .....
Nov. 1—Bettina's Substitute (Comedy) .....
Nov. 2—In the Garden Fair (Com.-Dr.).....1000
Nov. 4—The Mills of the Gods (3 reels) (Drama) (Special) .....
Nov. 4—An Official Appointment (Drama)....1000
Nov. 5—The Face Or the Voice (Com. Drama).1000
Nov. 6—Michael McShane, Matchmaker (Dr.).1000
Nov. 7—Out of the Shadows (Drama).....1000
Nov. 8—A Modern Atlanta (Drama).....1000
Nov. 9—The Hand Bag (Comedy).....
Nov. 9—Arabian Sports (Sports).....
Nov. 11—Captain Barnacle, Reformer (Drama).1000
Nov. 12—The Professor and the Lady (Com.)..
Nov. 12—Aquatic Elephants (Novelty).....
Nov. 13—Lord Browning & Cinderella (Dr.).1000
Nov. 14—Billy's Pipe Dream (Comedy).....1000
Nov. 15—Una of the Sierras (Drama).....1000
Nov. 16—The Model for St. John (Drama).....1000
Nov. 18—The Unusual Honeymoon (Com.).....1000
Nov. 19—Romance of a Rickshaw (Dr.).....1000
Nov. 20—Timid May (Com.).....
Nov. 20—Darktown Duel (Com.).....
Nov. 21—Six O'clock (Dr.).....1000
Nov. 22—The Servant Problem (Comedy).....1000
Nov. 22—Billy's Burglar (2 reels, Special) (Dr.)2000
Nov. 23—Wild Pat (Dr.).....1000
Nov. 25—Omen of the Mesa (Dr.).....1000
Nov. 26—In the Flat Above (Com.).....1000
Nov. 27—The Wood Violet (Dr.).....1000
Nov. 28—Three Girls and a Man (Com.).....
Nov. 28—The Eavesdropper (Com.).....
Nov. 29—Susie to Susanne (Dr.).....1000
Nov. 30—O'Hara, Squatter and Philosopher (Com.) 1000

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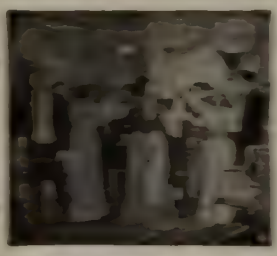

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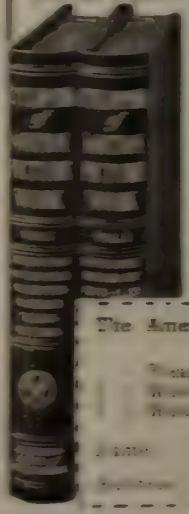

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Addressee Deceased	2200	Biograph	5c "
In a Siren's Power	2000	D. Bios.	5c "
After Darkness—Light	3000	Itala	6c "
The Ring that Binds	3300	Messter	5c "
Out of the Slums	2000	D. Bios.	5c "
The Barefoot Dancer	2200	Monopol	5c "
Blackmail	2300	Cines	5c "
Written in Blood	3000	Gaumont	4c "
Attacked by a Lion	1400	Gaumont	5c "
Their Lives for Gold	1500	Gaumont	5c "
The Outcast, Asta Nielsen	3000	Germania	5c "
For One Hundred Dollars	2500	Messter	5c "
Between Two Hearts	2700	D. Bios.	5c "
Lure of Paris	2000	Pathe	5c "
Miranda	2000	Monopol	4c "
Airman's Secret	1900	Cines	5c "
Tony, the Simpleton	1500	C. & M.	5c "
Oliver Twist	1500	C. & M.	7c "
The Deserter	2000	Bison	3c "
The Indian Massacre	2000	Bison	3c "
Blazing the Trail	2000	Bison	3c "
Zigomar vs. Nick Carter	3600	Eclair	4c "
Queen of the Trapeze	1700	D. Bios.	7c "
The Jews, the Chosen People	2800	Russian Monopol	7c "
History of a Sin	3200	Russian Monopol	7c "
The Human Devil	2800	Vitascope	7c "
Her Vengeance	1900	Messter	7c "
The Acrobat's Daughter	3300	D. Bios.	7c "
Ruin of Mankind	1600	Vitascope	7c "
Vengeance of the Mafia	1500	Pathe, col.	7c "
Red Rose of the Apache	2500	Pasquali	7c "
Gambler's Victim	1700	Pharos	7c "
Dice of Life	3000	Messter	7c "
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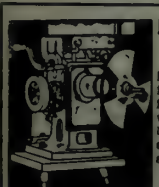

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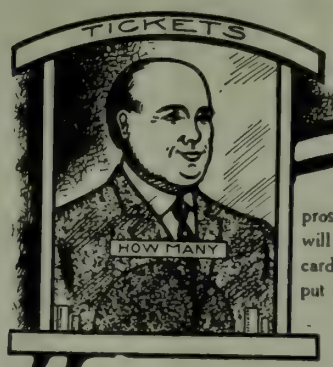

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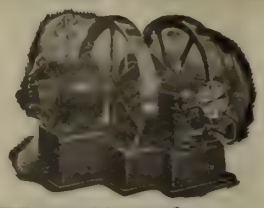

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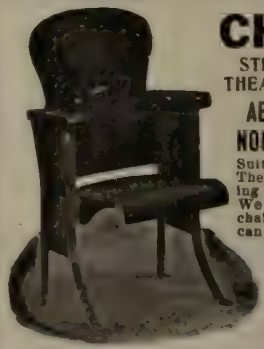

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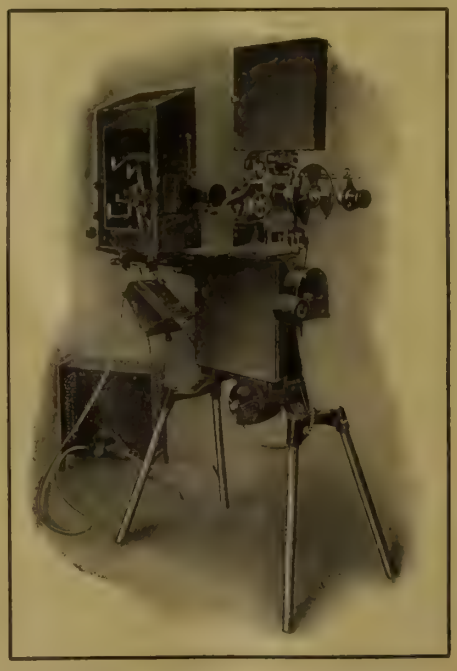

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MOVING PICTURE WORLD

THE FILM INDEX

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The feature of this reel is an American sailor's great dive under water, where he cuts the wires connecting with a submarine mine and saves his nation's fleet from being blown up. The part a pretty girl plays in getting word to the sailor about the mine, is mighty thrilling, too.

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A strong, virile Western drama showing how the hand of Providence terminated a situation involving a woman's good name and the salvation of her husband. Excellently portrayed amidst the rugged beauty of the hills.

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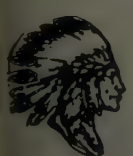

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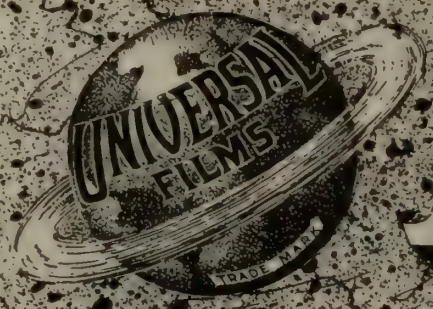

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"A FRIEND INDEED."
Wednesday, November 27th.

How a young man saved a woman from death and an old man from going to jail. Dramatic story, sublime interpretation.

"THE MATRIMONIAL AGENCY OF ROARING GULCH."
Friday, November 29th.

Bob's trials in his love making and the practical jokes they played on him are ludicrously funny. One thousand feet of side-splitting situations.

GEM

"THE TOLL OF THE SEA."
Tuesday, November 26th.

The wife urged him to go to sea. The vixen urged him not to. He never returned. Remorse and taunting drove the young wife to her death. Beautifully dramatic.

VICTOR

"IT HAPPENED THUS."
Friday, November 29th.

Though Crafty Jim was a hardened criminal, he couldn't stand by and see Allen commit suicide. Highly emotional, brilliantly produced.

CR

"LOCKED OUT"—
Sund

Two very funny original comed

PEEPS INTO THE FUTURE

BRAND NEW BRAND

"THE GOAT GIRL OF BEAR CANON."
Frontier Release.
Wednesday, December 11th.

Great story, great photography, great picture.

"SNOW WHITE."
Power's Western. Release Date Later.

A sublime child production.

"THE RIGHTS OF A SAVAGE."
One-Reel 101 Bison.
Release of December 7th.

An Indian play with a punch.

MILANO

"THE ENCHANTED UMBRELLA"—"ADDA RIVER RAPIDS"—"BONIFACE IS BASHFUL."

Saturday, November 20th.

Three in one, this is going some. Each one of them a crackerjack. Don't forget to book it.

Demand That

As A Rock

UNIVERSAL FILMS TRADE MARK

ms is a Remarkable Proof of What Keen vish Expenditure of Money Can Accomplish!

ECLAIR

"A GIRL FROM THE COUNTRY."
Tuesday, November 26th.
A frolicksome comedy-drama with plenty of frivolous merriment.

"THE DARLING OF THE MOUNTED."
Thursday, November 28th.
A novelty. Not a woman in it. A little child plays a very important part. Your audience will just love it.

"AT THE FLAME THE BUTTERFLY BURNT ITS WINGS."
Sunday, December 1st.
A drama with a moral to it. Better than a church sermon. Fine for your Sunday show.

REX

"FOR THE LOVE OF MIKE."
Thursday, November 28th.
For the love of Mike do not miss it. Best serio-comedy you ever set eyes upon.

"A HEART RECLAIMED."
Sunday, December 1st.
Fifteen minutes of the most enchanting dramatic situations. Pretty dissolving effects. Exceptionally fine production.

STAL

ICNIC IN DAKOTA."
ecember 1st.
lear cut, high class laugh getters.

"ANIMATED WEEKLY"

Wednesday, November 27th.

Thousands of cameramen on the job to give you up to the minute views of interesting events.

POWERS

"THE WAY OF THE TRANSGRESSOR."
Wednesday, November 27th.
A series of funny misadventures in which a happy tramp, a henpecked husband and a henpeck take part.

"HAWKINS MOVES."
Friday, November 29th.
You will simply dance for joy when you see funny Hawkins and his comic antics.

101 BISON

"AN INDIAN OUTCAST."
Tuesday, November 26th.
The cheers and shouts of enthusiasm will burst forth as this exciting Western picture is projected. Not a dull moment in it.

"THE MASSACRE OF THE FOURTH CAVALRY" (Two-Reel Feature).
Saturday, November 30th.
A positive spellbinder. You will gaze in amazement when you see the Indians rise from the sand and annihilate a troop of cavalry. A punch in every scene.

AMBROSIO

"PLAYING WITH EDGED TOOLS."
Wednesday, November 27th.
A particularly fine dramatic offering, well produced, handsomely staged.

PEEPS INTO THE FUTURE

"BIG ROCK'S LAST STAND."
Two-Reel 101 Bison.
Release of December 3rd.
A vividly spectacular Western.

Two-reel Bisons issued on Tuesday hereafter

"PAUL AND VIRGINIA."
Two-Reel Rex Drama.
Thursday, December 5th.
Masterful interpretation. Beautiful story.

"DIAMOND CUT DIAMOND."
Two-Reel Milano. Saturday, December 7th.
An intensely exciting detective story.

Universal Program

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THE rising and setting sun symbolically presented. A human interest drama with the touch of child life and a beautiful blending of old age. The storm of the out-of-doors and the calm of home life.

Release Date, Monday, Dec. 2, 1912

The Animal Within

A Western Drama featuring
Warren Kerrigan

Release Date, Thursday, December 5, 1912

Bludsoe's Dilemma

A Mining Story full of thrills

Release Date, Saturday, December 7, 1912

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THREE ONE-REEL FEATURES

RELEASED WEDNESDAY, DECEMBER 4th

The Raffle

A woman is presented with a fur coat by an admirer under cover of a raffle ticket. The woman is wise to the scheme, but accepts the gift just the same. She sends her husband for the coat and he, not knowing that his wife expected a fur coat as her prize, brings home a book and gives his stenographer the fur coat. Some mix-up ensues.

RELEASED FRIDAY, DECEMBER 6th

The Face at the Window

The Dickensonian story of a miserly old woman who dies and leaves her hoarded wealth in a secret hiding place. A "Bill Sykes" type knows of the hiding place, but every time he attempts to steal the wealth he is interrupted. His desperate plans and their frustration form an interesting part of the story.

RELEASED WEDNESDAY, DECEMBER 11th

The Hater of Women

A Billy Quirk comedy in which the boys try to arrange a match for Billy in order to get his goat. To their surprise he marries the girl and the joke is on them.

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The despondent miner releases his fiance from her engagement and after having his life saved by the Indians marries a squaw. Later, the Indians plan to capture an emigrant train and the white man saves the women and children, assisted by his squaw. The squaw pays the penalty of her loyalty to her husband by the loss of her life. Wonderfully acted.

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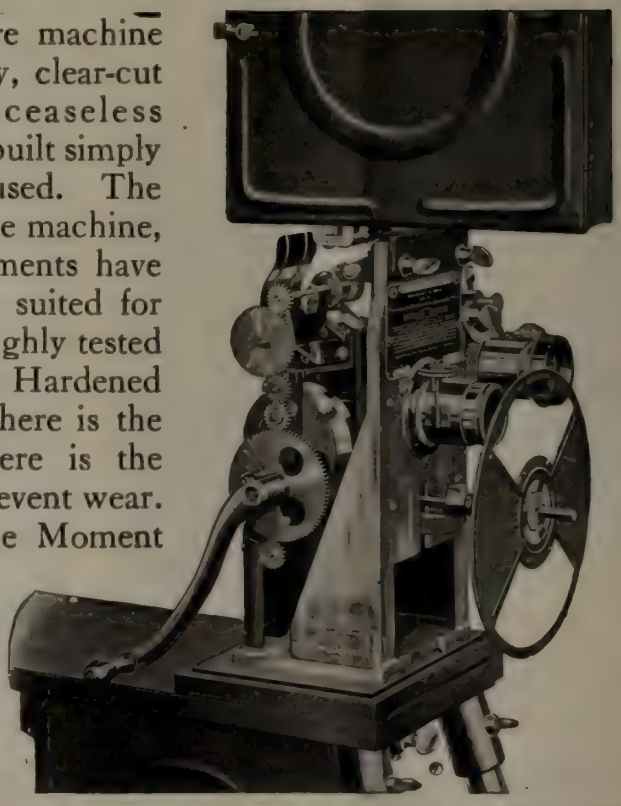

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Nov. 25—"The Third Thanksgiving," by James Oppenheim. 1,000 feet. Dramatic.
" 26—"Some Rare Specimens and a Few Old Friends, New York Zoological Park." 1,000 feet. Descriptive.
" 27—"The Totville Eye," by Bannister Merwin. 1,000 feet. Comedy.
" 29—"The Island of Ceylon, India." 1,000 feet. Scenic.
" 30—"On Donovan's Division," By W. Hanson Durham. 1,000 feet. Dramatic.
Dec. 2—"The New Squire," by Bannister Merwin. 1,000 feet. Dramatic.
" 3—"A Dollar Saved is a Dollar Earned." 990 feet. Dramatic.
" 4—"The Latest Addition to the U. S. Navy—The Superdreadnought 'New York,' Launched at N. Y. Navy Yard." 600 feet. Descriptive.
"The Winking Parson," by Page Spencer. 400 feet. Comedy.
" 6—"A Forest Fire." Produced under the supervision of officers of the Forest Service, Sierra National Forest, California. 1,000 feet. Dramatic.
" 7—"His Mother's Hope." 1,000 feet. Dramatic.
" 9—"Saving the Game," by Charles M. Seay. 600 feet. Dramatic.
"Harnessing a Mountain Stream." 400 feet. Descriptive.
" 10—"Annie Crawls Upstairs," by James Oppenheim. 1,000 feet. Dramatic.
" 11—"A Sunday Afternoon in Rural England." 300 feet. Scenic.
"No Place for a Minister's Son," by E. E. Coffin. 700 feet. Comedy.
" 13—"Fog," by Bannister Merwin. 1,000 feet. Dramatic.
" 14—"A Christmas Accident," by Annie Eliot Trumbull. 1,000 feet. Dramatic.

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Special

Dec 3, 1912

THE CROOKED PATH

LUBIN 2 Reels

A STORY OF THE UNDERWORLD

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. While his sweetheart, Nell Harris, sits alone in the park reading of the long prison sentence given her lover, she is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. They become engaged and Nell is very happy. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail and receives a supply of saws with which he effects his escape. He changes his convict's suit for the old clothes of a scarecrow and arrives in the town in which Nell lives. He sends her a note asking her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé, who promises to shield her from all future evils of the Crooked Path

Dec. 9, 1912

The Harem Captives

PATHE 2 Reels

The story is concerned with the adventure of Fatima and Ourida, two Arabian sisters, although widely different in dispositions. Fatima is beautiful, passionate and petulant, while Ourida combines with a lovely face a charming, peaceful nature. Arthur Budlong, a westerner, is in love with Ourida and has won her heart, which kindles the spark of jealousy in Fatima's breast. Rather than see Ourida win the affections of her handsome lover, Fatima bribes a tribe of nomads to kidnap her and her sister. The Nomads succeed in carrying off both the willing and unwilling captive before Budlong is aware of the happening. With his Hindoo servant, Arthur follows the trail until it reaches the City of Tunis, where it is lost. The sisters arrive in the city, are sold to a wealthy merchant and accordingly enter his harem. After ceaseless efforts, Budlong finally learns of the abode of his beloved and her sister and despatches his servant with a note to them, giving the details of his plan to effect their release. Ourida is overjoyed and Fatima feigns to be, but instead, turns informer, and when they come to the gate to await Budlong's arrival they are met by servants and brought back to the harem. Arthur and his servant reach the gate and after a desperate struggle with the guard they rescue the girls. Finding that Fate is against her, Fatima gives vent to her jealous anger, and while the outburst shocks the lovers, they offer to assist her to escape, but she refuses. They hurriedly leave her, to act as principals in a wedding ceremony.

Dec. 6, 1912

THE DAWNING

Vitagraph 2 Reels

Helen Mason, beautiful, high-strung and self-willed, prefers the love of Victor Gardier, a young artist, to the attentions of Henry Pendleton. The latter declares his love for Helen and asks her hand in marriage, but she refuses. The young artist visits Helen, but instead of proposing he acquaints her with the fact that his uncle offers him an opportunity to complete his art studies in Paris. She begs him not to leave her, but he turns a deaf ear to her pleadings, and after his departure she gives way to her anger and disappointment and in retaliation she promises to marry Pendleton. They are married, but not mated.

They visit Paris and Helen conceals the joy to her of a visit to the artist's studio, and her vanity is flattered by a request to have her portrait painted. She appears for the first sitting, when Victor, alone with her, vehemently expresses his burning love, though knowing she is the wife of another. She repulses him and flees to her husband, whose protection she begs and which she so little deserves. The artist and husband meet on the field of honor and Victor is seriously wounded. Sitting at her window as the dawn is breaking, she prays for her husband's safe return, and as he enters unharmed she throws herself into his arms fervently declaring her love.

Dec. 2, 1912

AT NAPOLEON'S COMMAND

CINES-KLEINE 2 Reels

This is a story laid in the time of Napoleon's great triumphs. A Lieutenant, on leave of absence, bids farewell to his sweetheart and rejoins his army. Two years elapse and the Lieutenant has not returned to his sweetheart. She becomes impoverished and marries a Sergeant, who sends her to his mother's home in Paris. Years afterwards the Sergeant has been promoted to Field-Marshal, and he, together with his wife, is now in the court of Napoleon. During the court ceremonies the wife of the former Sergeant meets her false sweetheart, who has also been promoted from Lieutenant to Marshal. Her husband and old sweetheart meet on the field of honor. Napoleon hears of the intended duel and orders the officers to their commands. During a battle that follows soon after both the Marshals are killed. The wife, in searching the battlefield for her husband, finds near him her old sweetheart. The husband, dying, begs forgiveness of his wife for her old sweetheart, and the picture closes with Napoleon and his army passing by and the woman kneeling beside her husband and old sweetheart.

General

Features

THE GREAT STEEPLECHASE

November 29, 1912. Pathe. Two Reels.

A thrilling race that is sure to send the blood tingling through the veins every human is the principal feature of this extraordinary offering. ot only is the race absorbing, but the outcome is fraught with interest, e the race decides the realization of the vanity of jockey's hope to arry the daughter of his wealthy employer. As the race nears com- letion startling falls become frequent. Coming into the stretch the first d second choices are but half a length apart. The favorite makes the st barrier with ease, but the next horse tops the hurdle, turns a com- lete somersault, crushing its rider beneath it, and leaving the jockey-lover win the race—and the girl.

THE STOLEN SYMPHONY

November 25, 1912. Lubin. Two Reels.

A beautiful story of a poor young musician who has composed an ex- isite symphony.

Adjoining his squalid quarters is a room occupied by a young lady of od family, but impoverished. She can hear the wonderful strains of the mphony played by the young musician and becomes first interested in e music and then in love with the composer. Together they plan to prise the world of the genius. One evening, as a renowned musician leaving a concert hall, after one of his great successes, the young com- ser throws the score of the symphony into the carriage of the great usician. Curiosity compels the musician to read the music and, at home, his own instrument, he discovers the great work of the poor young mposer. He adopts the symphony as his own and adds new laurels to s already great career. One evening at a concert at which the symphony played the real composer rises in the audience and denounces the player, aiming the symphony as his. He is taken to prison and later put into an ylum. The young woman lover hears of his plight and intercedes with rich aunt to secure his release. The aunt believes in the young com- ser and his work and conspires to show the musician who has stolen the mphony in his true colors. She invites him to a musicale in her home d requests him to play the symphony. As he is playing, the young mposer, now released from the asylum, tears the score into pieces and ks the musician to now play the symphony. Of course the musician nnot and acknowledges the young pauper composer's wonderful genius. is is a thrilling play, beautifully set.

BILLY'S BURGLAR

November 22, 1912. Two Reels.

A daring capture of a notorious burglar by a brave boy. This is a rilling adventure in a fast speeding automobile and a funny predicament a negligent policeman.

The Stars of the Vitagraph Company are cast very happily in this lendid production.

KERRY GOW

November 18, 1912. Kalem. Three Reels.

This is a play that the Kalem Company has gone to Ireland for and ought back with the true atmosphere and every real characteristic of e Irish soil and Irish heart. The plot of the play is a regulation one, herein the villain's efforts are frustrated at every turn, and the story ds with him on his way to jail and the lovers preparing for the wedding. e Irish landscape is produced and the remarkable attention to details akes the picture a really great one.

THE GROTTO of TORTURE

November 15, 1912. Pathe. Two Reels.

The persistence of an English lover wins him a bride from the recesses a Hindoo temple, a woman who, knowing the punishment which will llow her action, still listens to her lover. Her whereabouts are un- own for a long time to the High Priest, but one day he finds her home d sees in its cradle her infant son. The Hindoo departs with a piece the baby's wrap. This he uses to give the scent to a vicious leopard hich is set free and hungrily picks out the trail back to the cradle and eals the child.

The mother gives chase, and her husband with an armed guard, boards elephant and follows her trail. The mother tracks the leopard to the cret entrance to the Grotto of Torture, where she is seized and hurled to the torture room. Her husband reaches the cave a few moments ter and rescues the mother and infant child.

KINGS OF THE FOREST

November 11, 1912. Two Reels.

A Wild Animal Sensation, by Selig, presenting a thrilling story of life the Transvaal Jungles. This is one of the greatest animal pictures ever oduced, and there are enough exciting moments, hairbreadth escapes and aring ventures to interest the most blase. This is a picture that is sure attract and hold the interest of your patrons and to remain fresh for a ng time in their memory.

THE MILLS OF THE GODS

November 4, 1912. Three Reels.

Signore Lorenzo, a very rich plebeian, seeks to dethrone Prince Gian of Milan. Lorenzo becomes enamored with Maria, a beautiful peasant girl, who repulses his attentions and is protected by Miguel, whom she soon marries. Through Lorenzo's influence they are driven from home into direct poverty, and Maria's death soon follows. Miguel later acquires wealth. Lorenzo's attempts to steal Miguel's beautiful daughter and usurp the throne are foiled, and he is betrayed by Tano, Miguel's servant, into a vacant house; the place is fired, and his life ground out by the Mills of the Gods. A Vitagraph production.

FRENZIED FINANCE

October 28, 1912. Three Reels.

A Pathe story. Claude Rodgers, a gambler, falls heir to a banking business. Rodgers immediately launches a "Get-rich-quick" scheme and starts a campaign to get depositors by promises of fabulous interest. The bank soon becomes the largest, although not the safest, in the East. But good things cannot last forever, and with his wife's sickness Rodgers' luck turns. A run on the bank is the next misfortune, and because of Rodgers' extravagance it cannot stand the strain. A mob of ruined depositors storms the home of the banker and finds that a bullet from his revolver has brought his reckless career to a close.

OLYMPIC GAMES

October 24, 1912. Three Reels.

Pathe shows World's greatest athletes in action at Stockholm meet.

THE LION TAMER'S REVENGE

October 21, 1912. Two Reels.

A Cines-Kleine Sensational Story. A story in which lions play an important part. A jealous lover, with the assistance of a clown, lures his rival and the girl into the den of lions. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

THE COUNT OF MONTE CRISTO

October 14, 1912. Three Reels.

Selig Release. A wonderful and tragic story of Edmond Dantes, a young Frenchman, who is intrusted with a message to the exiled Napoleon on the Isle of Elba, forms one of the greatest themes ever written upon. There are over 300 people in the cast and shows the wonderful scenes, gorgeous costumes and elaborate stage setting. This is one of the most fascinating pictures ever produced by Selig.

AS YOU LIKE IT

October 7, 1912. Three Reels.

Vitagraph Company with Rose Coghlan in role of Rosalind, presents pretty Shakespeare play.

THE MAN HUNT

September 30, 1912. Two Reels.

A Pathe production, showing Kilborne, a poacher who is loved by Rose, the daughter of an old charwoman, whose cabin is in the dense forest. Kilborne is sought by the police and Rose, suspecting that he is at the house of a farmer whose daughter he is in love with, hurries to warn him of the impending danger. The police surround the house and as Kilborne steps through the door he is ordered to surrender; he refuses and the officer fires to kill him. Rose steps in front and receives the deadly bullet.

DAUGHTER OF THE SPY

September 16, 1912. Two Reels.

This is a Cines-Kleine release of a story of a spy who gives assistance in his home to a nobleman fleeing from the soldiers. The nobleman believes that his host and hostess have betrayed him and as he is taken to prison he denounces them for their duplicity. Heart-broken, the daughter determines to redeem herself by assisting the young nobleman to escape from prison. Trying to help the nobleman to escape the girl is killed by the sentry on the prison walls.

THE BLIGHTED SON

September 9, 1912. Four Reels.

A Pathe story of the dissipated life of the heir of a wealthy family. From one wild deed to another, the son wrecks the family fortunes and becomes a fugitive. After several years of hardships he endures, he develops the better side of his character and he returns to his home—a man.

See Announcement of Special Feature Multiple Reel Releases on Page 849

LUBIN FILMS

Are the Acme of Excellence!

GOOD STORIES PERFECT PHOTOGRAPHY SUPERB STAGE SETTINGS

TUESDAY, NOVEMBER 26TH.

THE SAMARITAN OF COOGAN'S TENEMENT

Billy (Arthur Johnson), and his mother go to the city and take up cheap quarters in a tenement house after losing their village home. The tenement is headquarters for gangsters. Red Maguire, one of the gang, is badly beaten in a fight—is rescued by Billy's mother, who binds up his wounds. Billy falls into bad company, gets arrested for disturbance, and is sentenced to 30 days. Maguire recovers, leaves the house and sends a telegram to Billy's mother (signing Billy's name), saying he has secured work and must leave at once. At the expiration of Billy's sentence Maguire gives him money, telling him to take it to his mother as his wages—also gives Billy good advice, which is accepted, and prosperity comes to all. A strong picture with a moral.

THURSDAY, NOVEMBER 28TH.

SATIN AND GINGHAM

May Prescott, engaged to a rich man, rather older than herself, falls in love with a young clergyman. One day he puts a gingham apron on her as she is serving tea. The young lady winces at what she looks upon as a badge of servitude. A few weeks later she puts the apron on herself, and when her lover tries to remove it, she protests, declaring she wishes to wear it always. A sweet embrace settles the argument. A very pleasing story.

FRIDAY, NOVEMBER 29TH.

THE STROKE OAR

Bud Hagen, sophomore and stroke of the Varsity Eight, with a lot of his class, see that the freshmen have painted their numerals on the chapel tower. To get square, they paint their numerals on the chapel bell. The Dean, discovering the trick, forbids Bud to row in the race. The sophomores kidnap the Dean and lock him up until the race is nearly over. He escapes, and seeing Bud and his crew winning, forgives everything. Plenty of action.

SATURDAY, NOVEMBER 30TH.

RANCH-MATES

Burt Atkinson, who lives with Manly, the foreman of the Ranch, has a sister at school in the East, and desiring to improve her dress and education, he is tempted to join a band of Rustlers. For a while he is not discovered. The Sheriff gets him with others of the gang. Burt cannot endure the disgrace and the thought that his sister will hear of it. He pleads that the posse shall keep his secret and then shoots himself. Ed Manly takes care of the sister's future. Heart interest throughout.

MONDAY, DECEMBER 2ND.

BY THE SEA

Harry Harvey, a fisherlad, is in love with Marie Forrest, a shepherdess. His whole life is wrapped up in her, but on the eve of their wedding she dies. Harvey is distracted and requests that his loved one shall be buried near the rocks on the sea shore. He spends hours at her grave and one day, unable to control his grief, he lies across the mound and permits the incoming tide to wipe out his life. A very strong story.

SPECIAL FEATURE RELEASE THROUGH THE GENERAL FILM COMPANY

Monday, November 25th

THE STOLEN SYMPHONY

An Exceptionally Strong TWO REEL PRODUCTION, Featuring

ARTHUR JOHNSON

Supported by an All-STAR CAST

A beautiful story of a poor young musician who has composed an exquisite symphony. Adjoining his squalid quarters is a room occupied by a young lady of good family, but impoverished. She can hear the wonderful strains of the symphony played by the young musician and becomes first interested in the music and then in love with the composer. Together they plan to apprise the world of the genius. One evening, as a renowned musician is leaving a concert hall, after one of his great successes, the young composer throws the score of the symphony into the carriage of the great musician. Curiosity compels the musician to read the music and, at home, on his own instrument, he discovers the great work of the poor young composer. He adopts the symphony as his own and adds new laurels to his already great career. One evening at a concert at which the symphony is played, the real composer rises in the audience and denounces the player, claiming the symphony as his. He is taken to prison and later put into an asylum. The young woman lover hears of his plight and intercedes with a rich aunt to help secure his release. See the following incidents and the wonderfully strong climax.

SPECIAL LITHO. POSTERS—1 Sheet (new price) 10c.; 3 Sheet, 35c.; 6 Sheet, 65c.

EXTREMELY BEAUTIFUL ONE, THREE AND SIX SHEET POSTERS OF OUR PHOTO-PLAYS, PRINTED IN FIVE COLORS, CAN BE OBTAINED FROM YOUR EXCHANGE OR THE A. B. C. COMPANY, CLEVELAND, OHIO. THEY WILL DRAW THE CROWDS TO YOUR THEATER.

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Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England.

MODEL NEW STUDIOS, 20th and Indiana Avenues, Philadelphia, Pa.
Berlin, 35 Friedrich Str.

"OMENS OF THE MESA" (*Western*) *Monday, November 25th*

The shadow of the ominous bird is thrown across the pathway of "Texas Reilly." His good wife cannot save him, but saves herself, her friend and child from his terrible revenge. Robert Thornby, Anne Schaefer and George Stanley sustain their parts admirably.

"IN THE FLAT ABOVE" (*Comedy*) *Tuesday, November 26th*

The old "Batch" strenuously objects to the music of the pretty teacher in the flat below. They meet, and the two are soon one. Rogers Lytton and Clara Kimball Young make this a lively affair.

"THE WOOD VIOLET" (*An Idyl*) *Wednesday, November 27th*

Brought up in nature's wilds, she cannot stand the ways of society after she is married. Her husband builds her a pretty lodge in the midst of nature's most beautiful surroundings, and they dwell in happiness and love.

"THREE GIRLS AND A MAN"
"THE EAVESDROPPERS" } (*Two Refined Comedies*) *Thursday, November 28th*

The man is a "catch," and one of the girls gets him. Two of the girls help her. Two children, by their acting, show a courting couple how to make love and be happy. The lucky girl is Zena Keefe. The two children are Kenneth Casey and Adele de Garde.

"SUSIE TO SUZANNE" (*Refined Comedy*) *Friday, November 29th*

Susie in the country was too plain for him. She changes her name to Susanne and blossoms in society. She teaches her pretentious beau a lesson and he begs forgiveness. Florence Turner, as Susie and Susanne, does the double act.

"O'HARA, SQUATTER AND PHILOSOPHER"
(*Comedy*) *Saturday, November 30th*

Sure, he's a fine man. He and his philosophy help others. He's a peace-maker and promoter of happiness. Van Dyke Brooke's "O'Hara" is the embodiment of geniality and good sense.

NEXT WEEK, SIX A WEEK

"ABSENT-MINDED VALET"—Something to remember. MONDAY, DECEMBER 2nd.
"THE SCOOP"—Ahead of others. TUESDAY, DECEMBER 3rd.
"THE CURIO HUNTERS"—A great find. WEDNESDAY, DECEMBER 4th.
"MRS. LIRRIPER'S LEGACY"—A Fortune THURSDAY, DECEMBER 5th.
"TOO MANY CASEYS" } Two from Ireland.
"CORK AND VICINITY" } FRIDAY, DECEMBER 6th.
"THE AWAKENING OF BIANCA"—An Italian Ray. SATURDAY, DECEMBER 7th.

Special Feature, In Two Reels, **"THE DAWNING"**
Released Friday, December 6th

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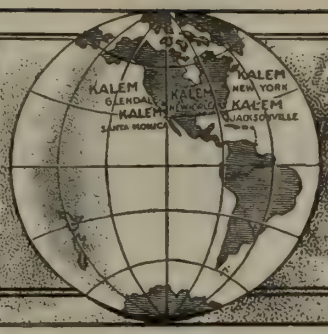

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(On the same reel)

Conway, The Kerry Dancer

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Toll Gate Raiders

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The Judge refuses to sell the toll road to the county. A posse is formed to raid and burn all the toll gates, resulting in almost a tragedy.

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Rant, the actor, and his daughter are broke and to raise money they fix up the daughter as a mummy. The scheme works fine at first, but the cowpunchers wake up and call the constable.

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Strange Places and Quaint People in New York

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The Oppressed

This entire production made in Ireland.

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J. P. Chalmers, Founder.

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The office of the company is the address of the officers.

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Facts and Comments

MEN who do much advertising in the moving picture field are too frequently approached and importuned with a request to advertise in programs, circulars, pamphlets, etc., etc. Such requests are particularly numerous at this time of the year, when balls are held. Operators' unions, sometimes more than one in one city, arrange programs and then appeal to advertisers to defray the expenses of a ball or some other social affair and incidentally to enrich the treasury. As a rule the amount asked for advertising space in these publications is altogether out of proportion to the return which the advertiser has a right to expect. Indeed, the value of the space to the advertisers is not very strenuously insisted on because everybody knows that it is very small indeed. The advertiser is asked to contribute because it is assumed that he can easily afford it. He is told that by advertising in this program or that pamhlet he will become known as a "good fellow." Just how his enrollment on the scroll of "good fellows" will bring back the value of his investment is not explained very clearly. It seems to us that organizations of operators, etc., etc., owe it to their own sense of pride and independence not to resort to such tactics.

* * *

EXCESSIVE realism in depicting crime, even where it is but an incident to the general plot, is to be deplored. It crops up constantly even in the films of clever and reputable producers. In one reel we recently saw a man who was gagged and tied, and as if that were not enough to keep him safe and quiet two men were shown at either side of him pressing pistols to his temples. In another "thriller" blood was seen running like a stream through the floor down into the basement. It cannot be pointed out too often and too plainly that such things do infinite harm to the industry as a whole. Let us say a man sees one of these "blood and thunder" films. He is sure to remember it when, a few days later, he reads in the papers that two half grown boys have been incited to the commission of crime by seeing moving pictures. There is as much difference between the ways of telling the story of a crime as there is between Shakespeare and the dime novel. Every one of Shakespeare's tragedies tells of crime, but does not exploit it and never revels in the harrowing details to produce a thrill. The dime novel wallows in the crime as a crime. Some manufacturers do not seem to grasp this difference, obvious as it is to the average thinking person.

* * *

ORGANIZED exhibitors in Ohio are on record as favoring a two-reel show for five cents or four reels for ten cents. The question promises to be taken up in other localities, also, and we earnestly hope that something practical will come of it. The two-reel entertainment for five cents is no fine-spun theory but a rockbottom fact. In many cities this kind of entertainment is still conducted on a profitable basis. In Philadelphia a well-known theater on Market street shows two new reels for a nickel and is crowded all the time. It has been adhering to this program while other houses, within a stone's throw and situated on the same main thoroughfare, have offered four and five reels for the same amount. In crowded portions of big cities it is the height of folly to offer more than two reels for five cents. The people do not expect more than a short entertainment. It may be different in smaller communities where the exhibitor caters to practically the same patrons every night. There, in the winter time especially, the patron does not wish to be hurried, but wants to settle down comfortably and see a good long show. Even here, however, the plan of two reels for five cents ought to hold good. In the absence of ruinous competition, which by the way can never last very long, the exhibitor will have no trouble in getting ten cents. He can lengthen the program by splitting the subjects when there is more than one on a reel. Such reels are plentiful and can easily be had. Ohio is to be congratulated once more for its progressiveness. It seems as if the Buckeye state was a very hotbed of motion picture progressives. Ohio is the only state in the Union where the daily press pays close attention to the pictures and to the events in cinematography.

* * *

WE receive from time to time throbbing poems glorifying in various metres and rhymes the moving picture and all its works. So men, women and even children yield to this poetic frenzy and are reckless in the use of stamps in forwarding the effusions to this address. The poet of the motion picture may be one of the vaunted possibilities of our great industry, and we hope to see and meet him before we die. We are certain he has not revealed himself in any of the productions which stern editorial duty compels us to read. If we have so far carefully refrained from printing specimens of this rhymed enthusiasm it was not because we loved poets less but because we love our readers more.

* * *

IN a big Western city the Common Council passed a resolution prohibiting exhibitors of motion pictures from giving premiums or prizes of any kind to increase the attendance. The ordinance came directly from the reputable exhibitors of the city. They wanted to put a stop to unfair competition which offered miserably cheap and nasty pictures and sought to gain patrons by giving them cut glass and German silver and what not. The premium nuisance is distinctly on the wane. Less than four years ago this undesirable form of attracting patronage was in much greater vogue. In some places the trading stamp spirit ran riot. To-day the premium proposition is condemned by all reputable exhibitors. No trading stamp or premium can improve the quality of the pictures. People go to the electric theater to see pictures and not to collect trading stamps. It is true that even reputable merchants are enlisting the trading stamps in aid of business, for it seems to be an age of trading stamps. We would not like to see the trading stamp enter the motion picture theater. Premiums to children are to be especially condemned. Only recently the authorities in Liverpool canceled licenses of exhibitors because the exhibitors gave away candy and ice cream. If the pictures cannot win favor without such extraneous aids then they had better not be shown at all.

Success

By Louis Reeves Harrison

ALL the wise men were not born in our generation, and all the photodramas of merit have not yet been written, so any of us is at liberty to attempt authorship with just as much chance as the other fellow of landing on top—I believe the same thing has been said about becoming President of the United States—so it is just as well to be cheerful about it as long as the rent is paid. A look over the field should not discourage the humblest aspirant. A study of what is being shown on the screen, far from dampening the spirits of scenario scribes, should inspire a feeling of confidence—the worst possible is nearly over.

There was once a man named Seneca—not an Indian—who studied philosophy in the first century at Rome. In a forecast of the present moving-picture situation—one of those general prophecies that neatly fit particular instances—he said that the swift changes in human relations always left something new to write about. To use his own language: "Much still remains to be done, and much will ever remain; nor will opportunity to add yet something more fail him who shall be born a thousand years hence." If splendid Seneca lived to-day, and saw all the photoplays yet produced, he would still urge us onward, *so* "much still remains to be done."

The more pictures I see the more convinced I become that we are beginning the right way—we are starting at the bottom, many of us merely dabbling in the art for car fare, others only indulging in an innocent kind of occupation to fill in leisure hours, and I see no reason why we should not as long as the money we earn in carrying a hod holds out. While hod-carriers may not always succeed in literature and the drama, it is said that Caruso was a bricklayer, and others of that honorable occupation—all evidences indicate—are engaged in the production of moving pictures.

We must be patient, take pains and persevere—there is brick-laying equipment—and not consider the questionable pursuit of gain. It is not entirely wise to look upon scenario-writing as a source of livelihood. The best plan is to find out exactly what is wanted, then devise an original plot. Be careful about preparation, then lead into a struggle and wind up in a way that will bring tears, laughter or applause. After turning out a few masterpieces, one may live *hopefully*, if not on the proceeds.

Why should we not all write scenarios? Vanity is a trait that we all share in common, paper is not expensive, and those who know the difference between a good play and a poor one before it is shown on the screen can be counted on the fingers of a buzz-saw operator. Besides, it is the fashion—everybody's doing it. No matter how little you know about it. No matter if what you write is utter rot—look at what we critics have to review and congratulate yourself. *We* will have to hide when Gabriel blows his trump.

I think it is a laudable effort for a man to try to say something new. He will be a winner some day when the platitudinous playwrights have appropriated all there is to pilfer. The fellow who writes from instinct has the only incentive that will keep him at it until the cows come home to be milked. The ambition of true genius is getting its bitter test, the bitterest to which it could be subjected in any field of endeavor, for the author must not only be indifferent to money reward but to the derisive amusement with which he is regarded by those who are getting all the gelt in the game.

Those who stick to it will meet with success in varied forms. One thing they get rid of is the popular notion that there is such an enormous amount of ignorance in the world that they can hold the attention of a vast audience numbering millions with what is deplorably stupid or merely stale. The author who is going to amount to something keeps writing in spite of modest remuneration and remote appreciation until he strikes his true gait. It may be that what is new to him is old to others, and he has to find this out before he is really able to entertain and instruct in delightful combination. He may have to spoil a bushel of scenarios before he is able to get at the true value of what he is attempting or before he really produces something original in such nice proportions that it will make a hit.

Success of the highest kind is in store for those who master all the technical difficulties, who study the exposition of a screen story from every point of view, who try to attain perfection of structure and characterization, who trust to their own inventive powers and observation, who depend upon original work rather than servile imitation of what has already been done to death. First learn things, then be a revealer of them. Photoplay scenarios are not the only things that a gifted author may write, though they afford a fine training school for those aspiring to composition.

I have surprised producers and possibly offended some of them by declining to write a line concerning what appeared to be an important release, and have in some cases taken pains to point out where the plot was neither coherent nor logical, or where the end was purely arbitrary rather than inevitable, or where the whole story was warped by strained and obvious effort—all these things either insult the intelligence of the audience or prove so irritating that they seriously interfere with interest in the story.

So far as I am concerned, the success of a play depends very largely on the way it affects an audience, but, being forced to forecast the impression it will make, I am compelled to ask myself certain questions in the private presentations which may be of value to those seeking to avoid error on their pathway to success. Does the photodrama contain any strong elements of interest to the average audience? Are they poetic, artistic or dramatic? Are one or more characters presented in a manner to enlist sympathetic interest? Are they so depicted as to be swiftly understood? We must know something about people before we care very much what they do—are we so introduced as to feel an interest in what becomes of them?

Both authors and producers waste time on trivial details in the earlier scenes that might better be applied to necessary explanations or to demonstration of personal qualities in the leading figure of a kind to make the subsequent action consistent—is preparation so weak that interest will flag or fall down altogether? Is there a main theme? What is it? Is it entertaining or instructive? Is there a picture of life as it was, as it is, or as it might be? If the play is not a comedy, one merely intended to amuse, does it contain anything worth knowing or so told as to stir the sympathetic emotions?

The big play is on. It will be a success when authors learn to eliminate all but logical and significant situations and forge a technique of their own out of the old conventions so as to set forth contemporary motive powerfully, truthfully and with a thread of unceasing interest.

"The Flag and Baby" Picture

By W. Stephen Bush

AN observant and discriminating exhibitor remarked the other day that nine-tenths of the motion pictures now before the public may be divided into about ten molds or types. "Show me," he said, "the first two hundred feet of any picture and in nine cases out of ten I will be able to put it in one of ten duly labeled pigeonholes. The remaining one-tenth is the salt and flavor of the art, and without it the motion picture as a means of amusement would soon be taking gigantic strides backward."

I hope there are more than ten molds, but whatever the number, some of them are showing pitiful traces of wear and tear. Among the molds that we should like to see cracked and then cast into a Sargossa Sea of Deserved Oblivion is "The Flag and Baby Film." Cheapness floating like an evil spirit in the air descends into the studio and embodies itself in the "flag and baby film." Flags are notoriously cheap. At the market prices quoted I should say that a purchase of five dollars' worth would last for at least one generation. As for moving picture babies, the supply exceeds the demand by about a hundred to one. There are few mothers who do not religiously believe in the superior abilities of their tender offspring to make a startling and sensational success in the films. Studios are besieged by small armies of mothers anxious to see their darlings portrayed in the pictures. Competition has ruined the baby market. Given a well-equipped studio and the necessary cheap scenario for the "flag and baby picture" and the producing expenses for that particular film are so trifling that I am ashamed to venture on a figure.

The "film baby" gets in its deadly work as soon as it is born. Scarcely a day old it is pressed into service to reconcile angry grandfathers. There is not and there never was, nor ever will be, an angry grandfather who does not immediately become mollified at the sight of a grandchild—in the moving pictures. Grandfather Jones in the opening scenes chases the lover away with a shotgun, and when his daughter marries the man despite his veto, he rushes off and makes a will disinheriting her. Then there follows one of two things: Either the grandfather reads in the paper that he has just become a grandfather and hurries with his blessing to the disobedient daughter or he strolls out on a fine morning and by the merest accident runs right plumb into the grandchild in a baby carriage. The ensuing inward struggle of the grandfather between his old parental wrath and his newly awakened grandparental affection forms a "comedy business" which is supposed to convulse the audience with delight. Let no one worry, however, about the finish of it all—the grandfather will take up the child and presently the perforations in the film indicate the happy ending of it all.

Just as soon as the baby begins to toddle he becomes a hero. It is related of the infant Hercules that he, in his playful moods while in the early pinafore stage (or its ancient equivalent), choked the life out of overgrown serpents. The film baby outclasses Hercules. He baffles burglars, rescues maidens in distress, foils every villain, catches every variety of criminal, acts as a wholesale restorer of happiness and makes a specialty of reuniting all sorts of reatives from discordant parents down. That there will always be room for pictures in which babies and children play a human and fairly probable part is very true. It must never be forgotten that women and children form a large portion of the audiences in electric theaters, and they like this sort of thing, if it is not overdone. There's the rub. Unfortunately it is very much overdone. We are asked to condone a thousand feet of cheap and stale stuff just because the "baby is so awfully cute." It is painful to see a manufacturer of means or a strong, sturdy director hide behind a supposed infantile prodigy. It gets tiresome. Even women often utter sighs of weariness over such a perpetual crop of preterhuman infants. At present it is a pretty hard task to compile a program without the cinematographic counterpart of the renowned "chee-ild" of the speaking stage. Where the trap-drummer insists on imitating with his usual zeal all the various noises which a toothless infant is capable of producing, the entertainment degenerates into a torture, and we cannot help looking upon the money paid for admission as a very poor investment.

The combination of flag and baby is as a rule a bad sign. Films in which this combination figures to any extent carry in almost every case their own condemnation. They always remind us of the experience of the late Artemas Ward. That versatile person was called upon to proclaim the attractions of a side-show which was particularly bad. "Allow me," he would say, "to tell you that this is positively the most marvelous aggregation of wonders ever seen upon earth; no advance in the price of admission, children half price and thank God the dear old American flag still floats above us." Where a precocious babe with its eye glued to the camera toddles across the studio with an American flag our worst suspicions are generally confirmed. We can almost hear the producer apologizing to us for taking our nickel or dime in exchange for being permitted to witness his film. There ought to be a closed season for the "baby and flag" film, but there isn't. Only artistic or plain ordinary human conscience can preserve the producer from an occasional epidemic of these nuisance films and, alas, conscience in its struggle with "nerve" loses more often than it wins. Where the epidemic infects two or three manufacturers at the same time the public and the exhibitors have a distinct grievance and possibly a legal remedy, for it is said that the law provides a remedy for every real wrong. Just now we seem to be passing through one of these trying periods. Common sense is a fine antitoxin. Its liberal use is recommended to directors who may be troubled by the symptoms of the disease.

GEORGE OBER, VETERAN ACTOR, DEAD.

George Ober, veteran actor and producer, and whose last work was done with the Vitagraph, died at his home in Hastings-on-Hudson on November 16, after a week's illness of pneumonia. He was 63 years old. Mr. Ober began his theatrical work as a boy in the Ford Theater, Baltimore, in which town he was born. He was well known for his open-air productions, notably such plays as "Rip Van Winkle," "She Stoops to Conquer," "The Rivals," "As You Like It." He also had at one time on the road several companies known as the Ober Players. Mr. Ober had played with Charlotte Cushman, Frank Mayo, Edwin Forrest, and with Edwin Booth. Mr. Ober is survived by his widow, who was Mrs. Adelaide Powers, of Chicago, the mother of Frederick L. Powers.

Mr. Ober was a charter member of the Screen Club, and that organization sent a floral remembrance. An official letter of condolence was sent to the widow.

Helen Gardner's Idealization of Cleopatra

Reviewed by Louis Reeves Harrison.

FROM amid the Cleopatras who ruled Egypt, and they were a long series of princesses, many of them as beautiful and accomplished as they were daring and unscrupulous, one stands out alone, Cleopatra VI, one of the most remarkable figures in human history. Even hostile accounts of her admit her superior beauty and intellect, and the fact that she was not deficient either physically or mentally stands as a pronounced contradiction to current theories of intermarrying. She was descended from many generations of inbreeding and was twice married to her own brothers; yet, in spite of the tendency of Greek historians to chronicle the vices rather than the virtues of any period and of that gossip about great characters which so easily degenerates into scandal, this wonderful woman made pawns of world conquerors in the great game of chess of her time. Her morals were those of her age, or of her ancestors, but she reached beyond her environment and swayed the destinies of the world through her mastery of its makers.

Scenes from "Cleopatra;" a Five-Part Production by the Helen Gardner Company.

It is unreasonable to judge any historical figure from a far-removed code of morals. Hence Cleopatra should be considered according to the stock from which she came, the customs of her time and the incidents which bore directly on her career. The women of her family played with love as lightly as they did with human life, but there is a surpassing majesty in the selections of the great Cleopatra, that of Julius Caesar alone being enough to indicate her high intellectuality. Playwrights have naturally preferred to deal with the passion that held brilliant Marc Antony enthralled because of its dramatic incidents and tremendous double tragedy, but the woman's whole life makes it plain to those who reason as well as read that she was the greatest genius of her period as well as its most beautiful woman, one of those shining lamps that light our way in exploring the dark caverns of past ages.

In the five-reel production dealing with the most dramatic episodes of Cleopatra's life Mr. Gaskill has not transcended the truth in his conception of the character, nor has beautiful Miss Gardner in her masterly interpretation. If I have any fault to find it is that Mr. Gaskill adhered too closely to the Sardou play rather than deal with the formative period of Cleopatra's girlhood. Possibly there was not room in this presentation, big as it is, for it is crowded with effective incidents from beginning to end, and the continuity of the story as told by the talented director and sympathetic actress is perfect. There is no lapse of interest at any stage of the production.

The general cast is good, but there is little use of noticing individual members of the company. Miss Gardner holds the center of attention without paltry subterfuge of any kind. Her art seems to be that of temper more than of training, of inspiration more than method. Whatever Mr. Gaskill's system, she has put soul into it.

It does not require any special delicacy of perception or exceptional cultivation of taste to discern the intensity of her impersonation. It is full of varied moods as the character of Cleopatra must have been, at one time the incarnation of tigerish ferocity, at another imbued with the seductive languor and delightful enervation of tropic temperament. With all the witchcraft of a worldly woman and all the wondrous charm of a naturally beautiful one, she holds the eye every moment she is on the scene, so that all the merits of those playing up to her are merely comparative.

I expected her to reveal a certain amount of complacent self-consciousness or at least some of those ingenious devices often used by stage ladies to thrust themselves into prominence, but she is artist enough to conceal her art and merge mimicry with realism so delicately that she seems unconscious of the fact that she is acting or has any other individuality than that of Cleopatra herself. I think her performance will rank as one of the greatest ever shown on the screen up to the present time.

Mr. Gaskill could not adhere closely to the lines of a play already successfully produced on the stage without following dramatic traditions in much that is done, but he has had the courage to divest himself of their restraints on more than one occasion and follow his untrammeled judgment. The play is strong throughout, but I believe it would have been even stronger had he trusted more to his artistic instinct and less to established conventions. Some of the brightest and most interesting points made in the play are very plainly of his devising. He has proven his case beyond the shadow of a doubt.

The fifth reel—it might just as well be called the fifth act in a drama of this size—is a powerful one. Miss Gardner's acting up to this time is one of enthralling fidelity to truth in its matchless grace of movement and swift decision of mind. She is moulded for the part in feature and form and she depicts the great queen as one not relying upon physical appeal to the senses alone. She exhibits Cleopatra in her lighter moods, a creature of tremendous vigor and wayward passions, but this is all changed as the tragic end approaches. She is no longer a girl of caprice, but a great woman dominated by a passion that sweeps the strings of her heart with overpowering strength.

She is steadfast, devoted and determined in this one great love of her life, so loyal to the wayward Mark Antony that she hesitates at no sacrifice for his sake. She is not to be turned from him by the armies of the world, by the fleets of the world, nor by the diplomat of the world; and she fights for her heart with her head, mastering her stormy passions that she may more skilfully use her keen intelligence. Her great eyes grow hollow with anxiety when she is led to believe that her conquering lover is false, but she sets out with unconquerable bravery to ascertain for herself the truth of ill reports.

Her character rises to the emergency. She plays with Caesar in the great game of diplomacy and comes near outwitting him, but her heart breaks and her fortitude fails her at last. When Antony lies wounded to death in her last retreat she begins to lose the self-control that enables her to overcome all difficulties. It is then that the weakness of womanly sympathy aids in destroying its object. She could

Motion Picture Exhibitors' League

NEW YORK EXHIBITORS' BALL.

Breaks All Records for Attendance and Is Great Social Success.

IT was predicted a couple of weeks ago in the columns of the World that the New York Exhibitors' ball would be an avalanche, and the prediction was more than fulfilled at the Palm Garden, where the affair took place on the evening of November 14th. The crowds began to arrive as early as 7:30 and by 9:30 there was no room for another person in the large hall. As the evening went on, there were many clamoring for admission and these were literally turned away by the hundreds. It has been estimated by the officers of the New York association that fully 2,000 were unable to gain admission into the hall.

The overflow ,not being able to get into the entertainment hall, were obliged to content themselves with going downstairs to the lower dance hall, and dance while the exhibition and entertainment were in progress upstairs. Soon the lower hall was packed to suffocation, and it became necessary to summon police reserves to keep order at the door. There were really too many people on hand to allow of any freedom and dancing, and many a toe was stepped on. Every available foot of space was occupied, including the stairways and steam radiators. It is estimated that there were 5,000 people who attended, which is without a doubt the largest motion picture gathering that the trade has ever known. At last year's ball there were 2,000 guests and the entertainment committee based their calculations according to the former attendance. As a consequence they were totally unprepared for the tremendous attendance, and at an early stage of the proceedings, members of the New York League admitted that they had made a mistake in not securing Madison Square Garden. It is certain that Palm Garden is too small for the New York Exhibitors' annual affair and the officials have determined that larger quarters will be secured next time. Before the entertainment was over it was impossible to check any clothing in the check room and late guests were obliged to carry their wraps about from place to place.

The entertainment began with a display of motion pictures. No Licensed pictures were exhibited, but the Independents made a good showing. The first reel was a picture entitled "His Wedding Day," by the Arrow Company—a well acted comedy-drama that was a credit to its makers. This was followed by "A Woodland Nymph," a rather daring creation on the subject of prehistoric man, by the Reliance Company. The next reel was "The Truant's Doom," an original juvenile comedy by the Thanhouser Company. This was followed by The Gaumont Event film, which is a topical reel on the order of the various topical weeklies. Next came "The Old Chateau," a romantic drama by the Gaumont Company which was very well received. The last reel was the first part of "The Miracle," one of the recent large feature pictures that has just been imported. There was shown also "Warriors in Old Japan," and other fine Japanese subjects, by the General Film Publicity and Sales Company.

The artists appearing in the olio were announced by Mr. Len Spencer, as only Len can make an announcement. He first introduced Andrews and Kershaw, clever cabaret performers, who were present for the occasion by courtesy of the Little Hungary Restaurant. Ruth Alvoid next rendered songs in fine voice and artistic manner. Kenneth Casey made a tremendous hit and proved himself to be a juvenile character change artist of rare ability. His work was of the "big time" class and it is quite evident that this young man is being educated to be a first class performer.

Maurice Costello received an ovation as he stepped upon the stage and when quietness was restored he delivered a very funny monologue, assisted by Kate Price in the balcony. Kate yelled, "Cut the comedy, kid," and Maurice said to the audience, "That's my wife."

President Samuel Trigger was given a pleasant surprise, which came next on the bill. It was the presentation of a loving cup by the members of the New York League as a token of their appreciation of his indefatigable efforts on behalf of the association. As a tribute it certainly was deserved, for everyone who knows him knows that Samuel Trigger's heart and soul are in the League work.

Mr. Charles M. Seay, stage director of the Edison Company, was next introduced and he entertained the audience in a most interesting way for eight or ten minutes.

Mr. Harry Mayo, of the Vitagraph Company, next entertained with songs.

Little Marie Elaine, known to fame as the "Thanhouser Kid," did a cute little specialty with songs and captured the hearts of everyone there. She is a wonderful child. Her ability is decidedly manifest.

Little Adele De Garde, of the Vitagraph Company, did a juvenile specialty with songs to an enthusiastic response.

Edward O'Connor, of the Edison Company, amused the audience immensely with Irish stories and songs, and left the audience in a very hilarious mood when he retired.

Miss Florence Turner was received with prolonged applause as she appeared looking fresh and pretty in a costume of yellow silk. She gave a very clever imitation of a saleslady trying not to make a sale. Miss Turner surely has a warm spot in the hearts of all picture lovers.

Mr. John Bunny next appeared and was greeted with screams of delight the moment he stepped upon the stage. Mr. Bunny is a capital entertainer and could surely draw a top salary in vaudeville, should he ever care to go into that field, but he claims that as yet vaudeville is one of the sins of which he is not guilty. Mr. Bunny gave a funny and interesting monologue of his recent experience abroad for the Vitagraph Company.

Mr. Crane Wilbur, of the Pathe Company, did some splendid work in a dramatic recital. He is a finished actor with pleasing personality and the audience did not get enough of him.

Mr. Sidney Olcott, director of the Kalem transatlantic company, next entertained the audience for a brief ten minutes relating anecdotes of his recent trip to Egypt and the Holy Land. His talk was very interesting and not long enough.

Mr. King Baggot, the handsome leading man of the Imp Company, appeared in his official capacity as president of the Screen Club. He thanked the members of the New York League for so handsomely remembering the club and mentioned the forthcoming ball of the Screen Club to be held at Madison Square Garden during February.

Mr. M. A. Neff, president of the Moving Picture Exhibitors' League of America, was the last to appear and delivered a forceful speech, calling attention to the rapid strides and elevation of the motion picture business and outlined some of the aspirations of those in the trade whose purpose is high-minded. Incidentally he congratulated the New York League on its splendid success with the ball and retired with enthusiastic applause ringing in his ears.

Mr. Len Spencer read from the stage a number of letters that had been received from city officials expressing their regrets. One letter was read from the Mayor of New York City, Hon. William J. Gaynor, regretting that another engagement prevented him from attending. The Mayor's letter was as follows:

November 6th, 1912.

Dear Mr. Trigger:

I regret to say that another engagement prevents me from accepting your invitation. The moving picture shows of this city are one of the best educators we have. The work they are doing in the way of education and amusement is invaluable. But we must all work to keep them pure, and free from pictures which have a bad influence in the way of inciting people to violence, and the like.

Very truly yours,

(Signed) W. J. GAYNOR, Mayor.

Another letter from Mr. Joseph Johnson, Fire Commissioner of the City of New York, was read as follows:

November 7th, 1912.

Dear Mr. Trigger:

I regret very much to inform you that I have a previous engagement which will prevent my attendance upon your second annual entertainment and ball at Palm Garden, November 14th.

Your association is of vital interest to the welfare of its members. It is only through organization that a general clean-up of conditions can be accomplished. I am therefore glad to hear you say in your letter that you have banded together for the purpose of placing your business on a higher plane, and to co-operate with the various municipal departments.

I wish you very great success.

Yours very truly,
JOS. JOHNSON, Fire Commissioner.

Another letter from Mr. Eugene McAneny, President of the Borough of Manhattan, was read.

After the olio the dancing began. Mr. Maurice Costello and Miss Gene Gauntier, Mr. King Baggot and Miss Florence Turner, led the grand march, but they did not get very far as there was such a tremendous crowd that the grand march got all snarled up until it was difficult to tell who were the marchers and who were the onlookers, so closely were they mingled together. Never again in the Palm Garden, is the verdict. Nothing but Madison Square Garden or the Grand Central Palace.

The treasurer of the New York association reports a total of those attending to be nearly 5,000 persons, and that over 4,000 tickets were paid for. The proceeds will be applied to the coming great exposition of the entire motion picture trade at Grand Central Palace during July of 1913. It is probable that there will be another entertainment and ball before the next heated term. Perhaps in March or April, when better accommodations will be assured.

Among Those Present.

No one will expect us to give a list of all those who helped to form the vast host assembled at the Palm Garden, but mention may be made of a number of those more prominent in the trade whose presence added to the gayness of the occasion. The presence of the National League President, Mr. M. A. Neff has been mentioned; other out-of-town guests were B. E. Cornell, of Syracuse, N. Y., vice-president of the New York State League; R. N. Davidson, vice-president from Binghamton, N. Y.; John C. Davies, State Treasurer, Saugerties, N. Y.; G. F. Wright, president of the Albany Local; Bert A. Gabbons, Syracuse, N. Y.; Fred J. Herrington, national vice-president for Pennsylvania, and H. A. Victor, of Pittsburgh, Pa.; G. A. Robinson, president, and L. F. Blumenthal, national vice-president, of New Jersey; Mr. and Mrs. Day, of Auburn, N. Y., and Mr. I. M. Madkin, of Chicago, who stayed over to see what happened.

Of course there was a large number of photoplayers in the crowd. There were Kalem players—Miss Gauntier, Miss Joyce, Miss Hollister, Jack Clark, Bob Vignola, Jack McGowan and Director Sydney Olcott; Vitagraph players—Florence Turner, John Bunny, Maurice Costello, Kate Price, Flora Finch, Harry Mayo and many others of the same clan. From the Edison studio there was Charles Seay, Joseph O'Connor and a good delegation. Victor Smith and S. M. Spedon also helped swell the numbers of the Vitagraph crowd; William BilKalem looked after the Kalem players.

There was a genuine outpouring of independent representatives, including Carl Laemmle, Pat Powers, Mark Dintenfass, Dave Horseley and Bill Swanson, of the Universal forces; H. E. Aitken, J. V. Ritchie, Charles Hite, Herbert Blache and Madame Blache, Charles Baumann, Ad. Kessell, Harry Raver, Joe Miles and a lot more from the Film Supply and Mutual offices.

Among the Feature men were Herbert Miles and Bill Steiner, H. A. Spanuth, H. A. Lande, Abe Warner and a lot more who got the gate in the crush.

King Baggot and his detail of Screen Clubbers were to be found at almost any part of the hall.

Little Mary, beloved of all picture people, wasn't half big enough to go all around, but she got some reception wherever she did appear.

Edwin August and Ormi Hawley were seen occasionally. Billy Quirk just couldn't be lost even in that big crowd.

C. Lang Cobb was busy trying to find his popular better half, Agnes Eagan Cobb.

M. Jourjoun and a delegation appeared for the Eclair Company.

Coles and Morrison headed the delegation of machine men, and the supply men had no end of delegates in line including Arthur Jacobs and Thomas Brady.

Of course all the trade paper men were on hand and most of them were busy most of the time.

To conclude: It was the greatest and most successful gathering of motion picture people that has ever been seen in any one place at any one time.

KANSAS STATE CONVENTION.

On Monday and Tuesday, December 9th and 10th, 1912, the Kansas State Branch of the Motion Picture Exhibitors' League of America will hold their first State convention. The charter members of the State branch met at the Grand Hotel, Kansas City, Kan., on Thursday, November 7th, and formed a temporary organization, electing E. Wayne Martin, Hutchinson, Kan., president; Geo. McCrum, Kansas Ctiy, Kan., secretary.

The charter members engaged the services of President G. H. Wiley, Missouri State branch, to act as State organizer. They decided to hold the convention in Kansas City, Kan.

Motion picture trades are invited to make exhibits and can secure all information by writing Mr. Wiley at Kansas City, Mo.

The State of Kansas has 450 motion picture exhibitors and there is no question but their first convention will be a big success from start to finish, as the exhibitors are taking a great interest and looking forward to a very pleasant time at the convention.

SANDUSKY EXHIBITORS ORGANIZE.

The motion picture exhibitors of Sandusky, Erie, Huron, Seneca and Ottawa counties, Ohio, organized about two months ago as Local No. 7 of the Ohio State League and held a meeting at Fostoria, Ohio, on November 12. Although the organization is less than two months old it has a membership of twenty-five out of the thirty-two exhibitors in that territory. An effort is being made by this organization to confine the length of shows given to two reels for a five-cent show and three reels for a ten-cent show. At the last meeting a resolution was adopted regarding the American Tobacco Company's coupon proposition, which reads as follows:

Be it resolved, That we, the members of the Motion Picture Exhibitors' League, Sandusky Local No. 7, oppose the use of, and do hereby refuse to accept for admission coupons issued by the American Tobacco Company; and deplore the action of said tobacco company in trying to cheapen our shows by the use of cigarette coupons.

Further, That a copy of this resolution be furnished the Moving Picture World, and a copy spread on the minutes of this meeting and a copy be furnished Mr. M. A. Neff, president of the National League.

J. D. KESSLER, President.
W. E. HIGGINS, Secretary.

NEW YORK EXHIBITORS TO ATTEND LONDON EXPOSITION.

The Cinematograph Exposition to be held at Olympia, London, in March, 1913, has aroused much interest in the minds of the moving picture exhibitors of New York, whose plans are rapidly maturing toward making the first First Moving Picture Trades Exposition in America the biggest kind of a success. So great an interest has already been manifested by large manufacturers of photoplays and also makers of articles pertaining to the exhibition of these plays that the committee in charge of the coming American exhibition, which will be held at the New Grand Central Palace beginning the 7th of next July, have arranged to have representatives at the London exposition, so that they may be benefited by seeing how our English friends run a show of this kind.

Arrangements for office quarters are now being made, as the details of such a large undertaking will necessitate the committee having quarters of their own. Many novel and unheard of before ideas have been originated by the committee, which will all help in convincing the exhibitors who attend the convention that New York is sure some town, and that the exhibitors of New York besides being a collection of regular fellows are always on the job to further the interest of the business throughout the world, which without doubt this coming convention and exposition will do.

Letters have already been sent to leading exhibitors in other countries telling them of the plans being made here in New York for next July and inviting them to be present.

Plans are being made to advertise the exposition like a circus, and even so far ahead as this there is every indication that the public will take a greater interest in this exposition than they have in any other of any kind ever held.

MASSACHUSETTS EXHIBITORS ORGANIZE.

Enthusiastic Gathering in Boston on Tuesday Elects Officers. Banquet Is Held.

There was an enthusiastic meeting of exhibitors at Commercial Hall, Boston, on Tuesday, November 19th. Exhibitors were present from almost every State in New England. Mr. M. A. Neff, president of the National League, called the convention to order at 2 p.m. and addressed the assembled exhibitors at length on the value of organization. He was followed by Mr. Samuel H. Trigger, president of the New York State League, who told what has been accomplished in New York.

Following these addresses, the work of the organization was at once taken up and forty-five of those present signed the charter application and paid the stipulated dues. Officers were elected as follows: President, Joseph Mack, Boston; first vice-president, Charles Hoddon, Wakefield; second vice-president, C. W. Buckly; treasurer, S. H. Bunce, Boston; secretary, Alden H. Washburn; national vice-president, George F. Washburn, Boston.

Looking toward the organization of other States in New England, President Neff appointed P. S. McMahon, of Bristol, Conn., as national vice-president for Connecticut; Hiram Abrams, of Portland, Maine, national vice-president for Maine; Samuel Merchant, Bristol, R. I., national vice-president for Rhode Island. Following the business meeting, the members of the new association partook of an elaborate banquet at the Quincy House.

President Joseph Mack acted as toastmaster. Addresses were made by Mr. Neff, Mr. Trigger, George W. Washburn, L. H. Sweet, of the Nicholas Power Company; Mr. Marsdon, of the General Film Company; Arthur D. Jacobs, of the Exhibitors' Advertising & Specialty Company, New York; Lawrence Casey, city clerk of Boston; C. Lang Cobb, of the Reliance Company; A. F. Washburn and J. J. Raymond.

PRESIDENT NEFF AT ALBANY, N. Y.

President M. A. Neff, of the National League, accompanied by S. H. Trigger, president of the New York State Association, met with members of the Albany Local No. 2 at the New Kenmore Hotel, Albany, N. Y., on Sunday afternoon. All the officers and sixty members of the association, including Mr. John C. Daniel, state treasurer, were present. An enthusiastic meeting was held which was followed by a banquet at which a number of prominent citizens from Albany, Schenectady and Troy joined the exhibitors in the festivities. Mr. Neff and Mr. Trigger left for Boston on the following morning.

NEFF VISITS NEW YORK TOWNS.

Following the Boston meeting, Mr. Neff and Mr. Trigger visited Utica, Syracuse and Rochester, N. Y., where they met with hearty receptions from the motion picture theater managers.

IOWA EXHIBITORS' CONVENTION.

Official notification has been received that the members of the Iowa Motion Picture Exhibitors' League will meet at Des Moines, Iowa, on Tuesday and Wednesday, December 3 and 4, 1912. Headquarters of the convention will be at Savery Hotel, and motion picture exhibitors throughout the state are cordially invited to be present. Manufacturers desiring space for exhibits and other information concerning the meeting, should address F. W. Young, national vice-president, 319 Security Bank Building, Cedar Rapids, Iowa.

COLUMBUS EXHIBITORS WILL GIVE BALL.

A ball will be given at Memorial Hall, Columbus, Ohio, on December 12th, by the Moving Picture Exhibitors' League of that city. Arrangements are being made to secure the attendance of a number of moving picture actors and actresses. Among the features will be a moonlight dance with all the necessary effects. The committee in charge of the arrangements for the event is composed of J. W. Swain, A. B. Hatch, John Brady, L. E. Smithhisler and J. E. Stewart.

QUINCY ADAMS SAWYER IN PICTURES.

The Puritan Special Feature Co., 211 Tremont Street, Boston, Mass., have put this well-known play of New England life in a three-reel special feature film and are now selling state rights.

Victoria Forde is taking the lead in Otis Turner's big primitive Indian two-reel production, "When the Earth Was Young." It was a trying part, but she "came over" with it splendidly.

The World's New Home

NOTICE is given to patrons of the Moving Picture World that it has vacated its old offices at 125 East 23rd Street and is now more comfortably housed in offices on the seventh floor of the Pullman Building, No 17 Madison Avenue, New York. On and after Monday, November 25th, the World Staff will be pleased to greet its friends in the new offices.

CONCERNING MR. DYER.

The following is an official statement of the facts concerning the recent resignation of Mr. Frank L. Dyer from the Presidency of Thomas A. Edison, Incorporated, and other Edison interests at Orange, New Jersey.

"Mr. Dyer, besides having the executive management of many of Mr. Edison's Companies, had other interests which demanded part of his time. These interests have grown so extensive of late that he has felt for some time that he was unable to do full justice to the multitudinous duties which his various connections involved, and, as a duty to himself, to Mr. Edison, and to the enterprises with which he was connected, decided that he must curtail his numerous responsibilities.

"After reflection he came to the conclusion that he would withdraw from his service with the Edison Companies and, therefore, tendered his resignation to Mr. Edison, who accepted it with regret. Mr. Edison has concluded to assume the presidency caused by Mr. Dyer's resignation.

"The details of the business of the Edison Company at Orange have been in the hands of Mr. C. H. Wilson as General Manager for a number of years, and he will retain his position and in addition has been made Vice-President of the Company. Mr. Edison takes the Presidency in order that he may direct the policy of the Company in addition to the technical details which he has always had charge of. No other changes in officials or personnel of the Company will be made."

It is further stated by one in position to know that Mr. Dyer will continue in the motion picture business.

CORBETT--CHAPMAN.

The Moving Picture World is in receipt of the announcement of the marriage of Mr. Bernard M. Corbett to Miss Emma Violet Chapman, which happy event occurred on October 30, 1912, at the home of the bride's sister in Boston. Mr. Corbett is widely known to the trade as one of the traveling salesmen for the Thomas A. Edison Company, Inc. Mr. and Mrs. Corbett will be at home after January 1, 1913, at No. 152 West Concord Street, where they will be pleased to welcome their friends. The Moving Picture World extends its hearty congratulations, and wishes the bride and groom a long and happy life.

SCENE IN VITAGRAPH WESTERN STUDIO.

Director Sturgeon and Vitagraph players rehearsing a picture play in the canvas covered studio at Santa Monica, Cal. This company has the distinction of being the only one working in a tent.

CHICAGO LETTER

By JAS. S. McQUADE

THE value of moving pictures in demonstrating difficult surgical operations, as performed by an eminent European operator, was established most successfully before 93 prominent physicians and surgeons of Chicago, at a special meeting of the South Side Branch of the Chicago Medical Society, on Tuesday evening, Nov. 12, at Lincoln Center, Oakwoods Boulevard and Langley Avenue. The Rev. Jenkin Lloyd Jones, head of Abraham Lincoln Center and a divine of national reputation, was also among the spectators, having requested the privilege of being present.

Dr. Emanuel Friend, one of Chicago's well-known surgeons and physicians, made arrangements with George Kleine for the films used, Mr. Kleine also furnishing two experts of his office staff to supervise the exhibition and project the pictures. The demonstration preceded the business meeting of the society, and Dr. Friend accompanied the pictures with a well timed and interesting lecture.

In his introductory remarks Dr. Friend said: "It is with great pleasure that I have the opportunity of presenting to you this evening the cinematographic illustrations of various surgical operations. No better elucidation of the object of this demonstration can be given than the article of my friend, Mr. George Kleine, in his cataloging of these films, and through whose generosity I am enabled to present them here." The article was then read, and the following films were run off:

Film No. 1—Extirpation of a Cyst of the Thyroid Gland.
Film No. 2—Left Thyroidectomy for Parenchymatous Goiter.
Film No. 3—Partial Bilateral Thyroidectomy for Exophthalmic Goiter.
Film No. 4—Extirpation of a Testis for Tumor.
Film No. 5—Extirpation of a Large Myxoma of the Thigh.
Film No. 6—Lumbar Nephrectomy.

The demonstration proved a big innovation, and the use of moving pictures in surgical operations was welcomed by those present as a marked advanced step in medical education. This opinion prevailed so strongly that a number of prominent operators present requested Dr. Friend, when the meeting was over, for definite information regarding the making of films for surgical demonstration work, as applied to original operations of their own. The Rev. Mr. Jones was also so impressed that he declared his intention to use films in the future with his lectures and sermons at Lincoln Center.

The exhibition was most satisfactory, from the point of projection. All the details were brought out fully and clearly, and many of those present remarked on the clear definition of the pictures. At the same time, they expressed doubt as to the practicability of having moving pictures made that will show the details of an operation, when the structures are deeply situated.

The great difference in the technique of European and American surgeons was strikingly shown in the pictures; and while all present admired the dexterity and the thorough familiarity of the European operator with each subject, they still confessed, without prejudice, that the average American surgeon excels his European colleague in finesse and cosmetic results.

Dr. Friend is of the opinion that the time is not far off when all colleges engaged in the teaching of medicine and surgery will use films during the college course, illustrating the various incisions, operative procedures, and the techniques of the prominent operators throughout the world, to show the advantage or disadvantage of this or that procedure. In medicine as much as in surgery, he thinks the demonstration of the various objective symptoms—for example, the atactic gait and atrophy of the muscles in locomotor ataxia, or tabes dorsalis in progressive muscular atrophy, and many other affections—can be shown to distinct advantage without practical demonstration on a patient, who may feel humiliated by such a demonstration.

Dr. Friend holds further that so long as professional ethics are maintained in the taking and demonstrating of these subjects, just so long will cinematography be a great aid to medical and surgical science. In other words, so long as self-aggrandizement and self-seeking are eliminated by the operators, so long will such demonstrations be of great practical value. "These procedures, like those in other lines, can be debased by public exhibitions and newspaper notoriety," said Dr. Friend, with great emphasis. "Mr. George Kleine, very rightly and ethically, refuses to place any of these films with other than strictly scientific bodies."

At the close of the exhibition a vote of thanks was tendered unanimously to George Kleine for his liberality and courtesy in furnishing the films, the equipment necessary, and the able services of Frank L. Hough, Jr., and R. W. Horn. Mr. Hough had charge of the demonstration, and Mr. Horn was operator.

New Moving Picture Theater for Fort Wayne.

Another big new picture theater for Fort Wayne is under construction, and will be finished some time in the closing days of December. The Jefferson Company, of Fort Wayne, is the owner, the incorporators being A. L. Randall, Sprague Green, and Austin W. Stults, all of Fort Wayne.

Sprague Green, who has made a big success of the Lyric Theater, will be the manager of the new house. He retired from the management of the Lyric on November 10, and was succeeded by B. H. Barnett, who has been part owner of the Lyric Theater for the past year and a half. It has not yet been determined whether the new house will be a five or ten-cent theater, but it is stated that the highest grade of moving picures will be shown. The new theater will cost in the neighborhood of $30,000 when completed.

Infringers of Copyrighted Films Caught.

On Monday, November 18, suits were entered in the Federal Court, Chicago, against the Chicago Feature Film Sales Co., 172 W. Washington Street, and John Fitz Williams, owner of the Royal Theater, on Halsted Street near 56th Street, charging infringement of copyrighted films. The Universal Film Manufacturing Company, of New York, is the plaintiff.

For some time past the company mentioned has had agents at work in the Central States trying to locate several prints of their copyrighted films which, there was reason to believe, were being distributed by unauthorized persons. The reports of these agents showed that Chicago was the center from which the illegal operations were conducted, and Isaac B. Owens, copyright counsel of the Universal, arrived in the city during the week of Monday, November 11, and appeared before Judges Landis and Carpenter, of the United States Court. As a result of the motions made, the U. S. marshal was instructed to seize the alleged infringing films.

On Friday night, November 15, the marshal seized one copy in the picture theater of John Fitz Williams, and another copy on Saturday morning, November 16, in the film exchange of the Chicago Feature Film Sales Co., in which Max Lewis is largely interested. The films seized were entitled "The Flying Circus," which is a Great Northern production, the Universal Film Manufacturing Company owning the exclusive rights in America.

Before leaving for New York on Saturday, November 16, Mr. Owens stated that the Universal is determined to stamp out the unlawful use of its copyrighted films. "The company is in the market to handle these films exclusively, and is ready and able to supply the demand," said Mr. Owens. "The company is not disposed to have its rights infringed in the manner in which infringement has been attempted, and I have instructions to enforce its copyright privileges in every case of violation."

It has leaked out that there was considerable mirth in the office of the Chicago Feature Film Sales Company shortly after the marshal had seized the copy there. The cause of the hilarity, it is said, was caused by the arrival of another copy of the infringing film from an outside customer.

No "Franchise" in Booking of Licensed Films.

The following article in the Chicago American of November 16 created quite a stir among exhibitors in the city district referred to in it:

"Alfred Hamburger, whose ability to work while others sleep and to get a hundred and one cents out of each dollar has made the Louise Amusement Company amazingly profitable, has engineered a brilliant move in contracting with the General Film Company for an exclusive first-run moving picture franchise, giving his Langley Hippodrome and Drexel Theater, both on Sixty-third Street, the initial showing on the releases of the company. The franchise gives him this privilege over a territory of five miles, bounded by Stony Island Avenue, Stewart Avenue, the Midway and Sixty-ninth Street.

"Any other exhibitors of motion pictures within this territorial rectangle will hereafter have to be satisfied with the films of the General Film Company after the two Hamburger theaters in the boundary lines have displayed them. Such deals as this are rare and difficult and to Hamburger must be given the palm for commercial shrewdness, such as has marked every step in the progress of the Louise Amusement Company, of which he is president and general manager."

After investigation, I found that the use of the word "franchise" by Mr. Hamburger's publicity man to the writer of the foregoing article, was malapropos, the significance of the word as applied to exclusive bookings for vaudeville acts being very different in meaning from the sense in which it was used in connection with the booking of films. The Langley Hippodrome and the Drexel Theater, seating 1,200 and 834 people respectively, were formerly vaudeville houses. They now run high class picture programs and charge 10 cents admission. First runs and within 10 days are the ages of the films used. Other theaters in the district use films aged 10 to 30 days, and commercial, and charge 5 cents admission.

There is no reason for a howl among the owners of these smaller houses in the district under discussion. They have never used, and could not afford to pay for, such high class programs as the Langley Hippodrome and the Drexels. Besides, the 10 cents admission charged by the latter places them in a different class, and gives the smaller houses an even break.

Chicago Film Brevities.

F. C. McCarahan, manager of George Kleine's office, this city, left for a week's vacation November 16. He will take in Springfield, Ohio; Cincinnati, and home points in Kentucky during the trip.

* * *

Omer F. Doud, editor of the scenario department of the American Film Manufacturing Company, accompanied by W. J. Bauman, chief Eastern producer, left for California Thursday, November 14. Mr. Doud's headquarters will be at Santa Barbara throughout the winter.

* *

Charles Abrams, general manager of the Great Northern Special Feature Film Company, spent several days in the city during the week of November 11 in the interests of his company. Since his departure from New York, Mr. Abrams has visited Cleveland, Indianapolis, and Terre Haute. He left for Des Moines on Sunday, November 17, and will afterwards visit Kansas City, Denver, St. Louis and other cities.

C. W. Fowler, manager of the Pictureland Theater, Kokomo, Ind., accompanied by C. M. Benson, formerly the piano player of the Pictureland, visited the World office last week. The Pictureland is owned by Miss I. S. Hutton, who purchased one-half interest in the house last May, and the remaining one-half interest about a month ago, from T. B. Jay, who is now running his new house, the Grand. The Pictureland is showing to good business and a prosperous winter season is looked for. There are five regular picture theaters in Kokomo. The Sipe Opera House, which plays road attractions during the season, also runs pictures outside of that period. All the houses, with the exception of the Sipe, are offering two reels for 5 cents admission. The Sipe offers three reels for the same price. Kokomo, with its population of 25,000, is considered one of the finest picture theater towns in Indiana.

NO INJUNCTION AGAINST DOBBS.

Beverly B. Dobbs, the pioneer Arctic cinematographic explorer who has been exhibiting "Atop of the World in Motion," the original Alaska-Siberia motion pictures, throughout the United States and Alaska, had an injunction served upon him by Capt. Kleinschmidt, of New York City, preventing or restraining Mr. Dobbs from advertising any motion pictures under the name "Alaska-Siberia." Dobbs won his case in the Supreme Court, New York, on Nov. 14. The court decided that Mr. Dobbs is fully entitled to use the name "Alaska-Siberia," and Capt. Kleinschmidt's injunction was vacated. It was further shown that Mr. Dobbs is the pioneer "Alaska-Siberia" moving picture producer, in fact, he had given exhibitions in the United States and Alaska, long before Capt. Kleinschmidt's pictures were taken.

"Atop of the World in Motion" (the original Alaska-Siberia Motion Pictures), will inaugurate a New York engagement at Weber's Theater, beginning Sunday, Dec. 1.

On the Selig Firing Line

By A. MacArthur, Jr.

THE announcement that the Selig Polyscope army had invaded the little town of Desplaines reached the Chicago office of the Moving Picture World, and being a lover of excitement I accepted the invitation of Mr. Oscar Eagle, who is directing the movements of the two opposing armies.

For those who have never witnessed real action on a battlefield, the three forthcoming military dramas of the Selig Company will be a treat.

We all met at the plant of the Selig Company on the third day of battle, at 7:30 a. m., and, after piling into the waiting automobiles and driving thirty miles out into the country, I was introduced, in my experience, to an entirely new phase of picture making. Already costumed and awaiting the call to battle were a troop of Confederate and a troop of Federal cavalry; also two regiments of Confederate and Federal infantry. I was presented with a mount and, in company with Mr. Eagle and his assistant, Mr. J. Frankenburg, rode out to witness the mimic slaughter.

Immediately upon reaching the scene of battle, all friendship ceased, and the respective armies took up their positions behind breastworks and entrenchments; and the men, who a minute before had been joking with each other, set their jaws and settled down for the business of the day.

Excitement and realism are the only words that can express my sensations for the day. Following the line of battle, with the Director-in-Chief Oscar Eagle and his lieutenant of staff, Mr. Frankenburg, we saw almost perfect reproductions of some of the most stubbornly contested engagements of the Civil War. First the North would start an assault on a Southern battery, only to be repulsed and, for a time, the tables would be reversed. Bombs were exploding everywhere. A man would drop here, and then two or three at another point. The fortune of battle favored first one side, then the other. Suddenly the Federal troops, being reinforced by a troop of cavalry, made a very exciting charge, blowing up the enemy's breastworks and disabling their field pieces. The Confederates contested every inch of ground they lost; but, being outfought and outnumbered, finally surrendered. After the surrender, peace was declared for a short period, during which time a hearty lunch was put away. When each man had been reinforced by the noon day meal, war was again declared on another field, which had been wired and mined earlier in the day.

It was during the afternoon work that Miss Winnifred Greenwood, the only lady on the field, distinguished herself, with honors to spare. In the face of heavy battery and musket firing, disguised as Belle Boyd, a noted Confederate spy, Miss Greenwood made her way through the Federal lines and was about to end her work, when she was supposedly shot down, falling right in front of an exploding cannon. She was carried across the line, in time for her to deliver t-h-e p-a-p-e-r-s before she died, and thus saved the day for the Confederates, who charged and routed a detachment of artillery and cavalry of the Northern army, in a most realistic way. During the heat of the conflict a switch was thrown, and it seemed that the whole field was tossed into the air when the mines were exploded. After the smoke cleared away, men and horses were lying all around, where they were supposed to have dropped as a result of the heavy fire, and the terrific upheaval of earth. This last big scene ended the war for the day, and the combatants were glad to retire and talk over the exciting scenes, before the next day's carnage began.

Tom Mix, the famous "bulldogger" of steers and noted for his daring horsemanship, takes a prominent part in all the leading scenes in the war drama.

Miss Greenwood, the leading lady of Selig's Eastern company, was deservedly praised by Producer Eagle for her nervy work. It looked strange to see her, the one lone woman, amid the strife and roar of battle. Mr. Eagle and Mr. Frankenburg are to be congratulated on the fidelity to historical details observed by them in the disposal of the forces at their command, and on the atmosphere of realism that prevailed throughout the stirring scenes.

FRANK B. COIGNE IS BACK AGAIN.

Frank B. Coigne is back again in New York after an absence of three months. He is now in the services of the Feature Photoplay Company, 145 West 45th St., City. Mr. Coigne is the principal of The American School of Acting, 1714 Chestnut St., Philadelphia, Pa. He is a dramatist, actor and director of many years experience. He was formerly director of the Champion Company.

"Broncho Billy's Mexican Wife" (Essanay).

Reviewed by Jas. S. McQuade.

BRONCHO BILLY is still to the fore among Essanay's releases, as "Broncho Billy's Mexican Wife" will prove. This tale of life on the Southwestern border, as told in pictures, affords some fine touches in character drawing, several strong situations that border on, but just avoid, the shedding of gore in view of the spectator, and settings about as appropriate as one could wish to represent the section in which the scenes are laid.

G. M. Anderson should please his multitude of followers in this exciting episode, in the life of Billy, for it reveals the latter as he appears under the stress of injustice, in addition to his well known resourcefulness and daring. A faithless woman is more than a match for the wisest man in cunning; and, in this case, Billy's Mexican wife makes him appear like a deuce spot, when he measures his crăftiness against hers. By the way, the role of the wife is capitally played, and the young woman, whoever she may be, deserves praise for keen imaginative acting. The mocking, malignant sneer on the wife's face, as she tantalizes her imprisoned husband by kissing her Mexican lover, while her maddened mate looks on through prison bars, expresses the lowest depths of woman's self abandonment and fiendish cruelty.

It would be impossible to enact this story, when men of red blood or women who have been betrayed are included, without a tragedy. The closing scene shows the reward of the unfaithful wife and her companion, but the act of punishment has been skillfully avoided in the pictures.

The photography deserves more than usual commendation. It is really a delight to view the pictures from this standpoint.

Broncho Billy is a great favorite of old Mexican Pietro, who has an only daughter Lolito. The latter is a beautiful girl, who loves a strolling musician, one of her own race. Pietro knows nothing of this attachment, and, on his deathbed, gets Lolito's promise that she will marry Billy.

On the day of the marriage ceremony, a band of Mexican musicians visits the small town. Manuel, the lover of Lolito, is with them. Ignoront of her marriage, he calls on her and is received with a show of great affection. They are interrupted by the appearance of Billy on the scene, and the Mexican slinks off after some sharp words from the man of broncho fame.

Later on, they are again discovered together by the sharp-eyed husband, and Manuel is led to the wooden bridge leading from the town and warned never to return on pain of death. While Billy is thus engaged, his unfaithful wife resorts to cunning to thwart his plans. She inflicts a wound on her shoulder with a large knife, and hurrying to the Sheriff's office, charges her husband with the crime of attempted murder. Billy is arrested and imprisoned.

But Billy is not the only one in the story who has been betrayed. Anita, the sweetheart of Manuel and the dancer of the wandering troupe, has watched every movement of her lover, and is mad with jealousy. When Manuel and Lolito, free from the intervention of the imprisoned Billy, enjoy each other's society without restraint, Anita is a silent and vindictive witness. She bides her time until the opportunity arrives, and both are discovered dying by the Sheriff and his posse. With her last breath Lolito declares Billy innocent of the charge made against her, and denounces Anita as the slayer of herself and companion.

EDGEWOOD AMUSEMENT COMPANY INCLUDE NEW HOUSE.

The Edgewood Amusement Company, of Wheeling, W. Va., is soon to start the erection of a moving picture theater in Edgewood, Wheeling, W. Va. The building will be finished on the outside with rough cement after a Grecian design, and will be one of the most beautiful picture houses in the State of West Virginia. The structure will be thirty feet by one hundred feet and will have a seating capacity of about 400. The interior appointments, decorations and fixtures will be of the best material, which will make the house as pretty and comfortable as possible.

Scene from "Broncho Billy's Mexican Wife" (Essanay).

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE advantages to be secured from the use of motion pictures in schools and colleges are now the subject of discussion throughout the leading countries of the world, but instances where movements have been made to give them practical tests are limited. This does not reflect upon the proposition. It is due to a lack of comprehension of what it really involves. In the first place, exhibitors, as a rule, are opposed to it from a business standpoint. Others look upon it as a commercial scheme of film manufacturers. Many educators withhold their sanction because there may be a possibility of the pictures reducing their force in the educational departments. Other people look upon the proposition as an attempt to supplant study with amusement.

* * *

When the matter is not given the thought it requires it is not unreasonable to entertain such ideas. But when one takes the time to look into it from all points of the compass the deductions made by those in opposition are without support by facts or reasonable argument. It is not proposed to transform schoolrooms into amusement parlors, nor is it intended that the same class of pictures (even the education subjects) now in use in the picture theaters shall be installed in the educational rooms. In such an event the proposition would surely fall flat—become a folly of the past. It would be justly stamped as an uprooter of the principles of true educationalism with nothing but pecuniary gain as the incentive on the part of the sponsors.

* * *

An editor says he recently secured a straw vote from pupils of a high school on the advantages of illustrating studies with motion pictures, and publishes a number of letters received. All but one are favorable. They are not endorsements of a character that preclude adverse argument for many reasons, one of which is that nearly all the letters reflect a desire for novelty. This is to be expected from pupils. Anyway, it is not the proper source from which to ask for declaration of opinions upon such an important subject. The supervising educational bodies and the instructors are better qualified for the purpose.

* * *

The one exceptional letter is referred to at more length for the reason that the writer has, like many others, already referred to, misunderstood the proposition. This writer says the pupils would be interested in the pictures only while they are new to them and it would be necessary to intersperse the dry topics with love stories in order to get the pupils to like the pictures.

* * *

The proposition involves one of the greatest tasks ever undertaken in educational circles if it is carried out conscientiously and the true aim is to be attained. The educational subjects now shown at the picture theaters are of a high order of merit as a rule and reflect great effort and labor to place before the people a faithful representation of the details as shown by the originals. But they are educational only in a general sense. They are made to interest the old and young, and they create a desire on the part of many to seek still greater knowledge pertaining to the respective subjects. They are not instructive in the real sense of the term. They are made to form a part of an amusement program and therefore lack a great many essential features they would have if intended for use in educational departments.

* * *

To make the proposition a practical and effective one the educational subjects of the present will be disregarded and the subjects to be used must necessarily conform to some extent with the text books used in the schools. Made to order, as it were. The pictures are not to supplant the text books, but place before the eyes of the pupils parts which cold type may convey to their minds in an ambiguous or incomplete form. The film manufacturers are not in a position to supply films of this kind until they know exactly what courses of study are to be covered and how much film is to be devoted to the various parts of a topic. It will be necessary to supply them with a complete outline of this character adaptable to the schools where the text books are in accord with that outline. A set of films made for one locality may be useless in the schools of another and the manufacturers could not go to the trouble and expense of making up a large amount of educational matter of their own creation with the intention of making big sales to the schools and colleges. For this reason, it is contended that, if the true aim is kept in mind and the proposed system is established, the educational institutions and the picture houses will be as entirely independent of each other in every respect as they are to-day. Such subjects will not be adaptable for the places of amusement and these will have the same patrons as before because the schools will not be in opposition to them.

* * *

It is frequently said with well founded confidence that the motion pictures are in their infancy. Most people seem to accept this statement as referring only to the commercial and artistic branches of the industry, while it is really a sane prediction of great practical uses to which the pictures will eventually be put, one of the most important of which is explanatory aid in the study of text books, notwithstanding the skepticism of some people who are deeply interested in the manufacture of such books. One of them, in discussing the subject the other day, looked upon the introduction of motion pictures in the public schools as a huge joke. He, too, entertained the notion that it was intended to wipe out the text books and do all the teaching by pictures and lectures. Like many others, he now sees the matter in a different light.

* * *

This is a reminder of what occurred in a small town near Philadelphia last week. A shrewd lawyer was defending a man on a charge of burglary and impressed upon the minds of the jury that his client had been impelled to commit the act by the alleged hypnotic influence of a motion picture he had seen a few hours before. The burglar was acquitted and the next day the town fathers, by heck! amended the ordinances so as to prohibit the exhibition of moving pictures depicting crime. The ingenuity of the lawyer stirred the solons to action that was taken by Boards of Censors long ago. The lawyer saw the light that made things lighter for his client and great was the rejoicing of both.

* * *

The bald schemes some people resort to in an effort to break into the posing ranks of motion picture companies frequently provoke as much laughter as indignation by the audaciousness with which they are executed. One day last week a man appeared at the office of a film company and made application for a posing position. He left when told there was no opening, but returned about two hours later in an apparent high state of inebriation, although able to navigate quite well and make himself understood. "How do?" was his first exclamation, as he pushed his hat to the back of his head and addressed the party he had previously interviewed. "You turned me down because (hic) you thought I could not act (hic). Well, I'm the best ever and (hic) you had better grab me before (hic) somebody else gets me." Eventually he left minus a job. The next day he sent a letter to the office stating it was not an apology for his apparent condition on the second call, because he was not intoxicated; in fact, he never drank, or smoked. He then renewed his application, stating that he was a salesman out of a job and, as his friends believe him to be a clever actor, he sought work in the pictures. He closed the letter with the confidential statement, "My clever impersonation on my second call to your office should leave no doubt on your mind as to my ability and bring me a quick engagement."

NOTED FILM MEN INSPECT AMERICAN PLANT.

On Monday, November 11, a party of men, well known in film circles from various points of the United States, met at the Chicago office of the Mutual Film Corporation. The big new touring car of the American Film Manufacturing Company happened to be downtown, and it was promptly decided to test the carrying capacity and speed of the car. As many as could find comfortable quarters in the car took possession of it and with the good-natured jibes about being obliged to get out and walk before destination was reached of those who were left behind, the start was made and in about sixteen minutes the car pulled up at the American plant, all voting the chauffeur and car an excellent combination.

The inspection of the plant proved of great interest and the facilities for producing good "Flying A" pictures were highly approved. The party consisted of Dr. Schallenbarger of Chicago, Mr. Mandlebaum of Cleveland, Mr. Bracken from everywhere, Mr. Gregory from New York, en route to California, Mr. Freuler, general manager of the Mutual Film Corporation, and Mr. Nehls, manager of the American Film Manufacturing Company.

COMING KLEINE RELEASES.

Three excellent split reels, composed of first class comedies and interesting travelogue subjects, will be placed upon the market by George Kleine this coming week.

For the Tuesday Cines, "All on a Summer's Day," describes a series of delightful and amusing incidents, which take place at a house party in the country. There is an abundance of pretty girls and handsome men, which with the unusually attractive settings would make any ordinary film a success, but, adding to this the fact that the story itself is clever, a very presentable release is offered, which will add quality and variety to any program. The climax of the story, where both hero and heroine win their wagers, each entirely unsuspicious of the other's purpose, is very ingeniously worked out. Alfred Bracci and Dorothy Ferreri, two of the best known Cines players, enact their roles in their usual satisfactory fashion.

The reel is completed by an interesting travelogue, "The Beautiful Valley of the Tronto," taking us upon a delightful trip, starting at the source of the river, down through the valley, which contains so many picturesque old castles, and other fascinating ruins of the past.

"A Man for a Day" is the Eclipse offering for Wednesday. The film describes the adventures of a mischievous boy, who wishes to dress and conduct himself as a man. After withdrawing all his savings from the bank, he carefully arrays himself in evening clothes and goes to the races, where he wins a small fortune. He is unable to stand prosperity, however, for he soon gets into all sorts of scrapes before a kind policeman discovers the young rascal and promptly escorts him to his alarmed parents, who administer a punishment which he will not soon forget. The role of the boy is very well taken, and several of the scenes, such as that at the race track, are unusually interesting.

"Trebizond and Surroundings," depicting many scenes in and about the town of Trebizond in Asia Minor, fills out the necessary thousand feet.

The Saturday Cines, "A Comedy of Errors," is an extremely amusing subject, which ought to bring many laughs from the audiences. It describes the comical adventures of two raw recruits, who are made the butt of much ridicule by the other troopers in the regiment. The plot is not a new one, being wound around a case of mistaken identity, but is exceptionally well executed, and the public will certainly enjoy it.

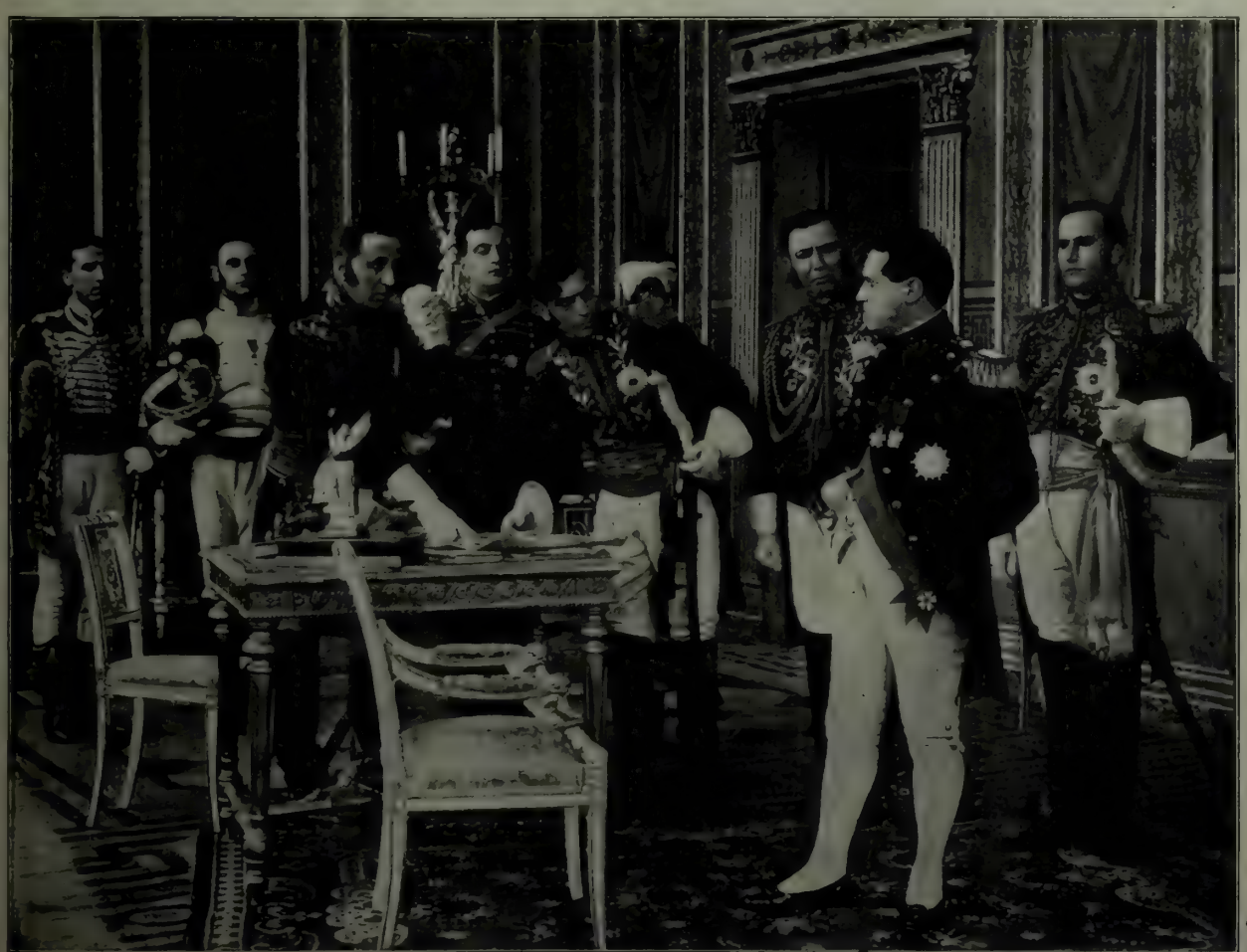
The other subject on the reel is "Corneto Tarquinia." The film spreads before us many places of interest, which have been well preserved from medieval times, such as the Principal Gate, the beautiful Vitelleschi Palace, the National Square, St. Stephen's Square, the Great Tower, the Castle, and several remarkable views of the town.

BALL PLAYER SEES HIMSELF "AS ITHERS SEE HIM."

Mr. Beales Becker, outfielder for the New York Giants, visited the Marple moving picture theater at Wichita, Kan., on the day that the manager was showing the World Series pictures as photographed by Pathe Freres. The manager says that Mr. Becker went into ecstasies of delight when he saw himself on the screen. The picture played to crowded houses on both days that it was booked. The Marple bears the distinction of being the oldest licensed picture house in the city of Wichita.

ENLARGES PICTURE HOUSE.

Messrs. Fitzer and Fitzer, owners of the Happy Hour Theater, 224 North Salina Street, Syracuse, N. Y., have leased the entire building in which their theater is located. When the remodeling is completed, the house will then seat about 1,000.



Copyright, 1912, by George Kleine.

The Emperor Consulting His Marshals—Scene from the Kleine-Cines Feature "At Napoleon's Command."

Doings at Los Angeles

Big Doings Among Forces of Universal, Kinemacolor and Vitagraph—A Scenario Contest—Essanay in Town.

FIFTEEN important producing companies working in and around this city without a sensation, a scandal or a fight makes this one of the dullest news weeks, in the big southwestern motion picture producing field, that has occurred for a year.

Wesley G. Gilmour, general manager of the Universal forces in this section, scratched all the hair off of the back of his head trying to think of a story. "There isn't any news this week," he finally said in despair, "because everything is going along smoothly and harmoniously. Our several companies are getting out their usual releases on time, nobody has gone off the payroll and so there has been no need for new members to be put on, and everyone is too busy to get into trouble."

After thus establishing the fact that there was no news he proceeded to tell about some of the things which are not news. For example, a cattle chute was built at the railroad station near the Universal company's big ranch, "Oak Crest," in the San Fernando valley last week, and since then shipments of long-horned range cattle have been arriving in droves almost daily. They are to be used in a series of pictures showing life in the Western cattle country. Before the series is completed there will probably be nearly 1,000 head of cattle on the ranch, after which, Mr. Gilmour says, the Universal Company may be obliged to go into the beef packing business to dispose of them.

New cottages are being built on the ranch every week. At the present time about 65 families, members of which are in the employ of the company, are living on the 20,000 acre ranch. These are in addition to several hundred braves, squaws and children in the Indian village. It is a distance of several miles from the nearest railroad station to the studio, which is located at the foot of the range of mountains which run through the ranch. A special train is run out every morning and back every evening for the benefit of those employees who live in town. Gilmour buys the tickets in blocks of 500 and with the present force he is obliged to write a check for the railroad company about five times every two weeks.

Concerning Kinemacolor.

The Kinemacolor Company within the last ten days has produced three big features, "Five Miles from Tombstone," a Western drama; "The Violin," a sentimental drama, and a Christmas pantomime in which for the first time the company successfully employed the double exposure device, a thing heretofore held to be impossible with the Kinemacolor process.

The company is greatly in need of photoplays. All of their productions are two reels in length and most of the scripts submitted are not full enough of meat to make two reels. Another defect is that a great many of them do not come up to the high standard the company is trying to maintain. Western dramas which are not of the blood and thunder variety, quiet comedies, and strong drama are the three kinds most desired. Scripts should be addressed to the studio, 4500 Sunset Boulevard, Los Angeles. The photoplay editor is Mrs. Anita Hendrie Miles, wife of David Miles, the managing director.

The greatest sign of activity in this field is at the new studio which the Kinemacolor Company has taken possession of. The extensive alterations and extensions which were decided on, such as new stages, new dressing rooms, laboratories, property rooms and offices are now fully under way. Although the company has three acres of ground, it begins to appear as if there will be no room for that hotel which is to be built for the convenience of the employees. Another project which was begun this week is the erection of an immense practical stage fully equipped with traps and other accessories, so that when completed it will accommodate pantomimes, spectacles and other big productions. In the midst of all the disorder the three directors are grinding out films according to regular schedule.

Chaos at Keystone.

Great as are the disadvantages under which the Kinemacolor directors are working, their lot is pleasant compared with that of Mack Sennett and Fred Mace, of the Keystone Company. The Keystone plant at Edendale is more restricted as to space, and the plant is being reconstructed all at one time. Trying to keep carpenters out of his pictures has almost driven Sennett—a temperamental individual at the best—insane this week. Richard Spencer, the photoplay editor, "edited" scripts for a couple of days sitting on a pile of lumber while the carpenters were taking the interior out of the offices and putting it back again. And Charley Kessel, who, as the boss, has privileges, discovered imperative business at the Santa Monica canyon plant where the workmen are not due until the Edendale plant is finished.

Vitagraph Activities.

An important change in the plans of the Vitagraph Company of America, it is reported, promises to make the Vitagraph Western studio at Santa Monica one of the most important production points in the motion picture industry in this country.

The rumor is that the work of Rollin S. Sturgeon, Western manager and director, has attracted such favorable attention that he is to be given greater opportunities. The Western studio is to be put on an equal footing with the Eastern plant. More actors and other employees are to be hired and Sturgeon, it is said, is to have vastly increased financial facilities. Big subjects requiring two and three reels will be turned out occasionally in addition to the usual 1,000-foot lengths. In harmony with this policy, it is said, the company is looking for more ground space and will within a few months have a new studio which in respect to being modern to the minute will have no equal in this section.

Clune's Method.

A new publicity policy which has just been adopted by William Clune for his string of motion picture houses in and around Los Angeles is already producing box office results, although it has only been in effect two weeks.

Clune has set an example for other exhibitors in this section by going in hard for advertising of both kinds—that which is paid for at regular rates, and that which the newspapers can be induced to print for nothing because it has some news value.

His first step was to employ one of the snappiest newspaper reporters in town, F. R. Dyas, whom he took from one of the daily newspapers. Acting upon Dyas' advice he then made yearly advertising contracts for liberal space in every daily newspaper in the city. Since then the several programs of his Los Angeles houses have appeared in the advertising columns of the newspapers every day, and in addition the Clune theaters are accorded as much free space in the amusement departments as any of the regular theaters. More than this, several of the papers have been induced to notice special attractions with feature stories.

Another innovation just established by Clune is a daily conference with the managers of the three big downtown theaters and with the various other department managers of the big amusement concern. These conferences have developed several valuable minor ideas.

Announcement was made this week that Clune's Grand hereafter will have a first run feature every week supplemented by ordinary first releases.

Strange "Co-incidents" in Scenario Contest.

Announcement of the prize winners in the photoplay contest of the Egan dramatic school, which closed November 1, was made this week.

There were four prizes of $100, $75, $50 and $40 respectively, and by a strange coincidence the two highest ones were awarded to Mrs. Nell Shipman. A still stranger coincidence is that Mrs. Shipman is the wife of Ernest Shipman, one of the officials of the several motion picture companies under the Egan management, and the man who supervised the details of the contest. While coincidences are under discussion another might be pointed out, namely, that of the five judges who made the awards, four of them are connected with the companies which paid them. Naturally the announcement of the prize winners excited a great deal of interest among local photoplay writers.

The judges were P. A. Thompson, of the Utah Moving Picture Company; Seth Hart, of the Golden State Moving Picture Company; Norval McGregor, stage director, and Frank C. Egan, head of the Egan school, which is interested in two other motion picture companies affiliated with the two mentioned. The fifth judge was T. L. Tally, a local exhibitor.

Details of the contest were given out in the following statement which emanated from the publicity department of the Egan offices:

"There were 301 scenarios submitted, covering territory as far east at Albany, N. Y. These were reduced to a final thirty under the system of 'the survival of the fittest' and the lucky four selected after a final gathering of the judges.

"The first prize of $100 is "Sold to the British," by Nell Shipman, 1016 Fair Oaks Avenue, South Pasadena, and deals with the theme of plans of the Panama Canal fortifications, which are stolen, and offered to the secret service agents of

foreign countries. They are recovered by aid of the dictograph. A story of strong heart interest carries.

"The second prize, of $75, was also awarded to Nell Shipman for a scenario entitled "Outwitted by Billy." The Billy in question is seven years old and after years of hardship manages to save his mother from disgrace by producing her marriage certificate at the crucial moment and secures her a good home."

The two minor prizes were given respectively to Eleanor McLaughlin, Hotel Ripples, Ocean Park, and to Charles Saxby, 221 South Bunker Hill Avenue, Los Angeles. What relation they are to the companies, if any, was not announced.

Mr. Shipman says his wife has had so much experience in writing scenarios that he "would hate to say" how many she has had produced.

Essanay at Los Angeles.

Just as this matter is being written information comes that Director Mackley, of the Essanay Company, accompanied by a number of players and others has arrived in this city and has engaged the studio formerly occupied by the Lubin company in Hollywood, where they may remain several months. The report is that the company is made up partly of people who were connected with the Essanay forces at Niles in the northern part of this State, and that G. M. Anderson is to remain at Niles with the rest of his company. This will give the Essanay Company two studios on the Pacific coast. George K. Spoor, president of the Essanay, is authority for the statement that the permanent studio of the Western section is to be at Niles, where the Western company has been for many months.

Brevities.

Frank Woods, formerly "The Spectator" of the Mirror, now one of the directors of the Kinemacolor Company, and Dell Henderson, director of the comedy department of the Biograph Company, together with Fred Mace, of the Keystone, and several other motion picture actors connected with the host of companies now producing in and around Los Angeles, are attempting to arouse interest in a project to organize a branch of the Screen Club in Los Angeles. With the possible exception of New York City, there is no other community in the world where there are so many persons engaged in the producing end of the motion picture industry as here. One or two of the local colony are already members of the Screen Club and there is no one who does not want to be. It is probable that a meeting will be called soon to discuss the matter.

* * *

S. S. Hutchinson, president of the American Motion Picture Company, is reported to be in Southern California looking up a location for a new "Flying A" company which is to be stationed here permanently. His plans, it is said, are to move the company here and have it producing films before the first of the year. William Bauman, of Chicago, is mentioned as the man who will have charge of the new company. This project will not interfere with the American studio at Santa Barbara, which will continue operations as usual.

* * *

Los Angeles daily newspapers have just discovered that this city has become one of the largest producing centers for motion pictures in the world, and this in spite of the fact that the Moving Picture World has been for sale on all the local newsstands every week, price only 10 cents. The important discovery has been followed by numerous special stories about local phases of the industry. Nearly every paper has taken a crack at it. The last was Hearst's Examiner, which printed a full page feature story describing the enormous plant of the Universal Company in the San Fernando valley.

* * *

Harry Revier, of Los Angeles, who has been directing a motion picture producing company at Monterey, Cal., which is in some manner affiliated with the Universal Company, through which, at least, Revier's productions are being released, ran down to Los Angeles this week on business. He was here only one day when a long distance telephone message announcing that Mrs. Revier had suddenly been taken critically ill, called him back north and he was compelled to leave on an hour's notice.

* * *

"Gloom" Dougherty, photoplay editor for the Biograph Company and president of the Grouch Club, has a real excuse for his habitual attitude since someone published a notice in some publications read by photoplaywrights—especially the bad ones—announcing that he would be glad to receive manuscripts addressed to him personally, and that he would criticise them. He is not receiving manuscripts personally because his mail has become so heavy that he has had to hire an extra clerk, and the only criticism he is indulging in is directed at the originator of the report.

A vacancy of the Municipal Board of Motion Picture Censors was caused this week by the resignation of Miss Emma Bumiller, who was forced to give up the work because constant inspection of films was ruining her eyesight. Mayor Alexander immediately appointed her successor, and the council the same day confirmed the appointment.

P. M. POWELL.

JOSEPH SMILEY.

Joseph Smiley is one of the Lubin Company's most important directors, favoring comedy work. It was under Smiley's direction that the famous Buster Series of pictures were made in which Roswell Buster Johnson, Brooks McCloskey, Henrietta O'Beck and a dozen other kiddies were employed. The children ranged from three and one half to nine years and were all trained by the able director. Smiley is an American being born in Boston, and has spent all of his working career upon the stage. He spent many years with Fanny Davenport and the Klaw and Erlanger productions. Also with Liebler and Co., who sent him to Australia to produce "Mrs. Wiggs and the Cabbage Patch" for the Williamson Theaters. He also directed a studio in Havana and made many famous pictures of Cuban atmosphere.

NEW YORK CITY GETS ANOTHER PICTURE HOUSE.

On the sixteenth of November last, Mr. Emil Rosenbaum opened at 2138 Third Avenue, New York City, an up-to-date moving picture theater. The house is fitted with all the latest improvements, among which is a Radium Gold Fibre screen. Mr. Rosenbaum is also the proprietor of the "Rose" moving picture theater at 2172 Third Avenue. He also intends to open a few more picture houses in New York City, and is on the jump looking for suitable locations.

HIBBLING PICTURE CONCERN.

The International Film Company, of Hibbling, Minn., has been incorporated under the laws of the State of Minnesota, with a capital stock of $50,000, to do a business of manufacturing motion pictures for advertising and educational purposes. Scenic pictures will also be taken by the concern.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Plea for Decency.

NOTHING printed in this department has attracted more widespread comment than a recent comment on the use of lurid stock posters to advertise certain prominent houses in New York City. One exhibitor even came up from his exchange to express his thanks in person and we have received letters from all over the country in which this evil is decried. It is a healthful sign that the interest should be so widespread, for it indicates that we are correct in our belief that a great majority of the exhibitors are decent and that practically all want to be.

One exhibitor, some fifteen miles from the Comedy and Crystal Hall Theaters, tells us that he feels the effects of the posters and a man in a nearby town writes that the hardest part of getting started in his residential suburb was convincing the possible patron that he was not running his house "like those New York places."

Give a dog a bad name and he may well hang, but the motion picture business is too big, too important to be permitted to suffer from the ill advised action of a few years ago. Hundreds of exhibitors have made gallant efforts to live down the old, unpleasant reputation and by careful management have built up businesses that in proportion to the capital invested yields a larger return than most dramatic houses.

In the past two years, particularly, there has been a marked tendency all over the country to break loose from the store show; the successor to the old Biograph theaters of the Pacific Coast, and to house the attractions in sanitary, well built structures planned expressly for the purpose.

Some of the Leaders.

In the south Frank Montgomery has built up a chain of handsome photoplay theaters that are either converted dramatic houses or specially built. He provides large auditoriums, ample seating room for each patron, surrounds the patron with an elegance that is not excelled in the best homes and conducts a style of performance that is patronized by all classes of persons. He varies his bill with musical and novelty numbers but has cut out vaudeville because he cannot get the style of players he wants and will take no other. Wherever there is a Montgomery house the pictures have come into their own. They have been raised to the same level with the home of drama; have been exalted far above the cheap vaudeville shows.

Up in Oregon the People's Amusement Company, starting with a single house, now conducts a chain of theaters in Portland and elsewhere that is almost large enough to support an independent film exchange of its own.

Further down the coast Turner and Dahnken, forced out of the Exchange business by the formation of the General Film Company, have turned their attention to the exhibition side of the business and not only have an ample list of going houses but are forcing others to completion with what speed they may. The other day the Mayor of the town laid the corner stone of one new theater and all of the local notabilities were on the platform to give their approval to the venture.

All over the country there are lesser circuits, giving clean, all picture shows under surroundings as decent and orderly as the Metropolitan Opera House. Many of these are conducted by old showmen, others are run by men who grew into the business when the store show came and proved their right to continue when the "joint" was abolished. They prepared for the coming of a better day when the conditions were still bad, and now they are reaping their reward.

Helping the Business.

Every house of this sort, whether in circuit, or not, helps the business to a higher plane, each manager, according to his capacity, wins respect for his business venture by respecting it himself.

And there is the keynote to the present situation. Your house is what you make it. If you respect it yourself others will take it at your own valuation. If you run a clean, decent, comfortable place of amusement, the motion pictures are regarded as the favorite of all classes, but if you are given to hanging about the theater in your shirt sleeves, lounging in the lobby with a half burned cigar in your mouth, if you plaster your front with posters more or less germane to the subject until it suggests one of those fake clothing sales where the windows are covered with oilcloth signs that the story may be darkened until the shoddy quality of the goods cannot be observed until the victim arrives home, then you place your house in the same category with the fake sale and the junk auction.

If this merely reacted upon the houses and its owner it would not be so bad, but one of these houses in a town will hurt not only all the others but houses in other towns, in other states. You are not doing yourself as much hurt as you are doing others. You may not care, perhaps, because you are content with small houses of young rowdies and foolish girls. They like to come to your theatre because "everything goes." The dark house keeps down the light bill and the moral tone of the town as well, but you care only about the light bill. But others, seeing, do care, and because your noisy house attracts more attention than the respectable, properly conducted theater, the general public forms its opinion of the business from your house rather than the others. They argue that these of others are seemingly well conducted, but that is merely the lamb's wool that hides the wolfish pelt, and so the head of the house stays away and warns his children of punishment to come if he finds that they attend, and he and his family are deprived of a delightful and inexpensive entertainment.

Educational Campaigns Needed.

While this writer was inquiry editor for the Motion Picture Story Magazine, for more than a year, it was made plain that thousands of fathers absolutely prohibit their children from attending photoplay exhibitions, in spite of which they do attend. There was something impersonal in a nameless department that seemed to invite confidences. One young girl wrote that if her father could only be coaxed to see a performance he would give in, but he had not been in a photoplay theater for years and would not let his family attend. Such a man, of course, is pigheaded and unreasonable, unwilling to admit the changes the years have made, but some decent exhibitor is losing money because someone else in his town, who has not grown up with the business, will persist in clinging to the antiquated ideas and methods of the business of six or seven years ago.

Mr. Neff is doing a splendid thing in conducting his campaign for state and national organizations, but he is not yet being backed up. Three of four exhibitors from the same town may attend the convention and foregather for a couple of days and talk about what is good for the business, but when they get home again they do not still hold together for the good of all. Each is suspicious of the other's motives, afraid that some man will get more than the others and so the man of today who urges campaigns of education is laughed at and invited to tell what he gets out of it that the others do not.

Change Must Come.

The condition cannot continue, but the trouble is that even the smaller house can be so cheaply run as to show some profit and the short sighted proprietor is content to make a little money easily rather than fight for a larger reward.

The live man hustles as well as he can by himself. He interests libraries and schools in educational features, he gets the ministers in to see the semi-religious and religious subjects, he keeps the local editor apprised of the new things that are being done. If he has a house program he may print some educational article from this paper or the general press, he gives the gossip of the players, he makes a readable and educational program, but every paragraph, every phase of endeavor, carries the incubus of the house down the street with its noisy gang of half grown boys and girls shouting under the screen of six cent, second hand posters that seem to guarantee rivers of blood with every thousand feet of film. Those who come to the right house know that that house is right, but since they do not enter the cheaper place they do not always know that precisely the same sort of pictures are advertised by the lurid butcheries. They know that the Unique is all right, for they are regular attendants there. They might go to the Elite, as well, but they do not like the atmosphere of the house, heavy ladened with disinfectant to mask the lack of ventilation and as evil in the moral tone, and so they stay away.

Be Proud.

If you are a hod carrier be proud of the fact that you are one of the best hod carriers in town. If you are a manager, take your stand with the others who have pride. Be proud of your front, of your interior, of your program, of the class of patronage, of the fact that you are one of the men in the motion picture business; a business that some of the best known theatrical showmen are not ashamed to enter. William A. Brady was one of the first store showmen with his Hale's Tours, but could not get enough scenics at that time to provide a proper change of bill and so dropped out. Others are interested, not as openly as Daniel Frohman, perhaps, but heavily and the time is not far distant when they will come from under cover of their dummy managers and link their theatrical and photoplay enterprises.

If you have a house you can be every bit as much a manager as the man who in the old Fourth Avenue days ran at the Lyceum the one theater that in this generation was stamped with the cachet of social approval.

But if you want to be like him you must do as he does. You must throw out the shoddy, the false and the unclean. You must respect yourself and make others respect you and your house.

There was a time when you had an excuse for using old stock paper. It was before the makers of pictures went to the expense of providing you with paper that fitted the subject and generally was made with an actual scene from the play. Now you can get one sheet of all subjects and with a poster frame, that can be used over and over again, you can make them into three sheets if you are unwilling or unable to pay the sale or rental price of the three and six sheet posters furnished for most important stories. And in no case have you an excuse for overloading your lobby with a mass of junk that completely hides the front of the house and throws the rear of the lobby into suspicious darkness. Darkness has ever been the bane of the picture theatre. Have your house light and attractive.

Do the Best You Can.

You may not have a large house or a pretentious one, but no matter what the size you can have a clean and attractive one; one that recommends, not damns, the pictures in the eyes of the passerby. Some day the passerby may turn in, and perhaps he will get the habit and become one of your standbys if only you can get him in that first time, but you can't do it if you pick your films by title and slip the exchange clerk a dollar now and then to ship you all the battle, murder and sudden death titles. You can run a sensational title occasionally, but when you get it keep it down.

Show only a one sheet and give the banner to something with a more attractive sound.

This sounds like bad advice, but it is not. The man who is attracted to the house by the gaudiness of your announcements will come anyway and at the same time you will get the more decent crowd, as well. You may not believe that, but it has been proven time and again. The man who has the most money to spend for the pictures is the man who likes the best. You'll get him, if you offer that sort, and you'll also get the man who wants the vicious. He's bound to come to the pictures, and if he cannot get what he wants he will take what he can get and rest contented.

For five years L. Lawrence Weber fought almost single handed for the decent burlesque show. He was backed up by one theatrical paper and a few far seeing managers. There are still some rather questionable shows, but the money is all going to the clean and decent show where fun takes the place of filth and the comedian gets a laugh because he says something humorous and not because he says damn. Burlesque is making vastly more money because it gets all of the old time patrons and an entirely new class in addition. It is the same way with every picture theater in the country whether it is located in the vilest slum or the most proper residential district. The clean pays by far the best, but there are too many exhibitors who cling to their case hardened opinions and will not make the experiment.

Clean Up.

There are two houses in Brooklyn that lie on a thoroughfare not yet fully built up, though there is a large colony of suburbanites to draw from. One house is up a flight of six or seven steps, with an open lobby. An arc light provides all the illumination. In these November days the chill winds sweep the space and there is no shelter. Usually the house is perhaps half filled.

The other is down the street, a place built especially for photoplay with a reasonably ample lobby. Most of the light is within the lobby, shining out like the lights of home. The flaming arcs are shut down after the first house is in because there are no store fronts to compete with and in the brightly lighted lobby there is always a crowd, waiting to gain admittance as the first house clears. One house is inviting, the other bleak and desolate, living largely off the business of its more important neighbor.

And yet it would not cost much to at least make the entrance attractive, to keep the front clean and neat, to convey the suggestion of welcome. A storm door on the entrance side could be made to give the suggestion of shelter without violation of the fire laws, and the paint brush now and then would do a lot.

One man makes good, not so much because he has a better house as because he knows how to use it to the best advantage. The air is clean and sweet; pure air, not the sickening smell of almonds that has come to suggest the picture theater as certainly as the ether or iodoform odor suggests the hospital. He has paid the cost of installing a proper fan ten times over from the additional business gained.

Why don't you?

We know that many exhibitors have to count the pennies, even the half pennies, but if you cannot afford to have your house scrubbed out do it yourself. Soap and water does not cost much and it brings a big profit.

And Keep Cleaned.

And once you have cleaned up, keep cleaned up. Don't let the house fall back. Rip out those old cloth-backed posters that were perhaps the heritage from the man who failed before you. Get frames, wood if you must, brass if you can. Fasten them to the sides of the building if there is any chance. Don't make a man walk around a row of frames to buy a ticket. Make his way straight. Get a coat of paint down, light colors, not a drab or brown. Touch it up with gold leaf or the plain paint as your purse permits. Clean the windows of the box office every day. It will take only a few minutes, and a smudgy glass suggests a smudgy house. Keep the seats clean. Let a woman feel that if she is wearing a white dress it won't hurt to go and see the show.

Watch your lights. The daylight house is not the house where the lights shine in the eyes of the audience instead of on the screen. It is a house that is light and cheerful without any direct ray of light showing unless you purposely crane your neck to see.

You may not be able to make a clean sweep. The change perhaps, should not be too abrupt. Get your old patrons gradually accustomed to the reforms while at the same time you prepare for the new people.

And when you have set your house in order go after the business, the same business the pretentious house has. Make the people understand that you have the same sort of films and the same clean house that the other exhibitors have. Give out some free matinee tickets through any one of the several schemes of distribution. Get the women in, and if they like your way of doing business they will come and bring their families.

Handling the Old Patrons.

And have it very clearly understood by the old crowd that they are welcome only so long as they behave themselves. Surreptitious cigarette smoking (and this is by no means uncommon), loud or loose talk, flirtatious tendencies and all rowdiness should be checked. Don't "bawl out" the offender. Ask him to step to the back of the house and there tell him quietly that you are not running that sort of house; that he is welcome to stay under the new dispensation or he can have his money back if he prefers. Be firm but quiet and show that you mean it. If you tell the captain of the nearest precinct that you are going to clean up, the officer on post will be instructed to give you help, but try and handle the situation alone for the moral effect. If you have to call a policeman, push the case to the limit. No matter what threats or pleas may be made, send the first offender to prison if you can and it will be quickly understood that you mean business right from the jump.

Get Together.

Get together with the other fellows. There is no reason why you should be jealous of each other. Have your own little association to take care of local things. Perhaps some good can be done by massing your ads. Be quick to identify yourself with any public movement that promises to be for the public good and you'll be the sort of manager that you should be, that very probably you are under your stiff necked, old fashioned exterior. Let yourself come out. Be a "regular" fellow. It's a lot more comfortable.

And the Manufacturers.

But there is another side to this question. If the makers of films would try they could help the movement by refusing to cater to the sensational trade, either by ceasing to put sensational and misleading titles on wholly innocent subjects and by throwing back the occasional sensational picture that is purposely planned to make a sensation. One of the worst offenders in this line is one of the oldest established and supposedly most conservative of the companies, but all offend now and then. In every studio there comes the time when the good of the business is forgotten in the elation over the discovery of a plot that will be a "knockout." The subject is released and sells famously abroad, where there is always a demand for the sensual and erotic, and so another one is made and more bullets are supplied the old time managers to shoot into their own bank accounts while the enterprising manager must either run the release, cut down his program or take an extra commercial.

Make these salacious releases for the foreign market if need be, but hold them back from American and English circulation where they are a stench in the nostrils and an offense to the decent men and women who are more loyal friends to the pictures than some of the makers of photoplays.

There has been a vast improvement in the business in the past year or so. Take care of your end, whoever you may be, and boost the pictures so high that they may be none above you. It can be done, but it will take team work, whole-hearted, get-together work in every city, town and village in the land.

Cards Work Best.

J. T. Robertson, of the Lyric Theater, Libertyville, Ill., writes that he prefers to issue card programs rather than dodgers. He says:

> I get these out every week and find it a good paying proposition. Every Monday they are delivered to every house in town and are handed out at the theater each night. The cost is but little more than the dodger on cheap, colored stock, and I find that when these are handed out they are read and put into the pocket instead of being thrown away as the ordinary dodger would be. The verses on the back also have a tendency to cause the card to be retained, as the people have come to look for these poems. Now and then, in place of a poem I run the steam and electric time tables and most of these are retained for reference until the next one appears.
>
> My theater is small, seating only 212, and the town is small as well, but by advertising and living up to my advertisements, I manage to get good crowds.

The cards are about 9 by 3½, printed on one side with a program for the week and on the other with a poem. We think that Mr. Robertson would do well to have the imprint of the theater also appear on the reverse, most particular when the time tables are run.

He also uses a smaller card to announce the vaudeville acts. We wonder if he would do better without vaudeville.

At any rate the use of a card is good where it can be afforded, since the advertising looks more pretentious. The general tendency is to get rid of the throwaway as quickly as possible.

CLASSY POSTER DESIGN FOR ITALA SUBJECT.

Film makers are devoting more time and attention to posters as is evidenced by the Itala Company's designs for the first four releases made under Harry Raver's direction, one of which is shown herewith. The Itala Company issues with "The Horror of Sin" the first three sheet and one sheet combination ever supplied with an Independent one reel release. Four scenes are shown on the two posters.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

The Paper Test.

IT has been said before, but seems to need repeating that the best test for script paper is that it shall be so heavy that the typewriting on the second page does not show through on the first. It is best with a dull surface and should not be so cheap that it will tear easily under handling. Paper of a light buff or corn color is excellent if heavy and stout enough, but the best paper, after all is the dead white and the best ribbon is a black record. Do not use a copying ribbon under any circumstance. This will answer several inquiries.

Promise and Performance.

Several complaints have been made recently that companies promising a certain minimum price for scripts offer less than this when the script has been sent.

In some cases the complaint is founded on fact, one company, for example, offering $35 for a two-reel subject when $50 has been named as the minimum price. But the author is not compelled to accept the $35 if he expected $50 and it is entirely up to him whether he takes the lower bid or not. A courteous reply to the effect that the script was submitted with the understanding that $50 was the lowest price offered will either bring the $50 or the script. If you don't want to take chances on its being the script that comes back, take the $35 but do not kick. You are not compelled to take the lower price. If you do it is your own fault. If the company is not willing to give more than $35 for your work and you are willing to take that it doesn't matter what they designated as the minimum price. It is for them to decide what they will give. It is for you to decide what you will take. If you take what they offer that's all there is to it and you have no grounds for complaint.

Doesn't Like the Idea.

This is taken from the Editor, the leading magazine for literary workers. We understand that the present lowest price for the $20 course is now four instead of two dollars, but the principle is the same. The Editor says:

> We should not have printed in The Editor the advertisement of the National Authors' Institute. If any readers who answered the advertisements of this concern which appeared in The Editor have cause for complaint we will be glad to have them advise us and we will do our utmost to secure satisfactory adjustment for them. We make this statement of our own volition. No one has complained to us that the National Authors' Institute has not given value for any money it has received. We have discovered, however, that it is the custom of the Institute to offer for $2 to prospects who hesitate to enroll the course which it sells to early purchasers for $8. We do not wish to assert that this may not be a legitimate practice. But if the Institute can afford to sell for $2 to those it has to solicit several times, it should sell to those less difficult of persuasion for the same price.

Sit Tight.

Some of the writers seem to see in the growing practice of having a tame author about the studio a menace to the free lances. Undoubtedly the move of the Universal will have a tendency to cut down the number of scripts purchased, but this reduction is for a time only, for it will be found in the long run that it is not possible to obtain a sufficiently varied output from a single writer for each studio and the bars will be let down again. Very few men can turn out three and four subjects fifty-two weeks in the year and give variety and novelty to the work. The very fact that it is not a question of making a sale but merely one of keeping the directors supplied will tend to keep down the average of the product and presently it will be discovered that the stories are falling below standard and there will be a call for outside scripts at a better price than the ten dollars that Hal Reid seemed to consider sufficient payment.

One well known writer who turns out two or three scripts a week declares that he refuses a contract because the general sale keeps him more on his mettle and much the same condition is found elsewhere. There are perhaps half a dozen writers who through aptitude and training combined can turn out two scripts a week that keep up to standard, but such writers are rare and do not seriously affect the situation.

The greater menace to the free lance is the horde of incompetent and uninformed writers who are turned out by the correspondence schools. They keep the average down and prejudice the studio against the outsider because they send in the same old stories week after week and are inclined to argue with the editor when their brain children are spanked and sent home. They are much more of a threat to the business than the contract writer.

The Soul of the Story.

Do you give your story a soul, or do you merely send out a waxen thing that never can receive the breath of life?

It is soul that sells the story and no matter how brilliant your idea, if there is no soul there is no story. Sometimes a story with a soul loses it in the making, but at least it started as a live, warm-blooded thing, no matter what an incompetent director or amateur cutter did to it afterward.

Giving your story a soul means making your people real and interesting. It means offering something beyond a mere routine of action. It means breathing the spirit of genius into the clay of detail, and without soul you cannot hope to succeed. Stand beside an editor and watch him read and you will note the stories go back into their envelopes one after another with never a flicker or the emotions or an expression of regret. There may be action there. The narrative may be fluent and plausible, but the people are puppets doing certain things because the man who works the wires thinks that these things will give the semblance of life.

Don't send out a story that does not seem real to you and you'll not get so many back.

A Wink in the Dark.

Frank A. Kramer writes: "I suppose that all beginners are like the man winking at a girl in the dark. The man knows what he is doing, but no one else does."

The allusion is old, but it is peculiarly applicable to writing photoplays. Lots of beginners' scripts come in that might be good if the idea were only gotten over clearly, but the author fails to get it all down on paper and so no one but himself ever knows what the story is all about.

Train yourself to be explicit. Make every point register with the reader. Leave nothing real to the imagination, but get it both in the synopsis and the plot of action. It is not enough that the synopsis gives the explanation. Plan the action so that the spectator can get every point either from the situation or the leader. No part of the synopsis is put on the screen; only the action and the leader and inserts get to the man who pays his money, and he is the person who is entitled to know. You may know that Jack is Mabel's brother, but if you do not make that fact plain no one else will and they will wonder what sort of a girl Mabel is to let Jack kiss her and then go straight to George for more caresses.

Don't wink in the dark. Turn on the light and turn on as much light as possible, and remember that the plot of action is the place where all the explanation should appear, not merely in the synopsis. That is just read by the editor and producer. The action is seen by millions.

Values.

Do you study the values of your story? Can you tell what it is worth in the way of extension?

We saw a script the other day that was an excellent piece of work, technically, but it was hurt because the author had written a 300-foot idea into a full thousand feet. It was a little comedy in which rapidity of action should have been its chiefest charm. There was barely enough real action to warrant the 300 feet, but it was solemnly worked out with all the elaborateness of a big drama. There were flash scenes by the dozen, all motives and inspirations were painstakingly accounted for, but only now and then did the comedy show through this mass of detail.

The script was by a beginner, who in time will weigh his ideas more accurately, since a man who can take hold so rapidly must have the ability in him, but we've seen a lot of scripts that never went to a producer for final approval solely because they were over or under developed. The author could not value his ideas.

There is a lot of difference between comedy and drama. In comedy the idea must be told in humorous action. In drama the action may be deliberate at the start, quickening toward the close, and motives must be accounted for. To plan the comedy with the same elaborateness is to spoil the comedy, just as to slur the drama is to hurt the clarity of the scenes.

When you get an idea size it up. If it will not make a full script keep it down. Don't figure out that if you write in another 500 feet of padding you can get an extra ten dollars for it. Figure that if you string it out you won't sell it at all, and you'll be more nearly right.

Words and Vision.

The other day just before dinner we started to read a cheering little comedy hinging on the death of a prize pig in a mix-up with an automobile—so we saved the price of a dinner and didn't feel hungry until breakfast time.

The author wrote merely that the pig ran in front of the farmer's auto and was run down. He merely wrote some words on a piece of paper. Could he have conjured up the vision of a country road with a once prize pig smeared all over the foreground he probably would not have written the story, but he didn't see his picture, he merely wrote words.

That's the difference between the short story and the photoplay. In words, the death of the porker could have been made a merry bit of reading, but in a photoplay it would have been necessary to drive the pig under the wheels of the car that it might be ground to death and its fragments left bleeding and, to say the least, unpleasant.

Of course no producer would dream of making such a story, but why not write what producers will make? Weigh the visual value of every scene. No matter how clever the scene may sound, if it doesn't look right it will not do.

It is not enough that you have a story. It must be a story that can be shown. Frequently the ruling of the censorship that scenes of violence may not be made is attacked on the plea that many short stories carry these without offense, and the objector does not realize that the description of a fight does not affect as forcefully as does the sight of the struggle, and so the censors bar the unpleasant because it looks unpleasant.

In the case of the pig butchery there is the additional point that the S. P. C. A. would very properly have intervened, since needless cruelty was practiced, but the main point is that the author was writing a comedy that was nauseating and never realized that it was.

It is scarcely possible that you can write an effective story if you cannot see the action, and it is a faculty most assiduously to be cultivated, but if you can write a story and yet cannot see the action, at least think over how the action will look. Keep out the gruesome, the unpleasant, the morbid, the unwholesome, whether your story be comedy or drama, but comedy most particularly should be clean and bright and pleasant to look upon. Don't trust to words. Think how it will look. It may not look as it sounds.

Leaders.

You've been told that the best stories carry no leaders and if you are like the rest of the photoplaywrights, you've probably aimed more or less successfully at that desired end. Also, if you are like the average, you have not done so.

Please remember that a story is not without leader unless it is absolutely without the need of leader. It makes no difference in the final result whether you write in the leader or the editor does it for you. If there is leader in the finished product there is leader in your story. The other day a script was passed around proudly that should have carried fully one hundred feet of leader, but because the proud author had not written any in he declared that he had the leaderless script.

It is better to write in leader to make your action clear than to produce the leaderless script that is vague and uncertain. It is better to use five words of leader than ten, but if your script needs the ten words and you cannot get the idea over in less, use the ten. Aim not at the leaderless script but aim to write so clearly that little or no leader is needed, and one of the last things you should do before you clean copy your script is to go over it carefully and see if it is fully explained.

But much may be done in the way of condensation. Do not say "John, who is Mary's brother, lately discharged from prison, comes to her husband's house." That is clear and explicit, but too long. You know that Mary is married and so she is living in her husband's home. "Mary's convict brother visits her," is all you need. The fact that he is out of jail shows that he is an ex-convict but a convict still. If he were a refugee, an escaped convict, the fact should be made apparent in the action by the display of the convict coat under his other garments or in some other equally simple fashion.

When you see a photoplay and an unusually long leader, see if you cannot better it by cutting it down. Sometimes you can spend a half-hour with considerable profit working over a single leader. That is what is meant by studying the picture on the screen.

In the same way plan imaginary leaders and cut these down. Make up a situation that requires a long leader and then see how short you can make it. Then, as a post graduate course, plan the action to see if you cannot get the same explanation over in a short scene instead of a long leader, but in doing the same thing with the produced picture remember that there may have been such a scene that was cut out and bridged with leader to get the subject within the thousand-foot length.

Poetical Advice.

It may interest the baseball fans to know that George J. Moriarty, the first baseman of the Detroit American team, is a photoplaywright when he is out of the ballyard. He has sold some stuff to Lubin and in the words of Lawrence S. McCloskey "he is pretty clever and is going to be some playwright."

The other day he sent in a script and beneath the signature this couplet:

> You may send them back but I won't sigh.
> I'll get you yet, for I'm the guy.

That led McCloskey from the paths of prose rectitude and he tore his hair and rolled his eyes until he evolved this reply:

> We're glad to know you'll stick and fight.
> The game's half won—you've started right.

As an Alfredaustin this may not be much, but the four lines cover columns of advice. Stick and fight and the game is half won. Nothing is to be attained without hard work, confidence and perseverance.

Vitagraph Prices.

Inquiry has been made as to the method of deciding prices in the Vitagraph studio. Script likely to be accepted are turned over to J. Stuart Blackton and A. E. Smith, the pile being equally divided. Such as they accept are returned to the script room with the price marked on. The others are returned. Mr. Blackton is secretary and Mr. Smith the treasurer of the company. The average of payment to unknown writers is small, but no company is more liberal in its payments to those whose work it likes.

The Near Good Idea.

Do you write the near-good idea? Do you grind out anything that comes to you in the belief that you have a story? Lots of writers do and wonder why they make such slow progress.

Write the near-good idea to get it down on paper, but work over it until it becomes really good before you send it to the long suffering editor. Take the commonplace idea and twist it around. An idea is like that folded paper arrangement that can be tortured into a hundred different shapes in the hands of a clever magician. You can start with some ideas and make them comedies or tragedies according to the idea that pleases you best, but there is one really best work out and that is the one form you should strive for. Don't think that because you have an idea that runs pretty straight from start to finish that you have done the best you could. It may be—and very probably is—that you can do infinitely better if you keep at it, so twist it around and keep working over it until you have found the very best possible form; until you have lifted it from the commonplace into the unique. Then if you send it out you'll stand ten times the chance of making a sale. Don't be in a hurry to get the check for you won't get the check if you are in too much of a hurry. Get it right first and then you'll get the check, but if your idea is merely near-good the best you'll get will be rejection slips and good advice.

Do Your Own Work.

If you want to stick to the writing game learn to type your own manuscripts. You can hire almost any standard make from the large hiring companies for $5 for three months and have this apply on the purchase price if you decide to buy. The outlay is small; the price of having half a dozen scripts done, and there is nothing particularly difficult in learning to write on the machine, the one important essential being that you do not form bad habits that will stick to you through your entire career.

The pen written script stands absolutely no chance in the studio, no matter how legibly you may write, and at the start the copyist will eat up all your profit. If you move about from place to place you can get a portable machine for less than twenty dollars, but you need a machine of some sort and if you yet one you'll soon learn to write on it.

And write your own stories. Don't send them off to be "revised." Do the work yourself. If you can't don't call yourself a photoplaywright. You are not.

Inquiries.

M. P. M.—The Photoplay magazine, Chicago, gives Independent stories only.

P. H.—Which sister do you mean in "In the Aisles of the Wilds?" The sister who eloped was Miss Clair McDowell. The other is not known to our Biograph identifier—yet. In "The Long Road," Miss Sweet's mother was Mrs. Grace Henderson, now playing in "The Man Higher Up." Miss Roland is not Miss Pickford's sister. You are probably thinking of Miss Lottie Pickford, who was with Kalem for a time.

ORIENT—In "The Musketeers of Pig Alley," Elmer Booth was the Snapper Kid. "A Warrior's Faith" was released February 28th, 1911. "The Cowboys' Vacation" June 30th, 1911. The last title we do not find.

M. Q.—Miss Edna Payne had the leads in both "The Moonshiner's Daughter" and "A Half-Breed's Treachery." Burton King was the heavy in "Parson James." The color of a player's hair is something we do not keep tabs on.

S. B. B.—Charles West was the successful suitor in "A Disappointed Mamma." We do not know if he is still with the company.

A. W. M.—We believe that the Great Eastern has a studio in Boston, but lack positive knowledge.

ANXIOUS PEARL—Miss Florence Lawrence is no longer with Victor, and at this writing has not signed with any other company. Your second and third questions are wholly matters of personal opinion. Miss Rea does not appear in recent casts.

GEORGE—If Miss Lillian Walker was killed in an automobile accident she has not been officially informed of the fact. Kick the usher that handed out this cheerful gossip, and then give him another good one for us.

A. K.—Are you trying to "kid" us? No. We do not think that "a nervous, impulsive, thick-headed person who has to force himself to work" will score much success as a photoplaywright. Seems to be the wrong combination, though a lot of thick-headed persons are trying to write photoplays. This writer's past life is a thing sacred to himself. Doesn't come under the head of matters of general interest, anyhow. There has been no club of photoplaywrights, so we can't tell if one would be a success. You'll have to play a lot of small time before you get the big time. We don't think, from your description, that you'll do much with the small time, for that matter.

H. M. S.—There isn't "so much breeze in all the pictures." Some of the western companies work in open air studios and if there is a breeze the draperies fly, but there are scores of interiors in which no breeze is apparent. This question died a natural death about a year ago. What did you want to go and dig it up for? We do not know what James Young of the Vitagraph, was doing ten years ago. He might have been playing in New Orleans. We positively—most positively—refuse, decline and refuse again to discuss the matter of a lady's age and weight. Haven't we enough trouble without that? We feel much as you do, but nix on age and weight for us.

J. O. L.—The sample you send is almost too heavy for script paper. Get a lighter paper that is not so loaded with clay that it cracks, and your scripts will come back in better shape and you'll save four cents on each round trip as well.

M. D.—Solax does a cute imitation of the Biograph when it comes to giving out the names of its players and we didn't see the film. It is probable, though, that Billy Quirk and Miss Blanche Cornwall had the leads.

R. M.—Can't locate the scene of a photoplay as a rule, but "Monte Cristo" was made on the Pacific Coast, in the vicinity of Los Angeles, and Arthur D. Hotaling made "Won at High Tide" at York Beach, Maine. We do not know what company made pictures at Rockaway Beach last summer.

ADMIRER—We do not regard your question as within the province of this department. It is more or less a matter of personal opinion.

P. G.—Carlyle Blackwell had the lead in "The Peril of the Cliffs."

A. W. P.—Had to query Los Angeles for your question. Ford Sterling played both of the parts you mention.

MARBLEHEAD—Sorry, but we cannot place the kiddies for you, at least under that name. Do not know where the picture mentioned was made and the Atlas "Quo Vadis" has not been announced yet. Watch the advertisements.

R. C. M.—Tom Moore was Jack in "The Strange Story of Elsie Mason." We have not the casts for the other two.

J. H.—As nearly as we can figure out the beautifully explicit question, Alfred Paget is the person you mean.

R. E. J.—It's a waste of postage for us to query Pathe for casts. Sorry.

F. M. F.—"In Blind Love" the wicked husband was Harry Hyde. We do not know the second character. We've answered the last question only about three times lately. Read the back numbers.

C. B.—Miss Guyon was the Chemist's daughter in the "Power of Destruction" and a leading player for the Paris Eclair company but that's as far as we can go with her history. We do not tab up the French players as it is not possible to get more than an occasional name. You might write the American office about the photograph. We do not find an Eclair title that corresponds to the one you give. See reply to R. E. J.

J. E. S.—We do not know why Pathe wants the name and address on a separate sheet. There are some things that even an Answers Man cannot fathom. The practise of advising the author as to release date is a courtesy. Where it is not practiced we do not think it would do much good to ask that the information be supplied. The best way is to watch the stories of the films each week. Stick to the dictionary.

G. S. C.—It is foolish to try and work over photoplays from published stories and books, but if you want to waste your time address the publisher of the story desired. If he has not purchased all rights he will put you in touch with the author if your inquiry carries a reply envelope.

G. K.—Pathe sometimes accepts synopses without the plot of action. We do not know of any other company following this practice. Why send scripts to the Imp when you've been told that the Universal office reads for that brand? Read this paper regularly and keep posted. The best thing to do is to send both Imp and the Universal formal notification by registered letter that you withdraw the script. Then copy your carbon and submit elsewhere. Imp, like the other Universal companies, has its tame author.

M. H.—We do not know where Miss Bernard went. We cannot publish a picture of Miss Pickford now that she is no longer a photoplayer. We lack the full cast for "A Ten Karat Hero."

E. W. S.—Hold your stories until spring and then try them on Edison or

M. S.—Francis X. Bushman was Jack in "The Warning Hand." Vitagraph.

Comments on the Films

Licensed

"SPECIMENS OF LIZARDS AND FROGS" (Eclipse), Nov. 13.—Extremely clear photography in this picture shows even minute markings on many interesting lizards and 'gators. The frogs also are worth seeing.

"THE TOWN OF COGNAC, FRANCE, AND ITS BRANDY INDUSTRY" (Eclipse), Nov. 13.—Lovely views of a city both old and new. Glimpses of the brandy industry are included. A good item.

"REVIEWING FRENCH TROOPS BY AIRSHIP" (Eclipse), Nov. 13.—Gives the spectator an impression that he, too, is floating above the earth. The three on this reel are all excellent entertainment, and make a worth while offering.

"CUTTING CALIFORNIA REDWOODS" (Essanay), Nov. 14.—This is the first picture showing how the big California trees are handled that we have seen. Lumber business pictures we have had, but nothing, so far as we know, like this. It held the attention of a large Broadway audience in a way that leads us to prophesy a big success for it. It is a sure feature; a treat for any audience.

"VALUE RECEIVED" (Melies), Nov. 14.—A ranch life picture set in interesting backgrounds. A sheriff grubstakes a prospector. The sheriff dies, and gives the record of the grubstake to his son, who grows up a dashing cowboy. The prospector makes a strike, ignores the contract, and buys the next ranch. His daughter and the puncher fall in love, and the outcome makes the picture.

"THE BRANDED ARM" (Pathe), Nov. 14.—The opening scenes of this picture are unusually strong, but they promise what the picture fails to provide. The Pathe Company has a fine little player in that girl; the boy, too, is good. In this picture's early scenes both, but especially the girl, do delightful work. One is sorry to see them grow up. It is only by comparison that the latter part of the picture seems weak. It is all well acted, and the photography is fair, but the story is not very much above commonplace. Geo. Gebhart is always good as an Indian, and the girl's part, opposite to him, is well filled as its business permits. Compared with other pictures, it is a good offering.

"THE YOUNG MILLIONAIRE" (Kalem), Nov. 13.—Good photography is worth much in any picture. Recently, for some reason not known, many pictures, including every make we see, have been very poorly taken. The photographs in this Kalem offering are perfect. The story is commonplace but clear, and has Alice Joyce in the leading role. It makes a fair commercial offering.

"LORD BROWNING AND CINDERELLA" (Vitagraph), Nov. 13.—Cinderella pictures have from the start an advantage over others in one of the best situations possible. But in comparison with others of its kind, this very improbable and not very carefully made story of an English nobleman and an American mamma with two daughters and a stepdaughter suffers. One scene seems quite carelessly made. It shows the Cinderella (Clara K. Young), slipshodly dressed, coming into a room where her mother and sisters, in stylish clothes, are seated. We haven't been prepared by any insight into her state of mind regarding her short skirt, and for a moment she seems slovenly and is cheapened. Lord Browning's attitude toward the girls (he had merely heard about them as Americans) is super-romantic, and Cinderella is also cheapened by her attitude toward him, whom she has also only heard of. The authoress is Josephine W. Crawford, and the producer, Van Dyke Brooke. Maurice Costello is Lord Browning, Julia S. Gordon is the American mamma, Flora Finch the oldest, and Leah Baird the middle daughter. Van Dyke Brooke is the fisherman.

"OLD SONGS AND MEMORIES" (Selig), Nov. 14.—Nothing whatever is so close to the heart strings of any people as its "good" old songs. The first chapter of the best history of the United States is "Yankee Doodle," and the Civil War songs tells more about us than all the books in the Congressional Library. Several motion pictures have presented the same idyllic story as this Selig offering does, and some have also given it as memory visions that look back from the present to days before the war and war times. Several have made skillful use of old songs to help out some picture story, but, so far as we know, no one before has got as much American experience in one picture as Hettie Gray Baker has in "Old Songs and Memories." It is tremendously effective to such as remember war times. The present reviewer does only through his kin, but he, too, was deeply moved. There were people in front of us who frankly dried their eyes. Few Americans of the generation it pictures will fail to see their own story in it. But it might have been much more effective if more carefully done. The soldier pictures might have been much more natural, and the photography is poor. The producer is Colin Campbell, and the two principal parts are played by Eugenie Resserer, as the old lady who dreams on the porch, and Thomas Santschi, the old G. A. R. man.

"HOPE" (Edison), Nov. 16.—This is the annual Red Cross Seal picture that the Edison Company produces in co-operation with the National Association for the Study and Prevention of Tuberculosis. As philanthropists we feel that we ought to further the picture as much as we can, but as critics we cannot report that the audience liked it; too many showed that they didn't. It is not good entertainment, as was the first Seal picture, two years ago. The trouble is that from first to last it has too obviously been forced into the pattern of the committee's purpose; it was too plainly made to teach. The lesson is valuable, and is worth putting before every audience.

"MR. UP'S TRIP TRIPPED UP" (Essanay), Nov. 15.—This farce was unfortunate in following a good Essanay picture, and suffered somewhat; but, compared with all the pictures we have seen today, it gives acceptable entertainment. It has a fresh situation, but was drawn out to a full-length reel, and parts of it are thin. Mr. Up, played by Howard Missimer, is an absent-minded man who gets up late and packs his trunk with all his clothes. The expressman takes it away before he comes to enough to find that he has only pajamas to wear. E. H. Calvert plays the friend who sends him the invitation, with Dolores Cassinelli as his wife, and Master Billy Calvert as his child. Wm. Bailey plays the butler, and Lily Branscombe the maid.

"BATTLE IN THE VIRGINIA HILLS" (Kalem), Nov. 16.—In its settings and backgrounds this picture of a mountain feud achieves a remarkably realistic impression. But all these pictures of family duels have much brutality in them, and this one makes its heroine go out gunning for a man. The situation develops into a love story, but not convincingly. The heroine is very pretty and acceptable, and the photography is fine.

"MAX GETS THE REWARD" (C. G. P. C.), Nov. 15.—An amusing picture that got many laughs. Max is well known and has a host of admirers. He is not at his inimitable best here, but very acceptable none the less.

"THE SLATE INDUSTRY" (Lubin), Nov. 15.—Shows children's slates cut from the rock and split into size. Very interesting and instructive.

"SUITORS AND SUIT CASES" (Lubin), Nov. 15.—A light but brisk farce of a queer character and a man with the wrong suit case and only a girl's clothes to wear. It made a good deal of laughter.

"THE PINEAPPLE" (C. G. P. C.), Nov. 13.—This educational picture contains many fine views of the planting, cultivating and gathering of the fruit.

"A TRIP TO MOUNT RAINIER" (Pathe), Nov. 13.—On the same reel as the foregoing is this splendid scenic of the "Seeing America First" series. Standing out above all the others is the panoramic picture of Mirror Lake. It would be difficult to exaggerate the beauties of this view. The camera work and the photography fully match the marvelous natural scenery. And this particular picture was one of many.

"A THRILLING RESCUE BY UNCLE MUN" (Edison), Nov. 13.—It is difficult to conceive a reason for the release of this film. It may be the half dozen feet of camera trick work which enabled Uncle Mun to get the better of the stymie in the game of golf. This did make a laugh.

"BETWEEN LOVE AND THE LAW" (Selig), Nov. 12.—William Duncan and Myrtle Stedman have the leads in a story which is notable perhaps for the fine natural scenery. A game warden who has arrested the father and brother of his sweetheart through information unwittingly furnished by the girl herself, afterward fining the culprits $500, settles the whole trouble by himself paying the fine.

"THE COUNTRY SCHOOL TEACHER" (Lubin), Nov. 14.—A picture which will go a long way to prove that if boys are savages, men are grown boys. When pupils threw things at the teacher whenever his back was turned, a Broadway audience laughed broadly. It seemed as if there must have been many in the house who had attended school in the little red affair at some crossroads. There was a "punch" when the teacher (Arthur Johnson) lost his temper and punched one of his unruly pupils (Howard Mitchell). It was a strong situation. There were other situations equally good. Lottie Briscoe was at her best. It's a picture worth seeing.

"AT THE RAINBOW'S END" (Lubin), Nov. 12.—Another of the August-Hawley pictures, the predecessors of which have been so popular. The story is not a pleasant one (those plays which most faithfully portray life as it is are not apt to be), but it can be said that this is an interesting one, nevertheless—made so by the excellent work of the principals. The drama as it unfolds points out the domestic tragedy that may engulf two lives—or even four lives—by the interference in a daughter's love affairs of an ambitious mother. The chief situation is when the wealthy widow clandestinely meets her old sweetheart, the one she has really loved through all her miserable married life, just outside his home. John, the grocer, of poetic temperament, who likewise has been harassed throughout his wedded life by an unresponsive, heckling slattern, forgetting himself in the presence of the woman he loves, has embraced her. His little son, empty milk bottle in hand, ready for bed and waiting for his father to prepare his nightly sustenance, breaks in on the scene. The father, on the brink, picks up the child and rushes into the house. The widow enters her car, goes to her home and falls across a couch. John, sobbing, is oblivious to the reproaches of his wife. It is the rainbow's end.

"THE LIGHT THAT FAILED" (Pathe), Nov. 16.—The chief feature of this picture, and one that is all-sufficient to make it an unusual release, is a thrilling rescue from a wreck by means of the basket and lifeline. There is a bounding surf rolling over a rocky shore, and is all marvelously realistic.

"ALKALI IKE'S CLOSE SHAVE" (Essanay), Nov. 16.—Somehow when one sees Alkali Ike in a title he is prepared for a laugh. There is measurable justification for this. In the present case, however, there may be disappointment. The attempts at humor are forced, artificial.

"SHANGHAIED" (Selig), Nov. 15.—A picture with beautiful settings on a beach flanked by great rocks and shown by splendid photography. The story depicts the transformation of a ne'er-do-well by means of harsh treatment on shipboard. In a fist fight the shanghaied one whips the mate and then several of the crew. It is rough, but it is healthy. There are some strong situations, especially those between Mr. Santschi and Miss Eyton, and they are competently handled. The picture is well put on.

"MY BABY" (Biograph), Nov. 14.—A strong story. William Christie Miller, as father and grandfather, shares with Little Mary the honors of the play. It is possible this may be the last of the plays in which this deservedly popular artiste will appear. The stage's gain is the screen's loss.

"I SAW HIM FIRST" (Kalem), Nov. 15.—The story of a young man alleged to be anxious to escape female admirers. There is a little comedy when two girls jump out of a canoe into shallow water in order to see which one of them the aforesaid young man will rescue. The indifference to their fate displayed by the man was explained by his attachment to the third member of the party of girls.

"THE BACHELOR'S BRIDE" (Kalem), Nov. 15.—On the same reel as the foregoing is this rather slender comedy.

"THE OLD REPORTER" (Edison), Nov. 15.—In this fine newspaper drama William West does excellent work, as do all of his associates. The writer is strongly under the impression that the story in its most striking phase—the reporter, under the excitement of a great scoop, absent-mindedly going to the office of his former employment and there writing out his stuff, forgetting his new assignment—has been told in a magazine, but that does not detract in any way from its interest.

"THE MODEL FOR ST. JOHN" (Vitagraph), Nov. 16.—A picture giving something more than a mere temperance story; but one that, as a sermon, is pretty effective. Its strength comes from the vividness with which it contrasts the man in his youth when his father, the artist, paints him as St. John and in later years when the father, not knowing him, picks him out from other benchers as a good model for a typical sot. Mrs. Breuil, the authoress, provided something fresh. James Young, the producer, plays the model and Roger Lytton, the artist. Messrs. Eldridge, Wilson and many others have less important parts.

"LIFE AND INDUSTRIES IN ARDEN CAMPO" (Cines), Nov. 16.—An interesting and fairly well photographed series of views of Arden, just East of Suez.

"THE OLD ACTOR'S VISION" (Cines), Nov. 16.—A picture of sentiment contrasting, by means of double exposure memory visions, an actor's glorious past with his poor house present. It is well acted and well photographed. The two on this film make an interesting number.

"THE UNUSUAL HONEYMOON" (Vitagraph), Nov. 18.—Miss Rose Tapley, the writer of this jovial farce, has, with James Young, the picture's producer, provided good, fresh fun. Of course, Flora Finch and Chas. Edwards, who play it, must not be left out. It begins at a Scotch fair where Mary MacGregor and Tamas Mac, her spouse, are beginning their honeymoon. There was plenty of fun at the fair, but Tam and Mary had had several glasses of red lemonade and the balloon was anchored nearby. They take a sky excursion and land among savages in the South Sea Islands. The offering is good entertainment, made much jolly laughter and seemed to be popular.

"THEIR IDOLS" (Biograph), Nov. 18.—A farce of American life. The German and the Frenchman are good friends and the daughter of one is engaged to the son of the other. The two dads get into an argument about their idols, Bismark and Napoleon, and it nearly breaks up the love match. The action is full of freshness although the primary situation isn't. The facial expression of the Biograph players is very amusing and this alone would make the picture go.

"HOIST ON HIS OWN PETARD" (Biograph), Nov. 18.—This farce is not so clear as the other on this reel and is not so good. It gets across on its facial expression and a large audience found it amusing.

"STRONG ARMED NELLIE" (Kalem), Nov. 18.—That Nellie is played by Ruth Roland is perhaps the picture's best point when considered as entertainment. It doesn't give much chance for comedy but it is kept from being dull. John E. Brennan plays Nellie's dad.

"THE LANDLUBBER" (Kalem), Nov. 18.—It is John E. Brennan, who, as a sailor playing photographer, makes the best laughs in this farce, but Rob. Grey, as the landlubber, the photographer playing sailor in order to win his sweetheart, Ruth Roland, also is amusing. Aside from these two sketches, the picture lacks freshness; but these are good and make the offering go.

"PATHE'S WEEKLY, No. 47" (Nov. 18).—A number of good items, including a long and intimate view of the Russian royal family and a good view of Emperor William of Germany reviewing his grenadiers.

"CHIEF WHITE EAGLE" (Lubin), Nov. 16.—The center of every good drama is some situation created by human beings, characters. Certainly that is true of this picture in which the two leading characters (at bottom, just man and woman) are clearly blocked out and deeply interesting. It is an offering with much distinction and human value. Its producer shows individuality in a remarkable degree. There is room for growth and improvement. Art always has been long and only achieved by painstaking thought and honest self-criticism. It seems to us, just now, that his worst fault gives the brightest promise of better work than any one has given us yet. The fault is over-boldness. The audience also has imagination and the spectators most worth while like more subtility. They are most pleased when they feel that the producer has left something, not too much, for them to do.

The situation chosen in the first place is dramatic and full of possible tragedy. The Indians around a frontier fort are dissatisfied and ready to go on the war path. The head chief's son and heir is in the East at college. The chief dies and the United States government recalls the son to rule over his tribe. He comes to the fort. The sinues of hell are in the situation and it must be handled by the soldiers delicately, but the major's daughter finding life dull at the post is like Satan looking for trouble. She sees the college bred chief arrive and sees her chance. The way she makes use of it is strong as pictured. It is true and gets over, is more effective than the result of her foolish work which seems soft, at least in comparison, because the struggle in the heart of the chief that brings it about is not suggested. The man's face, solemnly earnest and his training make it possible; but we didn't expect it. Yet it is so strong that few will feel any dissatisfaction with it. Romaine Fielding is author and producer and plays the redman. Mary E. Ryan plays the girl; Rob. Adair, the lieutenant; Richard Wangemann, the major; Mrs. Nellie Cytron, the girl's mother, and Geo. Clancy the ranchman. The soldier on guard deserves mention.

"THE GOOD FOR NOTHING" (Lubin), Nov. 18.—We had been told this was to be a drama. It is more. There is running through this story by William H. Kitchell a fine vein of refined comedy. Edwin August has abundant opportunity here to show his versatility. He more than makes good as Dick Evans, the good-for-nothing, the failure in the city, who comes back to his little home town on money surreptitiously sent him by his mother, only to meet with indifference on the part of his father. His old sweetheart, Rosabel Jordan, is still a believer in Dick, but her father, the postmaster, will have none of him.

A few days in town, Dick sees an announcement that the Pocono Citizen is for sale, cheap—the entire printing and newspaper plant—for $500. Dick applies to the Rev. John Brower, who lends him the money to buy the little sheet. The editor now becomes the biggest man in town. The postmaster buys a paper and reads an editorial blast to the effect that it is time there was a live postmaster in the town and advising all readers to write the Congressman to that effect.

The father of the editor is a candidate for Congress. Dick comes out as a rival. "Vote for a man who will bring the trolley to Pocono," he advises. The two fathers are in consternation. On his own initiative Dick induces the trolley magnates to build the line into town. Then he announces that he will retire from the contest for Congress. The two fathers take back all they have ever said. Dick gets Rosabel. It is an August picture, all the way, and a delightful one. Miss Hawley as Rosabel is charmingly natural. Arthur Matthew as the clergyman looks and acts the part. The entire support is first-class.

"A NOBLE PROFESSION" (Edison), Nov. 19.—A story showing the steps in the making of a trained nurse, produced in conjunction with the Metropolitan and City Hospitals of Blackwell's Island, New York City. There are many views of different departments in these institutions, including among others the operating room. It will make a most interesting release.

"WHIFFLE'S NIGHTMARE" (C. G. P. C.), Nov. 19.—In this comedy of trick work and most exact and craftsmanlike double exposure, M. Prince takes the double role of the brothers. There are many laughs, especially when the well-to-do brother crammed into his throat the "hallucination pills" in the effort to dissipate the "apparition" in front of him.

"THE BEAUTIES OF PORTUGAL" (C. G. P. C.), Nov. 19.—On the same reel as the foregoing are these beautiful hand-colored pictures.

"THE KERRY GOW" (Kalem), Nov. 18.—The O'Kalems in this story of Joe Murphy will renew to the memory of the playgoers of a generation ago a famous old Irish drama set amid the beauties of the Emerald Isle. The World has already reviewed this three-reel feature. It only remains to say that it will make high-class entertainment, especially to older picture followers. Jack Clark as Dan O'Hara, the blacksmith, will appeal to the Irish heart. His interpretation of the role will recall his speaking predecessor whose "Misther Hay—Sor!" always brought down a house. Sidney Olcott, who produced the picture, takes a double role. His opportunity was in that of Keirnan, the man who "planted" the pikes; he was excellent as in fact was the work of the entire company.

Independent

"ZIGOTO HAS A GOOD HEART" (Gaumont).—The eccentric French detective here rescues a stolen dog from drowning, punishes two men who had carried the animal away, and brings back some flowers to his waiting sweetheart. There is plenty of action in the film, and it is good pictorially.

"CALINO AS A STATION MASTER" (Gaumont).—This comedy of a French station master is on the same reel. It is very good indeed, showing all sorts of amusing mishaps around the depot presided over by the busy Calino. The picture closes as a train runs through the depot building.

"A HAZARD FOR A HEART" (Gaumont).—Nordiska is a beautiful Frenchwoman who informs her three lovers that she admires courage more than anything else in a man. One of them disguises himself as a burglar, enters her room and robs her of her jewels. The denouement comes as a surprise. The idea could well have been carried further, but it is interesting as it is.

"GAUMONT WEEKLY NO. 36."—A good number. One of the features is a view of President-elect Wilson with his hand on the shoulder of his chief of staff, Chairman McCombs. Another is a fine picture of a British naval review—one of the big fellows carrying an aeroplane on its deck. There is also a good photograph of the newest Zeppelin aircraft.

"JACK'S WORD" (American), Nov. 25.—A story written around a promise extorted from a sheriff by the girl he loved that he would never shoot or injure any man. It seemed to the writer that she did not want a sheriff for a husband; she ought to marry a missionary.

"FRANKFURTERS AND QUAIL" (Thanhouser), Nov. 17.—There is some mild amusement in this story of the new-rich young couple who found more pleasure in a trip to Coney Island and in a luncheon on frankfurters than they had been able to extract from the lobster palaces and on a quail diet.

"THE WOULD-BE HEIR" (American), Nov. 21.—If an heiress does not marry within the year her cousin comes into possession of certain property. The cousin conspires to make the lover of the heiress believe the latter is fickle. There is temporary success, but later the villain is uncovered and the two lovers are reunited.

"AN IDYL OF HAWAII" (American), Nov. 23.—Candor compels the statement that the title is unfortunate. The picture was not taken in Hawaii; that will be patent to any human being above the age of ten years.

"TWO OF A KIND" (Majestic), Nov. 19.—Very good settings and excellent photography mark this picture. It is a story of two bashful lovers, but the handicap does not prevail in the last scene, in which lost time is made up by the two backward lovers, who indulge in a most fervid osculatory session.

"THE DESTRUCTIVE DUELIST" (Gaumont), Nov. 26.—A skillful clown takes the farcical role of Simple Simon and fights a comic duel, a running fight and fire at will. It is very destructive to mirrors, bric-a-brac, windows, furniture, etc., but no one is killed. Eccentric camera work makes it amusing.

"WAS MABEL CURED?" (Victor), Nov. 22.—If there is a point at which improbability mixed with probability makes a good farce, we feel that it was found—if not exactly, nearly—by this picture. The story concerns two young people, both would-be authors and both interested in the underworld. A facetious police sergeant—the girl's father, by the way—hoodwinks both into thinking the other the kind of crook that would be interesting in a story. Through their studying of each other, much that is very amusing develops, and they land in a cell together. It makes good entertainment for passing time.

"IN THE LONG RUN" (Nestor), Nov. 20.—All makes of film have their own peculiarities and special excellencies. One quality is noticeable in Nestor pictures of the present kind, dealing with the chase of a bad man by a posse, and that is the stress laid on character drawing, not only in the leads, where it is expected and looked for, but even to least important players. Of course, in the business of a posse there is little chance for acting of an individual kind, but what little chance there is is well used. The result is a very convincing picture. In "In the Long Run" the leading players, Dorothy Davenport, Jack Conway, and especially the bad man, name not known, do remarkably. The action is very dramatic and gives them an unusually good opportunity. It is a tense and thrilling but human picture, good entertainment even for the critical, if they be normal in their views of life, and makes a desirable release.

"BONAFACIO AS A BLACKAMOOR" (Milano), Nov. 23.—The quality of these rough-and-tumble farces is well known. As entertainment, as far as we know by our observations, they do not displease audiences. There is nothing truly vulgar in this one. There is no dramatic action, but it is full of movement. The photography is good.

"CASTLES AND LANDMARKS IN ITALY" (Milano), Nov. 23.—An exceptionally interesting series of views, well photographed and well chosen. The two on one reel make a good number.

"CRANBERRY INDUSTRY ON CAPE COD" (Imp), Nov. 23.—As a Thanksgiving film this has merit, but it will go at all seasons as a good picture of one of our national institutions, the cranberry—tart, but pleasing decoration to a plate of turkey.

"ONE OF THE BRAVEST" (Imp), Nov. 23.—A farce on the same film. The caricatured policeman, who is afraid of the very name of burglar, but who hires a friend to impersonate one, in order to give him a chance to scare him off and win fame. He gets up against the real thing and knocks him out before he knows who it is. He gets promotion. Charles de Forest is the copper. Rolinda Bainbridge has a part. It is amusing surely, and the two on one reel make an excellent offering.

"THE GOAT GIRL FROM BEAR CANYON" (Frontier).—The Frontier Company makes its debut with an interesting picture taken in New Mexico. We can see plainly that these new films are going to bring fresh atmosphere in stories with a new taste. As to the quality of the story in this case, we can say very little. The offering is good, in spite of its stale story—that of the married man who falls in the hills and is hurt, is cared for by the—in this case goat girl—and, viper-like, wins her affections. The interest of the picture comes from the herd of goats, billies and nannies, which is seen from many different angles and is very amusing. The players promise good things if they are given a chance. The leading lady is pleasing and will make a popular heroine.

"THE INVISIBLE" (Eclair, Paris), Nov. 24.—A farcical love story of rural characters. The swain buys a powder that will surely make him invisible, for did not the man with the helmet and plumes who sold it to him show how it worked? He had one of the crowd put on some of it, and held a cloth up for a moment, and when the cloth was drawn aside the man was gone. The swain puts it on and goes boldly to elope with the girl. Her dad doesn't see him, so he is safe enough. But though he is invisible, he finds he can feel the prongs of a pitchfork, and can feel the handle of it, too. His cronies find out about the powder and make more fun. It is very light, but it is amusing.

"SEVILLE AND ITS GARDENS" (Eclair, Paris), Nov. 24.—An excellent offering, well photographed and interesting.

"THE TONGUELESS MAN" (Gem), Nov. 19.—The character of the tongueless man in this picture is new and very well played, indeed. Aside from this character there is little that can be said for the story, which is artificial and gives little chance for acting, but it is worth while to see the tongueless man.

"HIS DETERMINATION REWARDED" (Eclair), Nov. 19.—A story of the difficulties of an ex-prisoner who claims to be innocent. He has an "evil genius," a man who wants to make a burglar of him, and who sees that he loses every decent job he gets. It is an artificial, unconvincing story, but deals with a subject with which it is easy to sympathize, and as an offering to the public is fair. There is some quality to the acting which now and then is excellent.

"THE CANDY GIRL" (Imp), Nov. 21.—A little cream puff of comedy concerning the arrival of a new girl in a college town confectionery store. The elderly girl, who must have been a "college widow," has to content herself with marrying one of the professors.

"THE RIVALS" (Keystone), Nov. 18.—Mack Sennett and Mabel Normand are seen to the best possible advantage in this brisk, clean little comedy. The rival man is also good. The manner in which Henry surmounts his own cowardice and wins back the girl he loves is very entertaining.

"MR. FIXER" (Keystone), Nov. 18.—In this picture, on the same reel with above, Fred Mace adds his talents to the group. He pretends to fix up a love affair for Sennett, but in reality tries to capture the girl himself. The plot is a little obscure till toward the end. More sub-titles could have been used to advantage. A good offering.

"THE POWER OF MONEY" (Solax), Nov. 22.—Stock market scenes on the New York curb lend color to this picture. The ups and downs of Bonanza V keep the hero in financial hot water. A lottery ticket he had given to a flower girl proves winner of the capital prize, and she saves the day for him. There is a counter love story, with a scheming rival that is of interest. A good film.

"DON CAESAR DE BAZAN" (Reliance), Nov. 20.—You can almost hear the clash of swords and the gallants crying "Gadzooks!" and "Odds bodkins!" in this film. The Victor Hugo romance is admirably set in motion in this production. There is a commendable care taken in the costuming, and the court scenes, gambling tables, dancing girls, duel, etc., all lend atmosphere in keeping with the story, which is shown in two reels. In the second reel the action is somewhat complicated, and one or two sub-titles would help to a fuller understanding of the plot. It is a dashing performance throughout, and will make its way wherever offered.

"GIVING THE BLIND THE LIGHT OF KNOWLEDGE" (Gaumont), Nov. 22.—This short educational feature will interest most audiences. It gives a clear insight into the marvelous arts employed to teach the blind of Paris reading, arithmetic, geography, physiology, music, gymnastics, etc. One of the good usages to which the motion picture may be put.

"A FOUR-CORNERED WEDDING" (Comet), Nov. 18.—Other pictures have preceded this in which the parents and children were married at the same time. But this picture is well acted and tells a good story, with the usual complications. Gus Mansfield and Mabel Miller play the younger couple. The older couple do some very good character work.

"WILLIE'S TICKER" (Lux), Nov. 22.—A French knockabout picture with some new antics and scenic environment. Willie, proud of the new clock his uncle has given him, sets out to regulate all the timepieces in Paris by it. The subsequent chase winds up in the famous sewers of Paris.

"THE WRONG FLAT" (Lux), Nov. 22.—On same reel with above. On moving day the effects of Prof. Dryasdust and the lady with the lorgnette become badly mixed up. The lady finds herself in a room with the professor's pet rats, snakes and monkey. As a farcical offering this is certain to please.

"THE BLACK HAND" (Eclair), Nov. 21.—A bare outline of the plot is hardly fair to this picture, as it is better than the plot sounds. A careless painter leaves the imprint of his black hand in various parts of a rich merchant's house, much to the latter's alarm. But when the merchant finally discovers the same black hand imprinted on his servant girl's back his relief is very great.

"MOTHER'S BANK ROLL" (Eclair), Nov. 21.—This ingenious little comedy, centering about the bank roll mother put in the stove for safe keeping, is the best thing we have seen of the kind for a long time. A new idea is well worked out. It is on the same reel with the above.

"THE SHANGHAIED COWBOYS" (Nestor), Nov. 22.—One of those absurd concoctions which make us laugh because of its utter impossibility. Imagine half a dozen cowboys going to sleep in a box car, after a night's revelry, and waking up in a seaport next morning, where they are given knockout drops and smuggled aboard a ship wanting a crew! Then imagine them swabbing decks and climbing into the ship's rigging! And imagine their glee when they got safely back to the ranch again and found the old cook back on the job. Owen Wister and Robert Louis Stevenson combined could not beat this imaginative creation. Certain to please.

"A CRIMINAL IN SPITE OF HIMSELF" (Eclair), Nov. 17.—Louis Moriot, who happens to bear the name of a notorious French burglar, has a great deal of trouble as a result. This all goes to make a good French comedy, winding up with abject apologies from those who had unjustly suspected him. Amusing and interesting.

"OPORTO, PORTUGAL, AND ITS HARBOR" (Eclair), Nov. 17.—On same reel as above. Good views of this picturesque locality, with glimpses of its folk life and varied industries.

"A FIGHT FOR FRIENDSHIP" (Nestor), Nov. 18.—One of those live, modern picture stories which show us the West as it is today. The tunnel project is well portrayed, and the details of the story handled in an absorbing manner. A good offering.

"TRAPPED BY FIRE" (Bison), Nov. 19.—This picture gives a good sample of the evil effects wrought upon the Indians by "fire water" in the early days. They set fire to a cabin, which is consumed by flames in a most realistic manner. The manner in which the elder brother holds back the redskins to help the lovers and other people escape is graphically shown. The rescue from the cellar under the cabin ruins is also effective.

"A LEG AND A LEGACY" (Powers), Nov. 20.—There is good acting and some interesting photography in this picture, but it suffers from its plot, which is not up to the Powers' standard. The rescue of the girl from drowning is ridiculous, because the girl had merely waded out in the surf and was to all appearances in no real danger.

"THE OPEN ROAD" (Imp), Nov. 18.—This film is a veritable triumph from an artistic standpoint. It will convince any skeptic that the moving picture can tell a strong, appealing story, and at the same time carry with it an atmosphere of rare beauty. The country scenes in this are alone sufficient to make it a big success, and the story is so simply and naturally worked out that it will linger in the memory a long time. The leading characters did their work excellently. An exceptional film in every way.

"BLUE RIDGE FOLKS" (Champion), Nov. 18.—This picture abounds in action of the stirring sort. A combat between two men over a revolver, a burning house, a man who loses his reason and regains it, and the holdup of an entire courtroom and other scenes of like order convey the strong atmosphere of the Southern mountain districts. The story, which concerns the foreclosing of a mortgage, is considerably involved in places, but holds the attention throughout.

Projection Department

Edited by F. H. RICHARDSON

Exhibiting Pictures at Balls.

ON the evening of November 14th the Motion Picture Exhibitors' League of New York gave their second annual ball, which has been described elsewhere in the paper. It was more than a howling success. It was a scream, from start to finish, and would have required another building equally as large as the immense "Palm Garden" to have held the overflow. But it is not my design to enlarge upon these matters, which properly belong to another section of the paper. There is, however, something in connection with this ball and other similar affairs which of right must be dealt with in the Projection Department, and that is the exhibiting of films by the different machine manufacturers. This is usually done at affairs of this kind, and seldom, indeed, is the performance creditable either to the machine or film manufacturers.

As a general proposition both the booth (booth is the correct term here) and the projectors are hastily installed, while the electric wiring and installation is more or less imperfect. The machine is usually a brand new mechanism, which has been carefully tested out at the factory, and is supposed to be practically perfect; and it is, too, or would be after having been run a day or two to get limbered up, and the various little adjustments made which always must be made after a new machine is placed in actual operation. The film itself is, as a rule, new film, fresh from the hands of the manufacturer, with the emulsion about as soft as emulsion ever is, and the net result ordinarily spells just one thing, and that one thing is trouble. But this is not all, for the whole plant is unfamiliar to the operator, and he is therefore not in a position to do the best possible work.

At the ball in question there were four machines, viz.: The Motiograph, Standard, Simplex and Power's "Six-A." Not a single one of them gave a high class performance, due, beyond the question of a doubt, in greater or less degree, to the above named causes. Justice was not done to the films simply because in the very nature of things, there being so many reels to project, it had to be put through at horse-race speed. We therefore had a sort of jumping-jack spectacle, instead of real projection.

The editor of this department strenuously objects to any such performance. Exhibitors, machine men and manufacturers understand, or most of them do. The outside public, expecting that the projection at an exhibitors' ball certainly will be the acme of everything that is good, are both puzzled and amazed at what they see.

Let the manufacturers display their machines if they so desire. That part of it is all right. But cut out the projection of films under such conditions.

Poor Patches.

Mr. Blaine Day, Sherman, Tex., writes:

> Enclosed find $2.50 for the new Handbook, which please mail as soon as it is off the press. Will you kindly publish the following, for the benefit of Texas managers and operators? Of late many patches have been pulling loose. Upon examination I found them apparently to have been patched with "new-skin," and that the emulsion has never been scraped. The film was just cut and stuck together. Of course, the cement might not have been real "new-skin," but it certainly was a very cheap cement. It is high time some operators used a little judgment and horse sense in making patches. You can bet your last dollar that when a reel of film leaves the Jewel Theater there is not a bad patch or a misframe in it.

Yes, friend Day, I have seen patches myself that I think must have been put together with liquid courtplaster, or else the operator merely used a little tobacco juice. I thoroughly agree with you that better patches should be made, but sometimes this is not altogether the fault of the operator, as he is not always allowed sufficient time to make a good patch. We have a certain type of manager still in evidence who would expect the operator to be running again in 15 seconds if the entire floor dropped out of the operating room. The manager who has two machines and one operator, and who expects the operator to rewind the film, make patches and thread one machine while he is running the other is responsible for much of this kind of raw work. I should be glad to attend the last sad rites of this type of manager at any time. By this we do not mean his actual physical burial, but merely his theatrical finish.

Bartlesville Still Kicking.

Bartlesville, Okla., arises to remark:

> I have a little suggestion for users of Edison machines: Cut the small casting bar off the top of the gate. This allows the top half of the tension springs to bow as much as the bottom half, and gives a much more even pressure on the film. Cutting out the bar doesn't weaken the gate to any noticeable extent. And now I have a few remarks to make about film service. The house where I work has dealt with a certain exchange for four years, taking ten-day service, yet if we ask for any particular film, although it be a regular release, we invariably have to wait from 30 to 90 days for it. The films are all in miserable condition—in fact, in nearly two months we have received only two programs in which there was not at least one film almost completely covered with oil. In the last three months we have only received seven reels in which I did not have to make at least half a dozen patches, and not one reel in which none were necessary. In one reel we had some days ago I made 64 patches before it was in condition to run. The films are so exceedingly dirty that I have to clean my sprockets, aperture, etc., after every reel, and even then have weeds as big as trees all around my picture before the end of each reel. This exchange gives us advance notice of our programs, and on a number of occasions we have paid for lithos and advertised our coming program, only to have part of it changed at the last minute. This same exchange is the one where we ordered a second intermediate gear for an Edison machine three times, and then never got it. Mr. Stewart, in the September 21st issue, says that if operators would make patches properly the exchange would not need to do so much inspecting. Very well what about "Jimmy, the usher," who doesn't know enough to scrape the emulsion off his film when making a patch; also what about the tight-wad managers (?) who employ an operator (?) at $8, $10 and $12 a week? No operator can make a patch right when he has to crank the machine with one hand, and has no splicing machine or block; yet this is asked by many managers. So it is still up to the exchange to make good on their inspection. I know I am taking up a lot of space lately with these kicks, but, as Grant said, "I am going to fight it out along this line," etc., and I only wish a few more operators and managers would help me, in order to get some of these annoying things remedied. These exchanges get paid in cash for these films, and get their own price for them, too, and then they hand you a mess of dirty oily, torn-up junk and expect you to put on a show with it. Many operators put in from two to three hours every morning repairing films. Skilled laborers get from 40 cents per hour up. Two hours per day, at 40 cents per hour, seven days a week, amounts to $5.60, of which the exchange gets the benefit. Well, to pass on to a more cheerful subject, should there be any flow of current between one wire of the primary and one wire of the secondary in a Ft. Wayne compensarc? Should there be any circuit through these two wires? Another trouble I have is that I cannot get the flanges on my Edison Exhibition Model machine to turn steadily. They work easily with the finger, and do not bind, yet the film fails to turn them. Can you suggest a remedy?

I pass your Edison gate suggestion along to our readers for consideration. Personally, I don't see that the bar interferes in any way with the springs bowing—at least on the machine I have here. As to the service, I thoroughly agree with you that too many exchange managers seem to be obsessed with one idea and one idea only, viz., get the money. Returning value for the money seems to be about the last thing some of them think of. If you are paying them for ten-day service, and are getting the kind of junk you described, you certainly have a legitimate kick coming. You are, in fact, being swindled. The change of programs cannot always be avoided, since it may be due to the fact that some exhibitor has kept the film longer than he was entitled to it. As to your criticism of the patches made by the operators, I agree with you, and brother Stewart will have to stand hitched for a while, I guess. As to your making kicks, why, I regard the kicker as being of very distinct value. It is only by putting up a kick that we call pointed attention to grievances and get them remedied. As to the compensarc, when the switch is closed, without striking the arc, there is a slight flow of current between the primary and secondary wires, but it is what is termed a wattless current—that is to say, it doesn't register on the meter, though I presume it would affect a very finely adjusted ammeter. There is no flow between the primary and secondary. What flanges do you mean?

Fire Proofing.

Illinois writes:

> Am running a picture show here. My operating room is lined with galvanized iron. In case of fire is this sufficient to protect the building? I operate Power's machine, with the regular magazines. In case of fire would these magazines stand the test, or would they blow up if the film got on fire inside? An old operator told me recently that in case the fire got inside the magazine there would be an explosion which would tear things up for keeps.

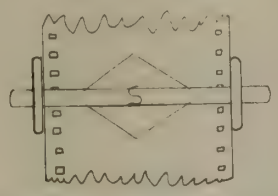
On pages 66 to 81 inclusive, of the new Handbook (to be had from the Moving Picture World office, price $2.50—ready for delivery soon) you will find directions for properly and efficiently fireproofing your operating room. Galvanized iron alone for lining the operating room would offer very slight protection to the building and none whatever to the audience. It should be backed by sheet asbestos not less than one-fourth of an inch thick. There should be a flue to the open air, of sufficient size to carry off all smoke when a fire occurs, and shutters which will close within three seconds of the starting of a fire. The "old operator" evidently has not profited by his lengthy experience. In the first place the magazine rollers are supposed to prevent the fire from entering the magazine. But if, from any cause, they did not do so, there would not be any explosion, or anything in the nature of an explosion, except that gases might be

generated so rapidly from the burning film that it would bend the door slightly in, forcing its escape. This talk of explosion is pure imagination, and the old operator who spun that yarn either had an ulterior motive or else he knows nothing whatever about such matters.

Threading in Frame.

Milwaukee, Wis., contributes the following information to Langdon, N. D.:

To thread your picture in frame, without having to look through the aperture, provided you have Power's "Six" or a Motiograph, first finish threading and close the gate. Next grasp the upper loop with the thumb and finger of the left hand, with right hand on framing lever, and pull upwards on the film gently with the left hand, moving framing lever until center of title frame is just over the shaft of the idler on top of the gate, and your picture will be in frame. The time required to perform this operation is a half a second, or less. By this plan there are no extra brackets or lights required. Your intermittent must, of course, be in the position it has when film is at rest (locked, ed.). If the sprocket revolves when you pull up on the film you will not have the picture framed correctly. The method is illustrated in the



sketch. Try it with a Selig title first and have the point of the diamonds (their trade mark) at the center of the gate idler, as as shown.

Milwaukee also sends in solution of the rheostat problem, but we do not publish it, as the answer has already been set forth. We are indebted to Milwaukee for the framing directions. This stunt will undoubtedly prove of value to thousands of operators. It would be very easy to select some similar mark on the Edison and other machines, so that the same thing would apply; though possibly their gate rollers could not be used as the guide. Such things as this are very helpful indeed, and go a long way toward improving a performance. I would regard this one suggestion as worth the entire subscription of the Moving Picture World for a year. It is strange that none of us thought of so simple a thing before.

From the Iron Ore Country.

Ely, Minn., answers roll call once more with the following:

(1) Why is it the screws in my carbon holders melt at the end against the carbon? If I file them flat they melt on the edges, and if I file them round they melt in the center. Current is 110 volt, 60 cycle, a. c., through a F. W. compensarc; Edison lamp. (2) How long should a steel bushing last? In other words, how long do you think it should last, using the machine, say, three hours a day? (3) What is the first thing to do if your condenser should break during a show? Am having a hard time, waiting for my new Handbook. I ordered it about three weeks ago. Our manager gets the World, but I have not yet seen my first question answered in the department.

(1) By looking through three or four back numbers of the department you will find your question answered fully and completely. Clean out the inside of your carbon arms thoroughly, so that the carbon will make good contact. That type of carbon arm is not good, where you are using 60 amperes of current. It was all right in the days when low amperage was the rule. I would advise you to get carbon arms of the latest improved type. (2) I presume you refer to the intermittent bushing, or to the cam shaft bushing, but I could not answer your question with any degree of accuracy. It would depend largely on the kind of oil you use, and whether or not the bearing had adequate lubrication. If you use very thin, light oils, they will not last long, unless you keep flooding the bearings with oil. These lubricants are largely composed of kerosene and possess very little real lubricating quality. *Get a good grade of light dynamo oil* and give your cam shaft and cam shaft bearings one drop of it once an hour, and the bushing should last for a long time. (3) The breaking of a condenser during a show will have no effect whatever on the moving picture, though it would show in the stereopticon; therefore "the first thing to do" is keep right on projecting your picture.

Lubrication.

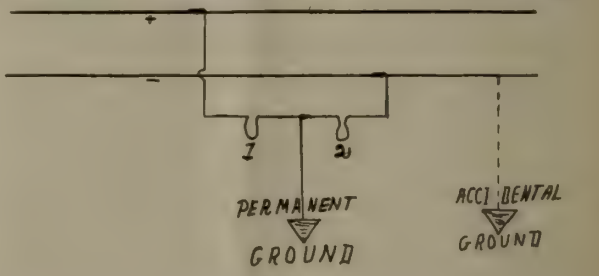
Mr. Everett J. Brown, La Fayette, Ind., contributes the collowing excellent letter on lubrication:

Being in the act of sending an order for the new bandbook, I will, if you have no objection, say a word on the subject of lubricants. I derive a great deal of benefit through the Projection Department, though I have never yet had to call on it for assistance. I have, nevertheless, taken from its columns several valuable tips, one being a receipt for cleaning lenses—1 ounce alcohol, 2 ounces distilled water and 3 drops of nitric acid—the best I ever saw. Another, though, beeswax as a lubricant for the gears, I cannot say so much for. I found it an absolute failure. Surely you did not try it, and as you said, only gave it as being sent in by another operator. I cleaned my Power's "Six" thoroughly with gasoline—I do that often—then applied the beeswax, but it cuts right off, and, besides, there is no lubricating quality to beeswax. And now, I want to tell you what I use on the gears. Mix vaseline to a good stiff paste with sifted flour (did you laugh then?)—I mean stiff, not "nearly so," but *stiff*. I have used vaseline and graphite and ready prepared graphite in tubes and stick form, but flour-vaseline paste is the best I have yet found. Have been using it for a year now, and the difference in the wear and noise of the gear is very noticeable. Another important feature is that it is much cleaner than mixtures of graphite. I know of no other operator using this formula, but am sure they would like it. I am using one drop oil and have always considered it first class. I hope Mr. Chambless sends you a sample of his motor attachment. I consider it the best to date. It applies the power to the crank shaft where it should be. When I hear from this, if I ever do, I may come again.

You need have no fear about hearing from as excellent a letter as this, Lafayette. No, I did not try out the beeswax proposition, nor did I say I did. If I actually tried out everything submitted I would not have time to do much of anything else. I pick out those things which seem to look reasonable and submit them, but I cannot possibly try them all out, much as I would like to. As to the oil; *I do not approve of any of the advertised patent oils.* They are too thin and too light. The Power Company's oil, which you call their "intermittent oil," is suitable for use on all parts of the machine and is, in my judgment, far superior to the oil you are using. The Motiograph people supply an excellent lubricating oil, and I believe the Edison and the American Moving Picture Machine Companies do also. Whether the manufacturers of the Simplex supply an oil, I do not know. But the buying of these oils is unnecessary. *Get a light dynamo oil,* or go to the superintendent of your electric light plant taking a pint bottle along, and have him fill it with his dynamo oil, which will probably cost you about ten cents for the bottle full, and you will have a real lubricant; enough to oil one machine for quite a while—so why pay high prices for "lubricants" which happen to possess a catchy name? As to the vaseline-flour mixture, I pass it along to our readers for experiment. It

Ground Detector.

Mr. L. C. Stewart, Akron, Colo., submits an excellent sketch explaining the ground detector. Akron suggests that the cut is self-explanatory, which



is true. The dotted line shows an accidental ground on a negative wire, which would make lamp 1 burn up to c p, and lamp 2 either go out or burn very dimly. Under normal conditions both lamps would burn at half voltage.

Correct Solution of Problem.

Mr. Joe S. Perry, New Comedy Theater, New York, sends in a correct solution of the resistance problem. Quite a number have sent in correct solutions within the last few days—that is to say, correct except for the fact that they have not considered the resistance of the arc itself. One brother said the problem was not fully stated, since the resistance of the arc was not mentioned. If the brother will look at the sketch, accompanying the problem, he will see that while the arc was not mentioned, it was shown, and the operator is presumed to know that the arc itself offers a certain given resistance, according to the voltage across the arc, which may be taken at an average of 48 volts.

A Devoted Admirer.

Wichita, Kan., writes:

The writer is an operator of seven years' experience and is a devoted lover of "our" M. P. World. He is glad to say that he has thoroughly read every copy issued for the past five years, particularly the Projection Department. He honestly believes he has learned more from reading and studying than from experience, and he has most of the books on cinematography worth while, your hand-bood included. And now, let us come down to the personal pronoun. Although I claim to be a "professional" operator, I did succeed in completely burning up a reel of film for the "Maple" Theater, in this city, some time ago, but it was outside of the operating room. It caught from a very hot 16 c. p. incandescent lamp. It was purely accidental, and I think I can fairly say was not my fault at all, though I had to put up half the cost of the film or resign, even though I burned up a whole suit and overcoat with it. I write this experience for the information of brother operators and managers who heard of the fire and know me. Most of the managers in this neck of the woods, seem to take the operator to be some kind of an iron mechanism run with a spring. I know of one operator who enters upon his duties at 9:30 A. M., two machines operated by motor, works straight through till 5:30 P. M. without relief, or even dinner. If he happens to be hungry, they send up the usher with a bean sandwich for lunch. Then at 5:30 he has 45 minutes intermission for supper, and is then on duty again until 10:45 P. M., after which he carries a heavy box of film to the depot (almost a mile walk). As they change daily he gets this

healthful and invigorating exercise seven days in the week (nothing to do until tomorrow, Ed.) and for this trifling service he receives the munificent salary of eighteen whole great big dollars every week. This gentleman asked for a relief operator. Mr. "Manager" says: "Certainly, that is right, old boy—but you must pay for him out of your salary." Naturally, under such conditions good projection is rather scarce hereabouts. Now Brother Richardson, I am sure you will excuse me, I did not intend to bother you with my "grouch" but I am very much interested in the business, and would like to see every picture a perfect picture, and those operators who try to make them so, given a square deal; other operators I would prefer to see in jail. My real reason for writing this letter is to tell you of what I think is the best one yet. During the past few years I have been making the different local towns, fixing up machines—"shooting trouble" I term it. On a recent visit to a certain little city where the operator (?) was extra green, the machine, Edison type B, was a total wreck. He had the eccentric bushings on the cam shaft and the other bushings on the intermittent, and had been running for something like fifteen days without a shutter. He had an outside shutter, and when I asked him why he removed it he said: "Well, we put in an aluminum screen and cut down the amperage to 40, therefore we did not think the lens would get hot enough to break, so I took the fan off. Isn't that a hot one? Can you match it?

I have never yet condemned an operator simply through the fact that he has had a fire. Accidents will happen in the best regulated families. The cause of your misfortune is unique, but it is not the first case of that kind by any manner of means. As to the eighteen-dollar-a-week, thirteen-hour-a-day and then some errand-boy operator, it is almost useless to comment on the utter foolishness of such a proposition. The "operator," who will do such a stunt as that is a very poor imitation of the real article, while the manager who will require it is, if possible, even worse. As to the small-town operator, he is perhaps as shining an example as would be met with. Let us hope that the removal of his "fan" really did not overheat the lens and do it serious damage.

Rapid Changing.

Mr. A. S. Martini, Dixie Theater, Galveston, Tex., writes:

> I have been a constant reader of the WORLD for years. I just noticed, page 457, November 2nd issue, Mr. E. E. Pearce, Proprietor and Manager of the Amuzee in Wiston, Salem, N. C., says he holds the record for changing films in nineteen seconds. Let me say that I can go him three better, as I have changed in sixteen seconds, and can prove it by News and Tribune reporters. I will be glad to hear from anyone who can beat this; also I will buy him a nice big glass of liquid joy, and put up a little money on the side.

Brother Martini, I have given your letter space through courtesy, but I would not care to enter into an extended discussion of rapid reel changing in the department, since I do not regard this as of particular interest or value to the business in general. Rapid reel changing might or might not be evidence of a man's proficiency as an operator. He may have practiced that one particular thing. The department, my brother, is designed to improve projection, and I do not mind giving a little space to such a subject as this, but the trouble is, if I allow such a discussion to start, we are likely to have several weeks of the department filled up with reel changing letters, without any material gain to anybody. Do you see the point?

Condenser Problem.

Stonington, Me., writes:

> Will you please explain to me why it is that the condensers in our Power's Five have the thinner or longer focal length lens next the lamp and the thick (stronger) one next the slide (stereo). By using the stronger one next the arc I am taught that it will allow less rays to escape at its edges, so that the front lens of the pair will collect more circumferential rays, thus making the picture brighter at the margins, and in better balance with the center. Am I right in inferring that these edge rays are sacrificed rather than assume the risk of breaking the heavier lens by placing it next the arc? Did you ever describe Power's "Five" in detail, the same as you did several other makes last spring?

At first I was inclined to smile at your way of setting things forth, Stonington, but a more careful reading convinced me that your ideas were sound, even though your method of expressing them was a little ambiguous. By the term "strong" I presume you mean a lens that will bend the rays of light more sharply, and if you thus use the term, it is properly applied. Placing the longer focal length lens next the light would, I believe, act in the way you suggest. There would, I think, unquestionably be some marginal loss of light, but, unless I am in error, the loss would be comparatively insignificant, and it would be light rays which would contain a great deal of spherical aberration anyhow; however, the most common practice, and I believe the best practice, is to place the thicker lens next the light.

Let me say in this connection that there are certain optical problems, relating to condensing lenses, which are not as yet thoroughly understood. Even the Scientific Department of the Bausch and Lomb Co. has not been able to set all these matters forth, as yet, in understandable form. I am trying to solve these various condenser problems—that is to say, the optical end, and as soon as that is accomplished, it will be set forth in this department. You can, of course, switch the lenses in your condenser mount, placing the thicker lens next the arc, but, in my opinion, the danger of breakage will be somewhat increased. No, I have not described Power's Five machine. The descriptive matter, such as was set forth in the department, and which is a part of the new hand-book, is very costly, both in time and money. It would not be expedient to thus describe a machine which is out-of-date, the use of which is being rapidly discontinued. Power's Five was a good machine in its day, but its day has passed.

Queer Proposition.

Los Angeles, Calif., sets forth the following queer proposition:

> Have had trouble with alternating current, and, after trying everything I know, am compelled to give it up and appeal to you for aid. I have a 130 foot throw and a 15 foot picture. Use 60 amperes of 60 cycle, 110 volt current; 9 and 9½ condensers; half size lens. When I run at the rate of 55 a minute, the flicker is all right, but when I go above that, it is awful. Use an Edison outside shutter machine. Have tried two wing, also three wing shutter. I know it is the current and would like to know if there is any way of overcoming this trouble.

The problem, as you have stated it, Los Angeles, seems incredible. You say when you run at 55 the flicker is "all right." I presume you mean by this that there isn't any, since a flicker cannot possibly be all right as long as it exists. Now, if your current is 60 cycle, then you should not encounter anything but a diminution or total elimination of flicker until you reach speed up to about 80 feet per minute, after which you would probably encounter a flashing of the light when using a three-wing shutter, though not with a two-wing shutter. However, you would have flicker with the two-wing shutter all the time until you passed the 65 mark. With 25 cycle current you would have a flicker regardless of what the speed might be since it would be in the light itself. I am afraid, Los Angeles, I can do nothing for you. If any of our correspondents can suggest the answer to this riddle, I should be glad to hear from them.

Langdon Explains.

Langdon, N. D., writes as follows:

> Your comments on my last letter (page 454, Nov. 2nd issue) were justifiable. On reading the letter in print, it is plain that I had not made myself clear. Referring to the questions in the last letter in their order: (1) The 8 c. p. lamp is on a wall bracket and swings into position in front of the lens and out of the way between the projection and stereopticon lens when through threading the film. (2) The lines scratched on the machine head are parallel with the upper and lower edge of the aperture, and show the position of the aperture when holding the film over it when threading up. I meant that the manufacturers could easily stripe the enamel with gold at this place, and thus add a real convenience at the cost of but very little trouble. (3) The battery lamp in the interior is a third way of using lamp when threading. A set of three dry cells, operated by a small switch under the table lights the lamp. It is also very handy in oiling the interior of the machine. Cost only $1.50 for lamp sockets, cord and cells. (4) The shutter mentioned will be sent to you for examination. I fully realize that perhaps thousands of different shutters have been tried, but still I claim that I have a great improvement over any shutter on the market. The proof of the pudding is in the eating. I will therefore send you a slice of the pudding and you can see for yourself. (5) I run the films through a machine to inspect them for several reasons. If a film is full of patches, an inspection by hand means that you have to stop to examine every one of them to see if it is in frame. Constantly starting and stopping the reels makes a slow job. Patches may feel tight to your fingers when winding the film, and still be out of frame and need attention. When run through the machine first, with the lens out and aperture towards a window, it only takes about fifteen minutes to discover every misframe; also, any torn sprocket holes also have a chance to give way. Then if misframes and other spots are marked by paper, thrown into the take-up reel, the places can be quickly found and patched when rewinding the film, and in this rewinding the film can also be watched, as you suggest, by holding between thumb and finger. If a film is in poor condition, the inspection is more thorough and quicker than by hand. Enclosed find draft for copy of the new handbook.

I am more than pleased to see that you took my criticisms in the right spirit, Langdon, and acknowledged their justice. As regards the threading schemes, I would call your attention to the one just published, which I think you will find to be perhaps more easily applied, and with less bother than any other so far suggested. The battery lamp certainly is of value, since, as you suggest, it also lights up the interior of the machine for oiling. As to running film through machine, I will freely concede that it is the quicker way of discovering misframes. Possibly one could combine the two operations by holding the edges of the film between the thumb and forefinger as it goes into the lower magazine. This would be entirely practical if the machine was run by a motor, or if you have a boy do the cranking while you are inspecting. In this connection you will find, probably in next week's department, a description of a method of lighting the interior of the lamp-house which I think you will conclude to be of much value.

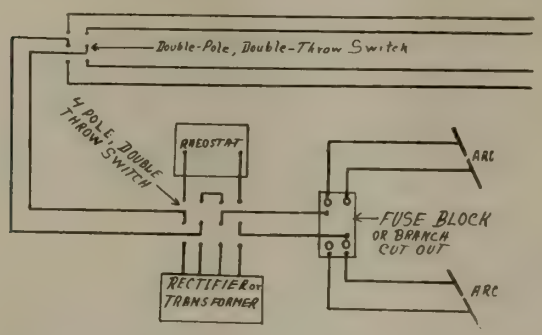
From China.

From the Arcade Amusement Co., Tiensin, China, comes an order for the new hand-book. It was a matter of some surprise to receive an advance order from the Orient. Mr. Nicholas Power, who recently returned from an extended tour to Europe, informs me that he observed copies of the old hand-book in various places over there.

Wiring Diagram.

Fort Worth, Texas, contributes the following:

> When does the new hand-book come out? I see you call it your second edition, but I have one of your first edition yet—a little 3 x 6 inch vest pocket book, which I got in 1904; so you see



> this is really your third edition. Enclosed find sketch for an easy connection for a. c. and d. c. lines and a Mercury Arc Rectifier or transformer to be used on the former and a rheostat on the latter.

The hand-book will be out at the very earliest possible moment. We are rushing all we possibly can. Yes, it is called the second edition, and it is that too. The little vest-pocket book you mention was too crude an effort and altogether too brief a work to be classed as a first edition. The wiring diagram is all right, and we pass it on along for the benefit of our readers. The hand-book is going to be fully 425 pages, hence it is no small task.

In Error.

Omaha, Neb., has received some erroneous information, which he sets forth as follows:

> Have been watching the department closely for answers to the resistance problem, volume 14, No. 1, page 47. I see the first two answers have been printed this week. Although I have been on the crank of a projection machine for twelve and a half years, I have never studied the electrical problems, presented by resistance. The ready made resistance devices have always proven satisfactory and I simply buy the kind I think best. Years ago, one who was up in the moving picture business of that day, although not an electrician, told me to test direct current by placing the bare ends of the two wires in a glass of water. The wire which caused the water to bubble was to be connected to the rheostat and run to the lower carbon arm. This is a rule which I have always followed and have never, since 1899, found myself burning an arc up-side-down. This is a round-about way to get to the resistance problem, but all I can say is that I see in the diagram an arc burning up-side-down; therefore a poor result on the screen. Condemn this "Old Foggies' Answer" to the waste basket if I am not right, for the handling of an arc lamp is second nature to me, and I have not had any light trouble for so long that I would probably be lost if I did. THE MOVING PICTURE WORLD is as welcome as my daily meals, and the Projection Department is looked forward to with as much expectancy as is my weekly salary. I see many light trouble questions in the department, and would like to comment on some of them, but, lacking ability to express myself in electrical terms, have kept quiet.

The method of testing direct current through the medium of a glass of water is correct, and, as given, would be a perfectly safe guide, so far as getting the arc burning right side up is concerned. The trouble is that you have lugged the rheostat in on that particular proposition, and lugged it in backwards at that. If your informant had told you to make this test and connect the wire which caused the water to bubble to the lower carbon arm, and the other to the rheostat, and then from the rheostat to the upper carbon arm, he would have been correct. Now, please do not misunderstand me. The rheostat will work all right when connected on the negative wire, but for several reasons it is better to connect it to the positive. In this opinion I am supported by the inspectors of the New York Department. The information you received simply indicated the method of finding the positive and negative wire, and the positive wire must be connected to the upper carbon and the negative wire to the lower carbon, when using d. c. The rheostat may be connected in on either wire, but should be on the positive; whereas you have it negative. It is quite possible, Omaha, that you get along very well without the technical information you would secure through study of the various electrical problems. It is, however, a certainty that you would be better equipped for your work if you were to study these things, and I would advise you to get a copy of the new hand-book, in which such matters are dealt with. Supposing something happened that you were obliged to leave Omaha, and, for instance, take a position with a traveling show where you would meet all kinds of conditions, be confronted with voltage ranging from 75 to 500. Without technical knowledge you would be lost. With it these conditions would present no difficulty whatever. In the problem, the rheostat is connected in the positive wire, which runs to the top carbon. That is what has confused you. I have not complied with your request and put the letter in the waste basket for the very simple reason that the pointing out of your mistake will be of benefit to others who may possibly be making a similar error. Do not fear to comment on things merely because you cannot express yourself in electrical terms. If you make your *meaning clear* to me, I will do the rest, and supply the necessary technical terms.

Resistance Problem.

In nearly all of the replies to the resistance problem, a very large number of which have been received within the past few days, the brothers have worked it out by using reciprocals. This is correct, but is unnecessary. As I pointed out in replying to the problem, it is only necessary to multiply the separate resistances of the multiple together and divide that product by the sum of their separate resistances. This really amounts to the same thing as using reciprocals, but it is a much less complicated way. Only a very few of the replies have been strictly correct. There has usually been an error somewhere. Some have failed to consider the resistance of the arc itself. That was by far the most common error. One brother in Brooklyn included the arc resistance, but said the resistance of the arc is supposed to be 2 17/19 ohms. He worked out the rheostat resistance correctly, but the arc resistance is where he fell down. The average drop across the arc may be taken at 48 volts, therefore the correct way to handle the arc resistance would be to subtract 48 from the line voltage. If the amperage is known, the arc resistance can be calculated by dividing the arc voltage by the amperage, thus: Supposing we are pulling 30 amperes on a 50 volt arc, $50 \div 30 = 1\frac{2}{3}$ ohms resistance.

Ground Detector.

Mr. Earl J. Gibson, Los Angeles, Calif., sends in a most excellent explanation of the two lamp ground detector. It arrived, however, after another explanation had been given, and its publication would be largely a repetition. However, we thank Brother Gibson for the trouble he has taken. He also writes:

> I am a member of Local 150 and would like to tell you of the conditions here, but, as another brother has written a long letter, explaining matters fully, I will only say we are all on the job, and if the Los Angeles operators who are not members of Local 150 would join and give us a lift, instead of industriously swinging a hammer, there would soon be a different story to tell.

With the closing sentence of Brother Gibson's letter we heartily concur. My advice to the Los Angeles boys who do not belong to 150 is to get inside, and if things in the union are not according to your liking, do your hammering from the inside instead of the outside. In union, brothers, there is strength. The exhibitor is rapidly organizing, and he is going to organize strongly this time too, I believe. It therefore, behooves the operator to do likewise, if he expects to materially improve his condition.

Light Trouble.

Dawson Bros., owners and managers of The Palace Theater, Maseca, Minn., order a copy of the new hand-book, and contribute the following:

> We are very much interested in the letter from Langdon, N. D., regarding the shutter he has invented, and which he claims will eliminate the flicker. A short time ago we purchased a Simplex machine and the lens which came with the same did not seem to give a clear picture. We disposed of that lens, getting another of different make. Now, as you are aware, the shutter on this machine is set in such manner that it cannot be moved in or out in relation to the lens. The new lens does not project out as close to the old shutter as the old one and we found we had a travel ghost, both up and down, at the same time—evidence of the shutter blade being too narrow. This we overcame by widening the shutter blade, which, in its turn, gave a very bad flicker, as described by Langdon, N. D. We are using a. c. through a Ft. Wayne compensarc, and while we have three contacts, we find we are obliged to use 60 amperes to get a good clear picture. This would be O. K. but for the flicker. The Precision Machine Co., has promised to help us all they can, but we are more than willing to help ourselves if we only knew what to do. We have been advised by the local electrician to install a Mercury Arc Rectifier, thus changing a. c. to d. c., and install a three-wing shutter in place of the two-wing shutter we now have. He says the flicker will then be absent. Would you give us your opinion as to this? We would like to hear directly from the Langdon party as to whether or not the shutter, or its pattern is for sale. When we find a remedy for the above we will be glad to pass it along. Our throw is 80 feet, with a 14½ foot picture. We wish yourself and the department abundant success.

At first glance, the explanation seemed obvious. It looked as though you had changed to a shorter focal length of lens, so that the shutter is now cutting the light after the ray has begun to spread considerably. After I considered your 14½ foot picture and 80 foot throw, however, it did not look so simple. That means about a five inch e. f. lens, and that lens ought not to spread the rays fast enough to produce the double travel ghost on account of added light ray spread. You might (or might not) help matters by adding an equal amount to the other blade of the shutter. Yes, you will need 60 amperes a. c. to project a really good 14½ foot picture. Transforming a. c. into direct current would allow you to use a three-wing shutter, and eliminate the flicker, at least to a very large extent. You have not said what kind of a screen you are using, but if it is one of the semi-reflecting screens, the two-wing shutter is very likely to produce a considerable flicker, regardless of whether you disturb its proportions or not.

"The Unlucky Horseshoe"

(Kinograph Company of America).

By G. F. Blaisdell.

THE second release of the Kinograph Company is a craftsmanlike piece of work. In the first place, it is straight, clean drama. Secondly, it is portrayed by competent actors. Thirdly, it is well executed—the direction is good; the settings are carefully chosen where the views are of outdoors and the interiors are skillfully arranged, always keeping before the eye the fact that the participants are military men. For this is a military story. It is not, to be sure, a tale of war and of war's carnage; it is of the times of peace—and carries out the centuries-old truth that when a soldier is not fighting he is apt to be giving much of his thought to affairs of the heart. The photography is uniformly good.

Einar Zangenberg adapted and produced the drama. Mrs.

Scene from "The Unlucky Horseshoe" (Kinograph).

Edith Buemann-Psilander has the role of Harriet Thompson, the woman at first in love with two men, and discovering after she had pledged her word that really she loved but one; Mr. Zangenberg plays the part of Lieutenant Falck, the man who lost, and Aage Garde that of Lieutenant Harder, the faithless friend of Falck. The rule of compulsory military service in Denmark, where the pictures were made, bears evidence in the military carriage of the participants in the drama and in the

Scene from "The Unlucky Horseshoe" (Kinograph).

lavish and tasteful decorations of the quarters of the lieutenants.

Lieutenant Falck is the solicitor to the royal army—that is, the judge advocate. Lieutenant Harder is his friend and companion. Likewise, is he, like Falck, in love with Harriet. Harder forges his friend's name to a note. Falck, on account of friendship, settles the account. Later, at a party given by Harriet, the two men, with Miss Thompson between them, stroll through the spacious grounds and from a balcony rail look out over a charming landscape. Harriet tells the two officers that to the winner of the steeplechase, to be run on the following day, she will give her hand. Later Falck proposes to Harder that they exchange horses, evening up their chances. Harder agrees. Also he instructs his servant to remove a shoe from the horse Falck is to ride.

In the race the animal Falck is riding falls at the last hurdle. Its rider is dragged from under the horse and hurried to the hospital. Harriet, who has, in deep distress, witnessed the accident, goes to see him. The doctors tell her the injured man will be crippled for life. Harder, who has won the race, demands of Harriet that she fulfill her promise. Harriet complies. When Falck, after a stay of three months in the hospital, emerges on crutches, Harriet is Mrs. Harder. When he calls on her she tells him she had to keep her word.

The married life of Harriet is very unhappy. Harder is not only addicted to liquor; he gambles heavily. In a quarrel with his servant the man attempts to strike his superior and is court-martialed. Falck is the judge advocate still. To the court the servant, stricken with remorse as well as animated by a desire for revenge, tells the story of the removed horseshoe. Falck begs the members of the court to let the matter rest. The commander of Harder, however, practically orders him to resign. The offending officer, after a heavy loss at the gaming table, comes home and, in a drunken frenzy, shoots into a portrait of Falck. He suffers a heart attack and expires.

Ten years later Falck and Harriet lean over the same balcony rail where Harriet entered into the compact so disastrous to all. Time has left its marks on the two. Falck kisses Harriet. A new story is begun.

POPE PIUS X AND THE VATICAN (Union Features).

THIS film contains the first photograph ever taken of Pope Pius X by a motion camera—the first for public purposes, at any rate. The fact that the rights for the entire United States have already been disposed of is sufficient indication of the public interest in this picture. Three thousand feet of film have been condensed into a single reel. Of the views of the Twenty-first International Eucharistic Congress at Montreal, 1,500 feet were cut to 400, leaving 600 feet for pictues of the Vatican and of Pope Pius X.

The views of the procession in Montreal and of the various related ceremonies are notable for their unusually good camera work and photography. There are several scenes of the Blessed Sacrament procession—of the priests and dignitaries of the church and of the many societies with their banners. Views are shown of the papal legate, Cardinal Vannutelli, receiving the delegations; of the children, all in white and marshaled by black-robed sisters, on their way to the reception of the papal legate, and of Cardinal Vannutelli addressing cheering throngs of people.

The pictures taken in the Eternal City are introduced by a front view of St. Peter's. Succeeding this is a view of the terrace of St. Peter's, showing the great figures that adorn it. One striking scene is of the view from the terrace of the great plaza and of the monument in the center. Also there are pictures of a pontifical gendarme; of a Swiss guard, carrying his long halberd, a relic of earlier centuries; the gardens of the Vatican, with the great building in the background, the foreground dotted with luxuriant trees, indicative of the mild climate; of the replica of the Basilica of Lourdes; of the Court of Pigna, upon which open the windows of the Pope's rooms; of the enormous pine cone originally made for the Chateau of St. Ange, and of the Casino of Paul IV.

The final views are of Pope Pius X stepping with brisk walk through the gardens. He is accompanied by a papal dignitary, followed at a distance of several yards by the papal chamberlain. A Swiss guard keeps pace with the chief church dignitary on the opposite side of the hedge. The Pope is garbed in white. The film will be of interest to any audience; it will be of especial interest to all Catholics.

NEW ECLAIR ARTIST.

The Eclair Film Company has been most fortunate in securing the services of the well-known French artist, Benjamin Carre, a student of the celebrated painter, Adelur.

M. Carre hails from the Studio Amable, where the principal scenes for the Grand Opera and Comedie Francaise of Paris, and the Century Theater, of New York, were devised and executed. He has also been the designer and artist in all the large cinematograph studios of Paris, arranging such productions as "Robert le Diable," "Christian Martyrs," "The Huguenots," "Death of Mozart," "Chopin," "Thais," and "Belshazzar's Feast," and his advent, therefore, means a valuable acquisition to the already extensive production department of the Eclair, and will thus enable the company to present even greater and more finished productions than have heretofore been put out.

M. Carre arrived on Saturday, the 9th inst., accompanied by Etienne Arnaud, the Eclair head director, who has just returned from a brief visit to Paris.

At the Sign of the Flaming Arcs.

By George Blaisdell.

DID you go to the Ball? If you did not you are the loser. To be sure, there were people for several times the capacity of the building. It was a real occasion, nevertheless. Eleven o'clock was the earliest hour at which the writer could reach the Palm Garden, and it was in the neighborhood of 4 o'clock when he was dragged—the word is used in cold blood—away. How he envied King Baggot, who without a shade of contrition admitted it was 9:30 when he took off his dress coat!

Of the entertainment the writer saw or heard not a line. The stage variety is here referred to. Undoubtedly it was excellent; the names of the stars are certainly sufficient to guarantee that. But entertainment was everywhere that night. It was on the packed and jammed stairways, in the boxes, in the subsidiary hall, in the side rooms—in fact, all over.

What better than to meet face to face Little Mary, who, if charming on the screen, is difficult adequately to describe when one sees her in the life? Little Mary was a center of a group of admirers all the night. And superb Florence Turner, one of the first of the screen girls to be a popular idol, and who now through straight ability easily holds her old rank; bonnie Ormi Hawley, who came all the way from Philadelphia to join the throng—simple, unaffected, absolutely untheatrical and looking for all the world like a girl just stepped out of a class in boarding school; talented, brainy Gene Gauntier, the around-the-world girl, who has stood before the camera in the swamps of Florida, in the hills of Ireland, in the Garden of Gethsemane and under the shadow of the grave old Sphinx—vivacious and always interesting; Barbara Tennant, the charming girl from the other side of the North River; piquant Pearl White, who radiated camaraderie and good fellowship? But why enumerate? The list is endless.

* * *

And the screen boys? They were legion. One of the pleasures of a most pleasurable night was "meeting up" with Jack Clark. There is a fine chap. If there were any of the Screen Club boys missing it must have been because they were out of town. It looked as if a call of the roll would have received a unanimous response.

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Just wait for the Screen Club ball! Somehow February seems a long way off.

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On the night following the ball there was a good-sized gathering at the Screen Club. The night was notable for the construction—or rather the composition—of the Screen Club March. "Bob" Daly at the piano worked hard. "Billy" Quirk was first assistant. He now has the original and is to have it framed. When completed with the help of many willing aids there was a tryout right there. The result was inspiring. With sixteen (!) trombones boom-booming down Broadway in front of the marching Screen Club on its way to its first annual ball the blase highway ought to take notice.

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J. Parker Read, Jr., of the Garden of Allah Film Company, started for Washington three weeks ago to take up some picture matters with government authorities. He was seized with a severe illness while en route, and at Philadelphia was removed to a hospital. As the only means of saving Mr. Read's life, the surgeons decided on an immediate operation. It was a most serious one. Mr. Reed, however, is now out of danger and expects to be away from the hospital in a week or so. It was a serious blow to the young film man from an immediate business standpoint, as he was preparing to put out many pictures, but the doctors tell him he will now be better than ever.

* * *

The office of President Laemmle of the Universal Film Manufacturing Company is a marvel of simple elegance. The great desk in the center of the room, the chairs, the couch and the cabinet are all in paneled San Domingo mahogany. The upholstery is in black leather. One of the features of the equipment is the great electrolier, which contains five shaded lamps. The officers of the company take justifiable pride in this room.

* * *

Charles T. Kent, the veteran actor so popular in Vitagraph pictures and who also directs many plays, while in Canada recently was taken seriously ill with pneumonia. Although his life was at one time despaired of, he is now at home and his many friends will be glad to hear that he is well on the road to recovery.

* * *

Jerome Abrams, who formerly represented the Great Northern in Baltimore and Philadelphia, is to open the Boston office of Warner's Features at 224 Tremont Street.

Three more Universal companies, under Directors Garrick, McDonald and Davis, are to start for the Coast, making a total of fourteen companies at University City, where Aubrey M. Kennedy is in charge.

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"Billy" Quirk, who for so long has been with the Solax forces, has hooked up with Imp.

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Dropped in Sunday evening to see Proprietor Machat in the latest house he has added to his string in Brooklyn. This one is at Gates and Reid avenues. Mr. Machat has just installed a "fotoplayer," 8.9 feet high, 8.10 feet wide and 3.10 feet deep. In the ocean-side storm in "Captain Barnacle, Reformer," there was an excellent opportunity to show the possibilities of sound effects in this ingenious instrument. The operator by her work did much to heighten the stage effects of the director of the picture. The "fotoplayer" is a combination of high grade piano and specially constructed organ. The latter for church and similar scenes in pictures is especially effective. There are nearly forty controls for the player to manipulate. By the way, an unusual occurrence of the evening was the appearance of the same player in two pictures of different make. Ed August was shown as the artist in Biograph's "Sands of Dee," and he also had the lead in Lubin's "His Life."

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The Screen Club membership is now approximately 260. There are 25 applications pending. The little gathering on Broadway on the evening of Labor Day builded better than it knew.

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Joe Brandt, the live wire of the Universal combination, softly intimates that he has a big rod in pickle for the scribes who have been too light-hearted at his expense. Here wonders what it is!

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A letter from Richard V. Spencer, editor of scenarios for Broncho films, says everything out his way is running smoothly. "We are securing bigger and better productions than ever," he says. "We are working on a series of beautiful spectacular Civil War productions, among them being the 'Battle of Gettysburg' and 'Sheridan's Ride.' These ought to be worth seeing There are no better North and South pictures put out than is the product of this company. Mr. Ince is a past master in staging a battle spectacle.

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Dr. Wilbert Shallenberger, of Chicago, was a guest of Mr. C. J. Hite, President of Thanhouser Film Corporation, at New Rochelle, last week. Dr. Shallenberger spent his daytimes watching the work at the Thanhouser plant.

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Edna Maison has been engaged by Aubrey Kennedy for one of the Western companies. Miss Maison was leading lady with the Pathe Western Company for eighteen months. She will replace Margarita Fischer in the Nestor company, under Director Ricketts.

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Helen Case, who has played leads with the Bison and Vitagraph Western companies for the past twelve months, has been engaged to play leads in Otis Turner's Bison company.

* * *

Director Matthews up to the time of his injury in the automobile mishap was giving his special attention to the production of "Snow White." Elsie Albert was assisting him. The little folks Matty and Early and Fay Brierley are more than delighted to portray the parts allotted them. This fairy story is going to be one of the finest Western pictures Matthews has turned out.

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Harry Edwards and Sherwood Bainbridge are back in Universal city.

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E. Parsons returned recently to the Universal West Coast Studio with twenty-five more Indians, which he secured in New Mexico. They were collected from several of the Pueblo tribes around Isleta, N. M. Parsons had a great deal of trouble convincing the chiefs that it would not be to the disadvantage of the Indians to leave their native haunts.

* * *

Chief Phillipi, his wife and babies went back to New Mexico, but they will return to Universal City in a very short time. One of the latest "props" in that city is a fine ranch house with a veranda, rails, etc. It is said to be an imposing structure.

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Director Thomas Ricketts has joined the new Universal Automobile Club. He has just bought a new car. Among the other members of the club, and who own their own cars, are Frank Montgomery, L. E. Christy, Milton H. Fahrney and Otis Turner.

Manufacturers Advance Notes

"DICK'S WIFE" (Eclair).

"Dick's Wife" brings forth Eclair's Big Four—Barbara Tennant, Alec Francis, Julia Stewart and Lamar Johnstone. There isn't a stronger quartette in the photoplay. Given any sort of scenario and the opportunity, it is certain they will bring out a finished production and a most enjoyable one, greatly enhanced by artistic backgrounds, so noticeable in recent Eclair pictures. As for the story, what would you do if, on returning from a six months' trip abroad, you discovered that in order to save a fortune you had to be married within three days? Look up some of your old sweethearts and try to get one of them to marry you, wouldn't you? Well, that is just what Dick Graham did in this Eclair picture, but, unfortunately, he found that all his old sweethearts were married and that their husbands objected to being shoved to one side.

Scene from "Dick's Wife" (Eclair).

As a last resort, he advertised, and, as luck would have it, his "ad" was read by pretty Grace Lenox, whose mother (Julia Stewart) was very ill; in fact, so ill that the doctor had said that only a change of climate would save her life. Dick's "ad" offered five hundred dollars to any young lady who would marry him, with the further stipulation that they separate immediately after the wedding ceremony.

Grace, in desperation, answered this "ad" under the assumed name of Mary Smith, and in due time the marriage took place. She got the five hundred dollars, was enabled to take her mother away and Dick saved his fortune.

At their wedding, however, Grace wore a heavy veil and Dick had a six months' growth of hair on his face, so that when they met some time afterward they failed to recognize eich other, and it was not until they had fallen in love and were in despair over the fact that they were married that they discovered they were married to each other.

How did they make this discovery? Why, it was very simple. The ring used at the marriage had been Dick's mother's, and when Grace lost it Dick found it, and by the inscription in it he understood.

"A SOLDIER'S FURLOUGH" (Lubin).

Romaine Fielding, who is directing the Lubin plant in Arizona, has just completed one of his favorite type of pictures which he calls "A Soldier's Furlough." Private Robert Adair gets a ten days' furlough to visit his sick young brother Tom in care of Reco, an old friend. The same day Reco is accosted by a squaw-man who wants money, which is refused. The squaw-man gets the assistance of two Indians

Scene from "A Soldier's Furlough" (Lubin).

to rob the home. He tries to get the Indians to shoot Tom and Reco, but they refuse, whereupon the squaw-man shoots and kills Tom. Reco finds Robert before he gets back to the fort, and he returns and tracks the squaw-man. After a fearful fight on the side of a mountain, Robert chokes the assassin to death and then being half insane with grief carries the body to the fort and confesses the deed to his commanding officer. The picture is pregnant with the Indian atmosphere and the types true to the wild Southwest.

THE LIFE OF ST. PATRICK (Historic Photoplay Co.).

The Life of St. Patrick offered great opportunities to a film producer. There was the wonderful Irish landscape to begin with. The producers of this film have availed themselves to the utmost of the advantages, which a correct portrayal of these scenes placed in their power. The views of The Giant's Causeway, The Seven Churches and the Lakes of Killarney shown in the course of these four reels deserve unstinted praise. The producers do not claim any artistic finish in the acting of their characters. They chose a number of Irish peasants without any artistic training, but full of the natural talents for pantomime, which is the heritage of every son and daughter of Erin. While we may miss the fine finish of other productions, there is a decided and charming novelty in the use of this unlettered, but not ungifted peasantry. In the main the essential facts of the life of Ireland's great patron saint have been filmed with a due regard for history. There is at least a good historical background, if not absolute historical accuracy. In all cinematographic productions dealing with history we cannot expect unfailing historical accuracy; if the producer succeeds in creating what be called a historical atmosphere he has satisfied all reasonable demands. In this respect the historic moving picture is much like the historic novel. We are satisfied with probabilities and expect nothing more. Some of the work, which we understand was done under some difficulties, shows traces of crudeness and here and there the standard is not as high as in some other historic portrayals, which could be named. It would be unfair to compare this first work of the company with the pictures made by companies that have been in the business for ten years or more. The choice of the subject alone entitles the maker to some consideration and encouragement. Such a picture means a step in the right direction. This subject is in four parts.

"SHENANDOAH" COPYRIGHTED.

The Kalem Company Advises Picture Manufacturers That It Has the Sole Right to the Howard Play.

Following the announcement of the Atlas Manufacturing Company, of St. Louis, that they intended to make a motion picture entitled, "Shenandoah," the Kalem Company has through its attorneys addressed the following communication to that company and request the publication of the same as notice to all other picture manufacturers that it owns the sole rights to make pictures of Bronson Howard's famous play, "Shenandoah."

Atlas Manufacturing Company,
414 Century Bldg.,
St. Louis, Mo.

Dear Sirs—We are advised that you have announced your intention of giving a motion picture exhibition of "Shenandoah," under the said title. As attorneys for the Kalem Company, we beg to notify you that they own, by purchase from Mrs. Alice M. Howard, widow and executrix of the late Bronson Howard, the exclusive motion picture rights of the play "Shenandoah," written by Bronson Howard, for the United States and the Dominion of Canada.

We beg further to notify you that the said play has been duly copyrighted, and that if you undertake to give any performance or exhibition, by means of motion pictures, of the said play "Shenandoah," or of any play under the said title, it will be an infringement of the rights of the Kalem Company, which they will protect under Section 25 of the "Act to Amend and Consolidate the Laws Respecting Copyrights," approved March 4, 1909, as amended August 24, 1912, and also under Section 28 of the said Act.

We give you this direct notice, in order that you may not claim that you were not aware that you were infringing a copyrighted work, or that such infringement could not have been reasonably foreseen; and in any suit, action or prosecution, we shall use this letter as evidence of express notice.

Very respectfully yours,
(Signed) DITTENHOEFER, GERBER & JAMES,
Attorneys for Kalem Company.

INTERNATIONAL HAS BIG PROGRAM.

A new factor in the feature game to be reckoned with, is the International Feature Film Company, which has been quietly opening exchanges all over the United States, until at the present time it has over twenty established exchanges throughout the United States, and two branches in the Old World—one in London and the other in Germany. The International is different from other feature manufacturers, in that it will not sell its features to any individuals or exchanges. Its features will be handled only through its own exchanges.

Up to the present time each office has seven three-reel features, viz: "Kid McCoy," "Black Sheep's Wool," "The Bohemian Girl," "The Vagabond," "Memory's Tragic Leap," "Life's Gamble" and "The Moth and the Flame." A three-reel feature every two weeks is the present policy, with the intention of changing to one every week.

Knowing the value of a "Front" the International Company has gone in extensively for posters, and each of their features are advertised by artistic 1, 3 and 6 sheet 5 color lithographs depicting the most interesting scenes of the productions. In addition to this there are profusely illustrated descriptive booklets, enlarged photos and artistic frames.

Offices are still being established in other parts of the United States, and before long the Company will have 40 exchanges.

HALLBERG'S NEW RECTIFIER-ECONOMIZER.

Recognizing the necessity of a rectifier for the control of projector arc lamps, that while giving the required light would do away with the bad features of mercury transformers. Mr. J. H. Hallberg, "The Economizer Man," has for the past two years been experimenting with his rectifier-economizer. He now announces that the same is perfected and he is prepared to deliver the same to change alternating single phase current to direct current at the arc, and that his rectifier-economizer is adjustable to deliver from 30 to 60 ampere direct current to arc. It gives a brilliant white, flat field—just what is wanted by the moving picture man. Has no mercury bulbs to break or burn out, no movable parts, no relays or tripping coils, and is practically indestructible. The device must be seen to be appreciated, and Mr. Hallberg will be glad to demonstrate his rectifier-economizer to interested parties at his office.

MISS MILLIE BRIGHT, ECLAIR.

Both by stage and by proper name the subject of this sketch is Millie Bright. She was a much-sought, always-engaged young woman with those Broadway shows that demand much prettiness and lots of chic. She is a very level-headed person. Adulation, which accrues to all those fit to adorn the Great White Way, did not feaze her, for she has always lived within whisper-hearing of all that happens on Long Acre Square. She has lived at home with real old-fashioned parents, who, though given to the strict and true, were not narrow. Yet they never quite altogether indorsed the idea of their little girl working far into the night. They tried to dissuade her ladyship, but she wanted to do what her talent best suited her for.

One day the desire for a particular gown brought her face to face with the need of a greater income. She had grown out of the habit of requesting aid at home, when it came to the matter of dollars. She thought of posing for the pictures on days when there were no matinees. She applied, and because her ability bubbled out all over, she was accepted. In perfect elation she hastened to tell her tale at home—told them, too, that she had been offered a stock engagement in the photoplay, with Eclair. Then there came the solution of her parents' objection to stage life. Here was the chance to have their little girl at home with them during the hours they felt were for rest. And she had her Sundays, too! There would be no more road tours—no more one-night stands with their physical hazards to health.

Their little girl had talent—they were willing she should realize upon it. The photoplay offered everything that fitted to their ideas. It meant daylight hours—Sundays—and always at home.

A BUSY GERMAN FIRM.

One of the leading film exchanges in the German empire is that of George Kleinke, in Berlin. His establishment, which is located at No. 225 Friedrichs Strasse, is the mecca of all the moving picture men in the German city. The firm of George Kleinke deals in films and supplies of all kinds. A very fine and complete catalog has been compiled and is printed in different languages. It may be had absolutely free of charge for the asking. It would take up many pages to enumerate all the supplies and films on hand, suffice it to say, that here may be found the most modern improvements. Exhibitors who are anxious to improve their show will find valuable information in the catalog, which lists the most recent inventions in supplies and machines. The firm of Kleinke is in a position to fit out the most pretentious electric theater in the world and do it at a moment's notice. Send for their catalog, it is sure to help you. Prices are extremely moderate.

POWERS CAMERAGRAPH NO. 6A IN THE SCHOOLS.

Through the Laemmle Film Service of Minneapolis, Power's Cameragraphs No. 6A have been installed in the following institutions: State Reformatory, St. Cloud, Minn.; School for the Deaf, Faribault, Minn.; School for Feeble-Minded Children, Faribault, Minn.

PARK THEATER, SCHENECTADY, N. Y., SOON TO OPEN.

J. H. Hallberg reports that Mr. D. Bergen and Mr. M. Shafer, forming the Park Theater Company of Schenectady, N. Y., will shortly open their new Park Theater. They have purchased from him a complete equipment, consisting of Powers No. 6A, Hallberg A. C. Economizer, 348 steel frame opera chairs and full line of supplies.

SOME UNIVERSAL COMMUNICATIONS.

The facts as we get them on the automobile mishap are as follows: Director Matthews and some of the actors tried to pass a wagon at a bad turn in the road and tipped over a small embankment. The bank and a barbed wired fence was all that prevented fatalities. Director Matthews broke two ribs and was imprisoned under the car for some time. Lee Moran of the Nestor Company, broke his collarbone and little Matty and Miss Elsie Albert suffered from wounds in the head. Most of the company returned to work.

* * *

At the request of a majority of the exchanges throughout the country the Universal Film Company has decided to change the order of the appearance of the Bisons. Beginning with the releases of the week of December 3, the Two-Reel Bison will be released on Tuesday, and the one-reel will be released on Saturday. Thus, the release of Tuesday, December 3, will be "Big Rock's Last Stand," two reels, and one of the best Indian Western pictures that has ever been produced anywhere. On Saturday the Bison release will be the one-reel subject, "The Rights of a Savage," an Indian play with a punch.

* * *

Beginning with Thursday, December 13, the Frontier brand of pictures will form part of the Universal program. These are, as the name indicated, Western pictures which are so much in demand at the present time. The photography is perfect, and the scenery is something different. The first release will be "The Goat Girl of Bear Canon."

* * *

The Milano release of December 7, will be one of the best Milano films we have ever released. "Diamond Cut Diamond," a thrilling two-reel detective drama. It is novel and sensational, and one that the exhibitor can bill big.

* * *

Aubrey Kennedy is making a hit around the regions of Los Angeles with his big blue motor car. Aubrey is about as busy as a one-armed paper hanger, papering a wall while he is suffering from the hives. Joe Brandt says so, anyway. Maybe he knows.

NEWMAN OUTFITS THE WELLS CIRCUIT.

The Newman Mfg. Company, of Cincinnati, Ohio, and 101-103 Fourth Avenue, New York City, have contracted to furnish all of Jake Wells' circuit of theaters with all their brasswork, which contract represents quite a tidy sum. Business is so very good with this firm, who are the largest manufacturers of this kind of goods, making a specialty of brass goods of every description, such as brass poster and photo frames, brass push plates, brass rails, and brass program signs, that they are of necessity compelled to operate their plant till 9 p. m. daily. Their New York plant, in charge of Messrs. S. & E. C. Newman, at 101-103 Fourth Avenue, has lined up quite a number of theaters during the past month in the Eastern and New England States. This firm furnished all brass rail work and all brass lobby display frames and easels for the New Colonial Theater in Dayton, Ohio, one of the prettiest theaters in the country. The Newman Mfg. Company were selected to do this work on account of the high class of work they turn out and the excellent reputation they bear, having been established since 1882, thirty years.

MOVE INTO LARGER QUARTERS.

The New York Film Company, which handles the American rights of "The Miracle" as produced by the Continental Art Film Co., of Germany, has removed from its old quarters in No. 12 Union Square and is now occupying Rooms 1107 and 1108 in the Exchange Building, 145 W. 45th St. The growth of its business has necessitated this change. Demands for "The Miracle" continue to pour in from all parts of the country.

STATE RIGHTS ON PETROSINO PICTURE.

Warner's Features have secured the rights for Ohio, Indiana, Kentucky and Illinois on the Feature Photoplay Company's production, "The Adventures of Lieutenant Petrosino." Ohio bookings will be handled from their Cleveland branch, in Indiana and Kentucky from the Indianapolis office and in Illinois from the Chicago office.

POWERS WESTERN PLAYERS.

From Left to Right—Top Row, Standing: Fred Griffith, Joe Burke, Cameraman, H. D. Blakemore, Catherine Griffith, L. Roubert; Second Row: "Boots" Wall, David Wall, Charles Manley, Elsie Albert; Sitting: Powers Kid, Matty, H. C. Matthews, Early, Harry Edwards.

CORRESPONDENCE

NEW ENGLAND NOTES.

BOSTON'S Board of Street Commissioners, which already has supervision over so many of the public activities of municipal life, will soon have another duty to perform, in connection with the licensing and supervision of the rapidly growing number of moving picture houses in the city of Boston. In accordance with the terms of the new regulations, made by the detective and fire inspection department of the district police, photoplay houses in Boston will be brought under the scope of the acts relating to the keeping, storing, manufacture and sale of explosives and inflammable compounds on December 5. On and after that date all central supply houses and exchanges which carry more than eight reels of film will be obliged to apply to the Board of Street Commissioners for the license for the building in which the films are kept. This license must be approved by the Mayor, and upon its issuance, and the payment of the statutory fee of $1, is taken to the office of the district police at the State House, for a permit to be issued by the district police for the keeping of the films. This notice is official, and should be carefully digested by those affected by it.

The following will be read with much interest by exhibitors who use the "Country Store" to promote trade: Because of police intervention, it is probable that residents of Mattapan, Mass., will not get any more necessaries of life for nothing (plus an admission ticket to the Mattapan Theater, operated by Messrs. Myron Hirsch and Mark Damm. It seems that the police claim that the country store idea is merely another way of promoting a lottery, and accordingly fined the proprietors $25 each, and held them in $200 bail for the Superior Court on appeal. It is a most interesting case, and should the exhibitors lose their case on the appeal, many Massachusetts exhibitors may have to find other methods of pushing business than the giving away of eatables on certain evenings.

Readers of these columns have been advised of the different developments with regard to the million-dollar theater scheduled for Tremont Row, Boston. For many months the deal was held up, due to the persistent way in which one of the tenants held out for a big bonus for his lease. The writer has it on authority that is positively reliable, that the big house is now assured, and that the last lease has been secured by the promoters. The price paid to the restaurant-keeper, who held out for the fat bonus, was between ten and eleven thousand dollars. A similar amount was paid to the man who held the blanket lease over a portion of the property now owned by the promoters. On January 1, 1913, work will be rushed, as all tenants will be out by that time. About one year is the time the theater will require for completion. Mr. Nathan Gordon, Frank Howard and several others "floated" this deal.

The S. Z. Poli Theater, Worcester, Mass., will not continue to offer stock company attractions, but will return to its former policy of vaudeville and pictures. This gives Mr. Poli two theaters in Worcester, both of which are playing on a similar policy, and, of course, in competition to one another.

The Empire Theater, Rockland, Me., has a mighty good five-piece orchestra, in addition to the big shows of Independent pictures it offers. The result is that the Empire does a big business from Monday to Saturday.

Mr. Geoffrey L. Whalen, the well-known New England dramatic lecturer, was sent from the Olympia Theater, Lynn, Mass., to the Boston Olympia, to lecture on the Bernhardt reels of "Queen Elizabeth."

Mr. H. I. Dillenback, who has retired as manager of the Nelson Theater, Springfield, Mass., since that house was taken over by William Fox, was presented by the employees of the Nelson with a gold watch and a Knight Templar's watch charm. Mr. Dillenback was a favorite with all who knew him.

Mrs. A. J. Pickett, an employee of the Lawrence, Mass., Opera House, was run over and killed by an automobile on November 5.

The Premier Theater, Lowell, Mass., reports that business is not all it should be—because the seating capacity of 600 is not large enough to accommodate the crowds. On this account, extensive alterations and improvements are now under way. A seating capacity of 1,000 is scheduled.

The Boylen Theatre, Taunton, Mass., is nearly ready to open, and the final work is being rushed to the limit.

Manager Fred Shaw, of the Alhambra Theater, Lowell, Mass., has decided to use Universal films, which seem to please his patrons. Mr. Fred Shaw has just taken over the management of the Alhambra and intends to make many improvements and alterations before very long.

Mr. John M. Casey of the Mayor's office, Boston, states that he is more than glad to be rid of the job of supervising and licensing local picture houses, as is related above. Mr. Casey has always been very fair and square in all his dealings and it is safe to say that the trade is hoping that they are to receive similar treatment under the new law.

The Star Theater is soon to be on the job at Lawrence, Mass., and it is located at Broadway and Holly Streets.

The Gem Theater, Bangor, Me., is doing very well since its recent opening, and Proprietor P. J. Powers is more than satisfied with the outlook.

Mr. J. Philip Lappin gave out an interview recently at Worcester, Mass., in which he stated that it was his opinion that the intricate points of football will soon be taught by aid of moving pictures. Moving pictures will be taken of all the important football games and then exhibited for the players' benefit. In this way each man will review his plays, good, bad and indifferent, and will be in a position to more readily strengthen and generally improve his work.

HENRY.

LOUISVILLE.

THE Central Film Service Company has added two Great Northern features to its program, according to a recent announcement by A. F. Mayer. The first of these to appear on the Central's program was shown at the Columbia Theater recently. The name of the picture was "The Call of a Woman." It was well received.

B. S. Schrader, manager of the Central Film Exchange, with headquarters in Indianapolis, has been taken ill with diphtheria, and Charles Olson, secretary-treasurer of the company, is in charge, pending Mr. Schrader's recovery.

The Child Welfare Exhibit, which was held at the Armory in Louisville recently, was featured by a moving picture show, operated by the Central Film Service Company. Fifteen reels of film were shown during the week, the majority being scenic and educational pictures. W. H. Lippold, who is connected with the Young Men's Christian Association, had charge of the Child Welfare Exhibit, and it was at his instance that the moving pictures were employed.

Michael Switow, who was contemplating the erection of a big moving picture house in Indianapolis, Ind., has decided to devote all of his attention to his interests in Louisville and vicinity. The moving picture magnate found that the Indianapolis venture would usurp too much of his personal attention, and therefore will not invade the new field. In lieu of erecting the Indianapolis house, however, Mr. Switow is having plans made for the razing of the Grand Theater in New Albany, and will spend about $20,000 in putting up an altogether new theater, with a seating capacity of 1,200. Work will begin early in 1913, according to present plans.

The Advance Film Manufacturing Company has exhibited in Franklin, Ind., the moving picture recently made in that town. Films showing the main points of interest in Franklin were shown, as well as others giving views of the Indiana State Guards on the march. The Advance is now making pictures of the sights of New Albany, Ind., and will shortly exhibit them in photo-houses of that city.

Col. A. C. Steuver, of St. Louis, is having some trouble in completing plans for the opening of the Hopkins Theater, and the date on which that Market Street house will be opened to the public is problematical. Col. Steuver will be unable to secure first-run pictures, the Louisville Photoplay Association having taken a hand in the matter and protested against the manufacturers and film exchanges giving preference to the St. Louis magnate. It is said that the Sullivan-Considine vaudeville folk also are opposed to Col. Steuver, and he will probably use Pantages vaudeville in his Louisville house. Harry Bilger, who has managed Fontaine Ferry during the past couple of years for Col. Steuver, also will have charge of the Hopkins Theater, it is understood.

Alf V. Oldham, of Louisville, is now showing still pictures of Mammoth Cave, on which he has been given exclusive photographic rights, and will in the near future make an effort to incorporate the features of the Kentucky wonder in animated pictures. The lighting arrangements for the cave are now being made, this phase of the work presenting almost insuperable obstacles.

R. L. Brown, of Big Stone Gap, Va., and his son, Otto Brown, of Middlesboro, Ky., have purchased the Manring Theater, of Middlesboro, and will operate it in conjunction with the Amuzu, which they have controlled for some time. The change has already gone into effect, Hess & Dugan, the former owners, having retired from the moving picture field. The new owners of the Manring recently opened a new moving picture house at Corbin, Ky., and are planning the erection of others in the western section of the state.

Mrs. B. C. Boyd, one of the most talented pianists of Central City, Ky., has joined the musical staff of the Empress Theater, the new house of the Consolidated Theaters Company, in that city. The Empress, which was only recently opened, is in an ideal location, adjoining the First National Bank. T. W. Murphy is the manager of the Empress.

Exhibitors of Nashville, Tenn., have banded together for the purpose of exploiting moving pictures through the columns of the daily newspapers of that city. The first attempt in this line was a long reading notice of "The Odyssey." The legend on which the film was based was explained, the story occupying about half a column in the Nashville Tennessean. The Nashville exhibitors will, it is said, continue to boost moving pictures in this manner, exploiting no single theater, however. The reading notices, while costly, will prove a good advertising plan in the end, it is believed.

The Majestic Company has been incorporated at South Bend, Ind., with a capital stock of $15,000. George W. Sands, J. Elmer Peak and William P. Furery are interested in the new venture, which consists of the erection of a new moving picture theater.

The Lyric Theater Amusement Company is the style of a new corporation in Evansville, Ind. The company is capitalized at $2,000, and will conduct an animated picture theater. The incorporators include Atwel Haynes, E. S. Musgrave and A. Scott Haynes. A building has been leased and will be remodeled at once for the new purpose.

G. D. CRAIN, JR.

INDIANAPOLIS.

JUDGE Charles Remster of the Marion County Circuit Court has held valid the ordinance forbidding a child under fourteen years of age attending a motion picture, burlesque or vaudeville theater unless accompanied by a parent or guardian or person over twenty-one years of age having the written consent of a parent or guardian. The decision was based on a test case in which John M. Rhodes, treasurer of Indianapolis Local No. 1, Motion Picture Exhibitors' League was arrested. Mr. Rhodes was fined $5 and costs, amounting in all to $15.

D. P. Roberts has dropped his appeal to the Marion County Circuit Court of the case in which he was fined in police court for presenting vaudeville attractions in a motion picture theater without a regular theatrical license. In doing so, he decided to accept the decision of the police court that vaudeville attractions may not be presented without a regular theatrical license and that such license cannot be issued unless the building in which the performance is to be given complies in every respect with the theatrical building code. This makes it practically impossible for the ordinary motion picture theater to give vaudeville, because a theater must have exits on at least two thoroughfares.

The opening of the new Lyric in North Illinois street recently was an auspicious occasion. Mayor Samuel Lewis Shank delivered a short address at the beginning of the opening performance in which he congratulated the owners, Charles Olson and H. B. Barton for their enterprise. The new theater has a seating capacity of fourteen hundred, and the mural decorations and draperies, as well as other appointments, are of the highest order. The new theater is giving motion pictures and vaudeville attractions.

Mrs. Leona A. Beatty, owner of the McLean Place motion picture theater, 2138 North Illinois street, recently made a balloon ascension with Capt. George L. Bumbaugh, carrying with her a motion picture camera and taking a film from the clouds.

Local motion picture theater proprietors have rejected the proposition made by a tobacco company for the redemption of cigarette coupons presented to them for admission into picture theaters.

Motion picture theatres will be conducted at Evansville by the Lyric Theater Amusement Company, which has been organized and incorporated with an authorized capitalization of $2,000. Those interested in the company are E. S. Musgrove, A. E. Haynes and Alice Haynes.

J. T. Reinicke has let a contract for a motion picture theater to be erected at Virginia avenue and Stephens street in this city. This will be a one story brick structure, 59 by 110 feet and will have steam heat and all modern conveniences. The theater will have a seating capacity of about eight hundred. When completed, the theatre will be leased by the Continental Amusement Co. which has just been organized and incorporated with an authorized capitalization of $2,000. Those interested in the company are: E. S. Musgrove, A. S. Haynes and Alice Haynes.

J. T. Reinicke has let a contract for a motion picture theater to be erected at Virginia Avenue and Stephens Street in this city. This will be a one-story brick structure, 59 x 110 feet and will have steam heat and all modern conveniences. The theater will be leased by the Continental Amusement Company, which has just been organized and incorporated with a capitalization of $10,000. Those interested in the company are: Reinhold A. Miller, Albert F. Eiteljorg and Wilber W. Harrison.

George W. Sands, J. Elmer Peak and William P. Furey have organized the Majestic Company at South Bend, to conduct a motion picture and vaudeville theater. The company has been incorporated with an authorized capitalization of $15,000.

D. P. Roberts has leased the lower floor of the building at 430 and 432 Massachusetts Avenue, which is being remodeled for a motion picture theater. The new theater will have a seating capacity of about four hundred.

CLARENCE L. CUMMINS.

IN THE MISSISSIPPI VALLEY.

DICK Dickson, who has been leader in the orchestra at the Bijou Theater in Decatur, Illinois, has accepted a similar position at the Majestic theatre in Bloomington, Illinois.

Evangelist, G. K. Little of Freeport, Illinois has used moving pictures at a rival meeting at Decatur, Illinois.

A moving picture theatre will be opened in the building of Galesburg, Illinois, now occupied by the New York store.

George Holcomb of Streator, Illinois, has leased the Plumb opera house in that city for the last four days of each week and will give vaudeville shows, including two reels of pictures. He was foreman of the Gayety in Ottawa.

Upon the recommendation of the fire chief and the city engineer, Dreamland, a moving picture theatre on Main, between Fifth and Sixth Streets, Dubusque, Iowa, was ordered closed by the city council November 7, this action being taken after an investigation which found the place in an unsafe condition. Following repairs the place will be reopened.

C. T. Metcalf and H. M. Kincaid have purchased the opera house at Greenfield, Ill.

G. H. Reed has been appointed manager of the Casino theatre at Flora, Ill., owned by H. R. Slocum. The house will furnish licensed pictures with a two or three-reel special once a week.

L. A. Miller of Jerseyville, Ill., has leased the opera house at Waverly, Ill.

The Park Amusement Company of St. Louis, Mo. has been incorporated with a capital stock of $50,000 to own and operate moving picture shows. The incorporators are George W. Peter, I. W. Shantz, George W. Wadlow Rodney, Peter and Mary Wildberger.

The Casino theatre, Springfield, Ill. has installed a five-piece orchestra.

Elmer Ewing has resigned his position at the Star Photoplay theatre in Lincoln, Ill. to accept a similar position at the Empire in the same city.

The Bijou theatre at Waukegan, Ill., which has been a picture house has installed a stock company but will continue with one reel of pictures.

The Lyric Theatre Amusement Company of Evansville, Ind. has been incorporated with a capital stock of $2,000 to operate theatres, etc. The incorporators are A. S. Hayes, A. Haynes and E. S. Musgrave.

W. W. Watts, owner of the Vaudette theatre, Springfield, Ill. is mourning the losss of a Hudson automobile which was destroyed when fire swept the Capitol garage in that city November 15.

F. H. MADISON.

ST. LOUIS.

DELEGATE Nathan H. Hall of the St. Louis House of Delegates will shortly introduce a bill providing for a board of censorship for local vaudeville and motion picture houses to pass upon moving pictures and vaudeville acts before the said vaudeville acts or pictures can be presented on local stages. The bill will provide for three censors, one to be elected from the House of Delegates, one from the City Council and the third, the Chairman, to be appointed by the Mayor. The censors will visit the vaudeville and picture houses and pass upon the acts and pictures before they are presented to the public. It is purposed to install offices of the board either in the City Hall or the new Municipal Courts Building. The fact that films have been passed upon favorably by decisions of the National Board of Moving Picture Censorship will have no bearing upon their standing as far as St. Louis is concerned if the bill passes the house. According to Delegate Hall, father of the bill, films now passed upon favorably by the National Board of Censorship could not be allowed under the intended new board of censorship, as he says there are films now being shown in St. Louis bearing the approval of the National Board of Censorship which are not fit to be shown.

The bill is said to meet with the approval of the Mayor. R. H. Kreism, an owner of moving pictre houses, consulted regarding the purposed bill, did not seem to take the matter very seriously as it was the consensus of opinion that this bill, like a good many others, would fail to pass, as with the present very efficient National Board of Censorship very few if any films are allowed to get through which would in any manner reflect upon the welfare of the industry, as it was with that very purpose the National Board of Censorship was established.

E. J. FEGAN.

OREGON.

THE Peoples' Amusement Company has inaugurated a plan to be courteous to its employees by entertaining them two Mondays of each month with a banquet. Prizes will be given for the best suggestions offered to the management by any manager of the company's theaters or ushers that will serve toward the betterment of the system that is used at the present time. This will mean a feasting of some 200 employees every two weeks.

The Board of Directors have approved of the plans for the improving of the Star Theater in Portland, which will begin in December. The total amount to be expended is $25,000.

Joe Wertheimer has been made special representative of the Oregon Film Supply Company, to secure the business of the state of Washington. The Film Supply Company of Oregon has secured the sole franchise for the states of Oregon, Washington and Idaho of both the Film Supply and the Mutual programs.

Leo Conlin has been appointed manager of the Sunnyside Theater, Frank Gunn at the Crystal, and Arthur Elwell at the Tivoli. J. S. Nelson has been appointed house manager of the new Arcade Theater. The Peoples' Amusement has taken great pains in getting such good managers.

The Star Theater in Portland has been booked with special features and has announced their coming up to February.

The public of the city of Portland has been notified of a new policy to be shortly inaugurated by the People's Amusement Company that will be carried out in all their suburban theaters. Young and active management has devised the plan of distinguishing every night with some special form of entertainment or attraction of local character that will induce the public to make the theater the center of life and action in that part of the locality. There will be an amateur night, a souvenir night, a prize night, a musical night and a feature night.

E. M. WEINBAUM.

GRAND RAPIDS.

THE Grand Rapids Anti-Tuberculosis Society has sent out many announcements regarding the film "A Curable Disease," to be shown at the Idle Hour this week. Much interest in the film is manifested and the co-operation of the best class of citizens in forwarding the interests of this work is helpful in the extreme.

The Michigan National Guard pictures will be shown in the near future. Arrangements are being made to exhibit the pictures taken at the last encampment at Ludington. They will show the biggest encampment Michigan has ever had. Major M. J. Phillips of Owosso, will lecture the films, which will cover every detail of camp life, target practice and other interesting features.

Mr. Canine, of the Anti-Trust Film Exchange's local office, states the business in the two suburban theaters here is fine, and the various western Michigan houses booked by the office are all reporting good business. The Anti-Trust service is now covering a very extensive territory in splendid shape.

The Broncho and Keystone films shown so far at the Appolo have all received the most favorable sort of comment. Manager Nichols is getting the brand new ones as soon as they are ready and his advertising backs up the service in nice shape.

"Romance of the Rails" was shown recently at the Ideal and received good comment. Edison railroad stories are not frequent, but always welcome.

Rumors of a new theater on an elaborate scale are rife, but cannot be confirmed at this time. Harry Sommers & Co., of the Powers are said to be behind the deal.

Lyman Howes picture which made good here this season at the Powers, are scheduled to come back. They will be assured a good crowd, for Howe has always pleased folks here.

Mr. Clayton, the pleasing baritone at the Original, is making a deserved hit. He uses many of the old-time ballads and folks seem to like them.

H. K. HARRIS.

IN THE NORTHWEST.

JACOB MOELKE, who recently purchased the Erickson block in Stoughton, Wis., for a moving picture show, attempted to give Sunday performances, but at the request of a local minister the place was closed.

A moving picture machine and two reels of film were stolen recently from the theater of Mrs. Mary McNamara, 648 Third Avenue, Milwaukee, Wis.

F. H. MADISON.

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Old Curiosity Shop

Films

Like wine improve with age when properly stored. For 8 years we have been accumulating the World's Greatest Photo-plays and blending the Vintage with Late Features of 2 and 3 Reel Importations.

Over 1500 varieties served at $1. to $5. per day, with 3 sheet posters on the side.

Sample show sent free for trial.

Everybody where write for list.

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BUYING SELLING RENTING

Notice of Removal

On and after Monday, Nov. 25th, 1912, the offices of the Moving Picture World will be in the PULLMAN BUILDING, No. 17 Madison Avenue, New York City

Calendar of Licensed Releases.

Current Releases.

MONDAY, NOVEMBER 25th, 1912.

BIOGRAPH—A Sailor's Heart (Comedy) .....
EDISON—The Third Thanksgiving (Drama) 1000
KALEM—A Battle of Wits (Drama) 1000
LUBIN—The Stolen Symphony (2 reels, Dr.—Special).2000
LUBIN—The Surgeon (Drama) 1000
PATHE—Pathe's Weekly No. 48 (Topical) .....
SELIG—Miss Aubry's Love Affair (Comedy) 1000
VITAGRAPH—Omen of the Mesa (Drama) 1000

TUESDAY, NOVEMBER 26th, 1912.

CINES—The Beautiful Valley of the Toronto (Scenic).. 250
CINES—All on a Summer's Day (Comedy) 750
C. G. P. C.—Lydia Punkham's Love Story (Comedy) ...
C. G. P. C.—Picturesque Brittany (Scenic) .....
EDISON—Some Rare Specimens and a Few Old Friends, New York Zoological Park (Natural History)1000
ESSANAY—Mr. Hubby's Wife (Comedy) 1000
LUBIN—The Samaritan of Coogan's Tenement (Drama)1000
SELIG—Roped In (Comedy) 1000
VITAGRAPH—In the Flat Above (Comedy).....1000

WEDNESDAY, NOVEMBER 27th, 1912.

ECLIPSE—Trebizond and Surroundings (Scenic) 500
ECLIPSE—A Man for a Day (Comedy) 500
EDISON—The Totville Eye (Comedy) 1000
ESSANAY—The Stain (Drama) 1000
KALEM—The Water-Right War (Comedy) 1000
PATHE—The Sheriff's Brother (Drama) .....
SELIG—The Hobo's Rest Cure (Comedy) 1000
VITAGRAPH—The Wood Violet (Drama) 1000

THURSDAY, NOVEMBER 28th, 1912.

BIOGRAPH—After the Honeymoon (Comedy) .....
BIOGRAPH—An Absent-Minded Burglar (Comedy) ...
ESSANAY—The Boss of the Katz Mine (Drama) 1000
LUBIN—Satin and Gingham (Drama) 1000
MELIES—Linked by Fate (Drama) 1000
PATHE—The Three Bachelors' Turkey (Comedy) ....
SELIG—The Triangle (Drama) 1000
VITAGRAPH—Three Girls and a Man (Comedy) .....
VITAGRAPH—The Eavesdropper (Comedy) .....

FRIDAY, NOVEMBER 29th, 1912.

C. G. P. C.—The Love of Algabert and Elizabeth (Drama)
EDISON—The Island of Ceylon, India (Scenic).....1000
ESSANAY—The Iron Heel (Drama) .....
KALEM—The Chaperon Gets a Ducking (Comedy).....
KALEM—Ruth Roland, the Kalem Girl (Sporting).....
LUBIN—The Stroke Oar (Comedy-Drama) 1000
PATHE—The Great Steeplechase (Special 2 reels-Drama)
SELIG—Friends in San Rosario (Comedy-Drama).....
SELIG—Raising Barley in Japan (Edu.).....
VITAGRAPH—Susie to Susanne (Drama).....1000

SATURDAY, NOVEMBER 30th, 1912.

CINES—Corneto Tarquiana, Central Italy (Scenic) ... 335
CINES—A Comedy of Errors (Comedy)..... 650
EDISON—On Donovan's Division (Drama) 1000
ESSANAY—Broncho Billy's Mexican Wife (Drama).....1000
KALEM—The Mayor from Ireland (Drama) 1000
LUBIN—Ranch Mates (Drama) 1000
PATHE—The Winning of White Dove (Drama) .....
VITAGRAPH—O'Hara, Squatter and Philosopher (Com.).1000

Advance Releases.

MONDAY, DECEMBER 2nd, 1912.

BIOGRAPH—Brutality (Drama) .....
CINES—At Napoleon's Command (Drama; 2 reels; Spe.)
EDISON—The New Squire (Drama).....1000
KALEM—The Farm Bully (Drama).....1000
LUBIN—By the Sea (Drama).....1000
PATHE—Pathe's Weekly No. 49 (Topical).....
SELIG—The Fire Cop (Drama).....1000
VITAGRAPH—The Absent-Minded Valet (Comedy)..1000

TUESDAY, DECEMBER 3rd, 1912.

CINES—The Ancient Town of Mari (Scenic)..... 300
CINES—Up Against It (Comedy)..... 700
C. G. P. C.—The Electric Laundry (Comedy).....
C. G. P. C.—Paris and Its Monuments (Scenic).....
EDISON—A Dollar Saved Is a Dollar Earned (Drama).1000
ESSANAY—Western Girls (Drama).....1000
LUBIN—Struggle of Hearts (Drama).....1000
SELIG—The Mantle of Red Evans (Drama).....1000
VITAGRAPH—The Scoop (Comedy-Drama) .....

WEDNESDAY, DECEMBER 4th, 1912.

ECLIPSE—Wrongly Accused (Drama).....1000
EDISON—The Latest Addition to the U. S. Navy (Top.)1000
EDISON—The Winking Parson (Comedy)..... 400
ESSANAY—Almost a Man (Comedy).....1000
KALEM—A Daughter's Sacrifice (Drama).....1000
PATHE—His Little Indian Model (Drama).....
SELIG—When Helen Was Elected (Comedy).....1000
VITAGRAPH—The Curio Hunters (Comedy).....1000

THURSDAY, DECEMBER 5th, 1912.

BIOGRAPH—The New York Hat (Comedy-Drama)...
ESSANAY—Football Days at Cornell (Educational)....1000
LUBIN—Twixt Love and Ambition (Drama).....1000
MELIES—The Sheriff Pro-Tem (Drama).....1000
PATHE—A Tenacious Lover (Comedy).....
SELIG—A Freight Train Drama (Drama).....1000
VITAGRAPH—Mrs. Lirriper's Legacy (Drama).....1000

FRIDAY, DECEMBER 6th, 1912.

C. G. P. C.—The Escape of Gas (Comedy).....
C. G. P. C.—The Octopus (Natural Science).....
EDISON—A Forest Fire (Educational).....1000
ESSANAY—The Supreme Test (Drama).....1000
KALEM—A California Snipe Hunt (Comedy).....
KALEM—Something Wrong with Bessie (Comedy)....
LUBIN—Locked Out (Comedy).....
LUBIN—His Father's Choice (Comedy).....
SELIG—John Colter's Escape (Drama).....
SELIG—A Question of Hair (Comedy).....
VITAGRAPH—Too Many Caseys (Comedy).....
VITAGRAPH—Cork and Vicinity (Scenic).....
VITAGRAPH—The Dawning (2 reels; Drama; Special).2000

SATURDAY, DECEMBER 7th, 1912.

CINES—Because of a Widow (Comedy).....1000
EDISON—His Mother's Hope (Drama).....1000
ESSANAY—Broncho Billy's Love Affair (Drama).....1000
KALEM—The Driver of the Deadwood Coach (Drama)
LUBIN—A Soldier's Furlough (Drama).....1000
PATHE—The Spendthrift's Reform (Drama).....
VITAGRAPH—The Awakening of Bianca (Drama)..1000

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Beginning with releases of Nov. 18th, we will sell (brand new, of course, as we handle absolutely no second-hand junk) all Kalem and Lubin 1 sheets at 10c. each; 3 sheets, 35c. each, and 6 sheets, 65c. each. All other licensed 1 sheets 15c., as before

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"Angel Man," Ben Ritchie.
"Georgie Rose," W. Rossiter.
"Ghost of the Violin," Ted Snyder.
"Melody Chimes," Morris.
"Dearie Mine," Stern.
"Want to Be Loved," Smith & Brown.
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For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid (Canadian orders by registered mail only), the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

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ELECTRA

HUGO REISINGER, 11 Broadway NEW YORK

Calendar of Independent Releases.

Current Releases.

SUNDAY, NOVEMBER 24, 1912.

REX—The Broken Ring (Drama)
CRYSTAL—The Quarrel (Comedy)
CRYSTAL—The Valet and the Maid (Comedy)
ECLAIR—The Invisible (Comedy)
ECLAIR—Seville and Its Gardens (Scenic)

MONDAY, NOVEMBER 25th, 1912.

IMP—Mamma's Boy (Comedy)
NESTOR—The Regeneration of Worthless Dan (Drama)
CHAMPION—The Gateway to America (Drama)

TUESDAY, NOVEMBER 26th, 1912.

BISON—An Indian Outcast (Drama)
GEM—The Toll of the Sea (Drama)
ECLAIR—A Girl from the Country (Comedy-Drama)

WEDNESDAY, NOVEMBER 27th, 1912.

NESTOR—A Friend Indeed (Comedy-Drama)
POWERS—The Way of the Transgressor (Comedy)
AMBROSIO—Playing with Edged Tools (Drama)
UNIVERSAL—The Animated Weekly No. 38 (Topical)

THURSDAY, NOVEMBER 28th, 1912.

IMP—Vengeance (Two-reel Drama)
REX—For the Love of Mike (Drama)
ECLAIR—The Darling of the Mounted (Drama)

FRIDAY, NOVEMBER 29th, 1912.

NESTOR—The Matrimonial Agency of Roaring Gulch (Comedy)
POWERS—Hawkins Moves (Comedy)
VICTOR—It Happened Thus (Comedy)

SATURDAY, NOVEMBER 30th, 1912.

IMP—The Double Cross
IMP—The Bullet-proof Coat (Comedy)
BISON—The Massacre of the Fourth Cavalry
MILANO—The Enchanted Umbrella (Comedy)
MILANO—Boniface Is Bashful (Comedy)
MILANO—Adda River Rapids (Scenic)

Advance Releases

SUNDAY, DECEMBER 1st, 1912.

REX—A Heart Reclaimed (Drama)
CRYSTAL—Locked Out (Comedy)
CRYSTAL—A Picnic in Dakota (Comedy)
ECLAIR—At the Flame, the Butterfly Burnt Its Wings (Drama)

MONDAY, DECEMBER 2nd, 1912.

NESTOR—Romance and Reality (Drama)
IMP—No Greater Love (Drama)
CHAMPION—Billy Jones of New York (Comedy Drama)

TUESDAY, DECEMBER 3rd, 1912.

BISON—Big Rock's Last Stand (Two-reel Drama)
GEM—Apartment No. 13 (Comedy)
ECLAIR—Bonnie, Bonnie Banks of Loch Lomond (Dr.)

WEDNESDAY, DECEMBER 4th, 1912.

NESTOR—The Silent Call (Drama)
POWERS—An Energetic Member of the S. P. C. A. (Comedy)
AMBROSIO—The Inseparable Friends (Comedy)
AMBROSIO—Plenty of Good Lungs (Comedy)
UNIVERSAL—The Animated Weekly No. 39 (Topical)

THURSDAY, DECEMBER 5th, 1912.

IMP—Through Shadowed Vales (Drama)
REX—Paul and Virginia (Two-reel Drama)
ECLAIR—Dick's Wife (Comedy)

FRIDAY, DECEMBER 6th, 1912.

NESTOR—Brides and Bridles (Comedy)
NESTOR—Almost a Suicide (Comedy)
POWERS—When the Sphinx Spoke (Comedy)
POWERS—Waterfalls of California (Scenic)
VICTOR—The Foolishness of Oliver (Comedy)

SATURDAY, DECEMBER 7th, 1912.

BISON—The Rights of a Savage (Drama)
IMP—A Trip Through the Cincinnati Zoo
IMP—An Election Bet (Comedy)
MILANO—Diamond Cut Diamond (Two-reel Drama)

Current Releases

SUNDAY, NOVEMBER 24th, 1912.

MAJESTIC—An Old Love Letter (Drama)
THANHOUSER—The Truant's Doom (Drama)

MONDAY, NOVEMBER 25th, 1912.

AMERICAN—Jack's Word (Drama) 1000
ITALA—The Horror of Sin (2 reels) (Drama)

TUESDAY, NOVEMBER 26th, 1912.

GAUMONT—The Destructive Duelists (Comedy)
MAJESTIC—Shocking Her Future Mother-in-Law (Com.)
THANHOUSER—The Thunderbolt (Drama)

WEDNESDAY, NOVEMBER 27th, 1912.

GAUMONT—Gaumont's Weekly, No. 38 (Topical)
RELIANCE—Thanksgiving (Drama)
SOLAX—The Paralytic (Drama)

THURSDAY, NOVEMBER 28th, 1912.

AMERICAN—Her Own Country (Drama) 1000
GAUMONT—Olga the Adventuress (Drama)

FRIDAY, NOVEMBER 29th, 1912.

LUX—The Diary of a Bad Boy (Comedy)
LUX—Grateful Henry (Comedy)
SOLAX—The Jenkins-Perkins War (Comedy)
THANHOUSER—The Forest Rose (Parts 1 & 2—Dr.)

SATURDAY, NOVEMBER 30th, 1912.

AMERICAN—The Hidden Treasure (Comedy-Drama)
AMERICAN—On Board the S. S. Dubuque Naval Training Ship (Edu.)
GAUMONT—How New York Travels (Topical)
GAUMONT—The Servian in the Balkan War (Topical)
GREAT NORTHERN—The Queen of the Season (Comedy)
RELIANCE—The Brother of the "Bat" (Drama)

Advance Releases

SUNDAY, DECEMBER 1st, 1912.

MAJESTIC—The Hypnotic Chair (Comedy)
THANHOUSER—Standing Room Only (Drama)

MONDAY, DECEMBER 2nd, 1912.

AMERICAN—Pals (Drama) 1000
ITALA—A Spider On the Brain (Comedy)
ITALA—Too Much Beauty (Comedy)

TUESDAY, DECEMBER 3rd, 1912.

GAUMONT—The Matrimonial Express (Comedy)
MAJESTIC—In the Old Town (Comedy)
THANHOUSER—A Will and a Way (Drama)

WEDNESDAY, DECEMBER 4th, 1912.

GAUMONT—Gaumon't Weekly No. 39 (Topical)
RELIANCE—Old Mademoiselle's Secret (2 reels, Dr.)
SOLAX—The Raffle (Comedy)

THURSDAY, DECEMBER 5th, 1912.

AMERICAN—The Animal Within (Drama) 1000
GAUMONT—A Telephone Entanglement (Comedy)
GAUMONT—Twixt the Devil and the Deep Sea (Com.)
PUNCH—Oh, You Baby! (Comedy)
PUNCH—Poor Finney (Comedy)

FRIDAY, DECEMBER 6th, 1912.

LUX—Weary Gussie Finds a Job (Comedy) 439
LUX—Arabella Railway (Comedy) 449
SOLAX—The Face at the Window (Drama)
THANHOUSER—A Romance of the U. S. Navy (Dr.)

SATURDAY, DECEMBER 7th, 1912.

AMERICAN—Bludsoe's Dilemma (Drama) 1000
GAUMONT—A Storm on the French Coast (Scenic)
GREAT NORTHERN—(Title Not Reported)
RELIANCE—Topsy Turvy Love Affair (Comedy)

Mutual Film Corporation

FRIDAY, NOVEMBER 29th, 1912.

KAY BEE—The Invaders—3 reels (Drama)

MONDAY, DECEMBER 2nd, 1912.

KEYSTONE—Pat's Day Off (Comedy)
KEYSTONE—Brown's Seance (Comedy)

WEDNESDAY, DECEMBER 4th, 1912.

BRONCHO—His Squaw..2 reels (Drama)

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A motorboat and its human occupants destroyed by a torpedo fired from a battleship.

Heralds, Lobby Display, Posters, 1, 3 and 6 Sheets

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THE BIG SCENE

The sinking of the ocean steamship after it has struck an iceberg.

If you don't care whether your competitor "puts one over on you" let him "beat you to it" on signing on the dotted line of contracts for these films. This is gutter English, but in every syllable there is arithmetic. Will it count for or against you?

Heralds, Lobby Display, Posters, 1, 3 and 6 Sheets

Some Territories Still Unsold

THE VENGEANCE OF EGYPT

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IN THE LAND OF THE LIONS

(2 Reels, Hand Colored)

Copyrights protect all our films. Infringements will be vigorously prosecuted

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"RIP VAN WINKLE"

IN TWO PARTS

From Washington Irving's American Classic

Our Production Is Not the Only Only, *But* We Claim It Is the Very Best!

It is best in point of story construction—it is incomparably better photography. In selection of backgrounds and settings the difference is overwhelmingly in its favor. It is enacted by the greatest Cinema Artists in the world.

It Is Best Upon Every Count

It is a subject which will always have the most favorable booking possibilities. It hasn't the momentary appeal—it has the eternal —You will always find bookings for it.

Sit down with your business judgment and common sense and figure out what scores of millions have not yet seen this greatest of all American stories. Think of the hundreds of theatres where it may be booked.

"Rip Van Winkle" is being sold at the very *lowest figure* ever quoted on a genuine feature. Its price is our vital clinching argument. It is the probable *reason why* you'll buy.

We have cut off ***our profit*** that ***you may make yours,*** for while profit is desirable to us, we realize that it is ***essential to you, the buyer.***

This feature, like every Union Feature, is perfectly surrounded by advertising material. Three sheets and two ones, slides, heralds, booklets, cuts, photos, lobby display frames—in fact, everything any feature can profitably use.

ASK THE PRICE!

Write and inquire the price—that won't cost nor lose much of your time, and it will bring you an astonishing offer in return.

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THE HISTORICAL FILM OF 1912

WHAT can possibly be of more interest to all true Americans than this film which is a living history of our country?

"DREAM OF THE DAYS THAT WERE,
HOPE FOR THE DAYS TO COME,
LAND OF A THOUSAND HILLS,
DEAR LAND OF LIBERTY."

State right buyers, we have received thousands of requests from exhibitors among which are many schools and churches. The demand for this film is there. Will you be the one in your state to fill it and reap the big profits?

We cannot print here all we would like to, so have made up a beautiful fifty-four page illustrated booklet. Send twenty-five cents and get one while they last. An elaborate variety of lithographs, photos, and heralds have been made. Also a 70 page book of Music.

This is a Feature in the True Sense of the Word

Sold and Distributed by the

GENERAL FILM PUBLICITY & SALES COMPANY

145 WEST 45th STREET
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The explosion that shook the earth for miles around, broke windows in the New York skyscrapers and covered the front pages of the daily papers with across-the-page "screamers," was the STARTLING AND DARING DIP OF DEATH performed by DARE DEVIL LAW for the

INTERNATIONAL BEAT

acknowledged by the press as the most daring "stunt" ever attempted.

Newspapers all over the United States devoted columns describing the "Big Punch" of our three reel feature production

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Can you imagine the value of such splendid publicity? Remember, every man, woman and child who can read English, German, Yiddish and Italian has read the description of this DEATH DEFYING performance.

The amount of publicity given this film HAS NEVER BEFORE BEEN EQUALLED.

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Chicago, Ill., 348 Marquette Building.
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Kansas City, Mo., 214 East 12th Street.
Minneapolis, Minn., 801 Plymouth Bldg.
Des Moines, Ia., 420 Clapp Building.
Dallas, Texas, 302 Flateau Building.
Boston, Mass., 224 Tremont Street.
Detroit, Mich., Duffield Hall.
Indianapolis, Ind., 25 West Washington Street.
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San Francisco, Cal., 1149½ Mission Street.
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Washington, D. C., 204 Bank of Commerce Building.
Atlanta, Ga., 217 Rhoades Building.
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The Orphan Girl	2200	Pathé	120.	Orphan
Nelly, the Tamer	2250	Ambrosio	115.	Tamer
Faithful to Death	2400	Pasquali	130.	Death
Strife and Victory in Love	2280	Pathé	115.	Strife
The Message from the Emperor	1150	Maumente	50.	Message
Behind the Walls of the Convent	2340	Eclipse	120.	Convent
Va Banque	8240	Bioscop	140.	Banque
From Misery to Fortune	2250	Latium	100.	Misery
Heart's Darling	3120	Scand.	140.	Heart
The Lost Son	2400	d'Art	100.	Son
Theodor Körner	2400	Biograph	140.	Korner
Their Stranded Goods	1590	Komet	75.	Goods
The Victim of an Illusion	2490	Kunstfilm	110.	Illusion
Between Heaven and Sea	2700	Scand.	110.	Heaven
Tarantella	2970	Bioscop	125.	Tarantella
His Past	2250	Biograph	100.	Past
Of Different Race	3300	d'Art	150.	Different
The Den of Death	1500	Pathé	65.	Den
The Fetters of Love	1590	"	68.	Fetters
The Daughter of the Governor	2745	Scand.	100.	Governer
Mine is the Revenge	2880	Messter	110.	Revange
Enclosed in Darkness and Ice	2850	Continental	110.	Titanic
The Man Without a Conscience	2910	Scand.	110.	Man
The Dead Are Silent	1890	Messter	65.	Dead
The Triumph of Good	1830	Pathé	60.	Triumph
Anny Mary	990	Cines	40.	Mary
The Two Brothers	2100	Ambrosio	65.	Brother
The Fancy Joke	2400	Messter	70.	Joke
Refound	1500	Komet	60.	Refound
The Spot on Her Past Life	3750	Duske	125.	Tife
The Heroine of Naples	1920	Pathé	55.	Naples
The Black Chancellor	3300	Scand.	95.	Chanceler
A Mother's Love and Sufferings	2406	Pasquali	60.	Love
Sins of Our Time	2910	Scand.	85.	Sins
From Jealousy	1530	Pathé	50.	Jealousy
Treason	1860	Cines	52.	Treason
The Purifying Fire	2070	Pasquali	60.	Fire
The Plighted Word	2940	Messter	90.	Word
Self Defence	2400	Cines	70.	Self
Without Mother's Love	2950	d'Art	90.	Mother
Tirza, the Singer	2500	Eclair	70.	Tirza
Sealed Lips	2440	Bioscop	80.	Lips
The Good Companion	1800	Messter	50.	Companion
The Daughter of the Other	2200	Eclair	55.	Other
Spell Broken	1600	Cines	40.	Spell
A Woman from the Ancient Rome	1950	Ambrosio	50.	Rome
Under the Wheels of the Metropolis	2160	Lux	60.	Wheels
On Foreign Track	1900	Bison	50.	Track
The Stranger	3000	Biograph	78.	Stranger
Ellen	1845	Scand.	50.	Ellen
The Devil is Loose	2106	Pathé	55.	Devil
Sacrificed to the Sister	1000	Messter	30.	Sacrifised
The Sacrifice of the Sheriff	969	Selig	30.	Sheriff
Guilt Paid Off	1600	Cines	40.	Guilt
For the Honor of His Father	1800	Messter	50.	Father
Nanon	2650	d'Art	70.	Nanon
Shamus O'Brien	1800	Imp-Film	45.	Shamus
The Cash-Box	1650	Gaumont	40.	Box
Graziella	1400	"	40.	Graziella
The Sufferings of a Mother	1800	Pathé	55.	Sufferings
The Rose of Thebes	1860	Cines	50.	Thebes
Destructive Passion	2400	Komet	50.	Passion
Emmie's Secret	1550	Ambrosio	40.	Emmie
Undeserved Suffering	3300	Pasquali	90.	Undeserved
The Spies of the Fortress	2730	Scand.	75.	Fortress
Shadow of Life	1830	Messter	48.	Shadow
For Love to Him	2200	Cines	60.	Him
War in the Prairie	1563	Bison	35.	Prairie

Name.	Length.	Make.	Price	T. Word
King's Throne and Woman-Love	2091	d'Art	$ 55.	Kingsthron
Kings in Exile	3567	Gaumont	100.	Exile
The Secret of a Woman	2100	Pathé	55.	Woman
The Tourney of Love	2400	Vitascope	60.	Thorney
Converted	1500	Vitasc.	40.	Converted
The Solemn Hour	1740	Itala	45.	Hour
The Star of Brilliants	990	Scand.	30.	Brillants
Who is the Culprit	1491	Gaumont	40.	Culprit
A Song of Life	2610	Eclipse	70.	Song
Nelly	2925	Biograph	80.	Nelly
The Yellow Race	2709	Vontin.	75.	Race
The Countess Water Lily	1224	Messter	40.	Lily
The Oath of Stephan Huller	3300	Vitasc.	90.	Huller
The Third	2440	Bioscop	70.	Third
The Power of Youth	1815	Continent.	50.	Power
The Secret of Cloister Korn	2115	d'Art	60.	Cloisterkorn
Powers of Fate	1749	Pathé	45.	Fate
Flames in the Shadow	2475	Pasquali	70.	Flames
Malice of Woman	1800	d'Art	45.	Malignity
The Temptation	2097	Itala	45.	Temptation
The Secret of the Inventor	2070	Cines	50.	Inventor
The Spark Underneath the Ashes	2400	Komet	60.	Ashes
The Bride of Death	3360	Scand.	95.	Bride
For Others' Guilt	2550	Biograph	75.	Others
The Model	1875	Vitasc.	50.	Model
The Ways of Life	3150	Pasquali	80.	Ways
The Judge	2580	Scand.	70.	Jugde
Desdemona	1965	"	50.	Desdemona
Miss Madam	3300	Bioscop	95.	Miss
So it Stands Written	2550	Itala	70.	Written
The Shadows of the Past	2910	Eclipse	60.	Past
The Fair of Life	3150	Vitagraph	80.	Fair
The Experiment of Death	2139	Eclair	55.	Experiment
Disappointment	1980	Cines	54.	Dissappoint.
A Hazardous Play	2850	Scand.	80.	Play
The Cry for Luck of Life	3150	"	85.	Cry
The Terror of the Desert	2160	"	55.	Terror
The Vampyr Dancer	2160	"	55.	Vampyr
Saved from the Bottom of the Sea	2100	Imp-Film	52.	Sea
Good Fortune	2250	Eclair	60.	Fortune
One of Many	3300	Biograph	90.	Many
Monday of Roses	2850	Scand.	80.	Monday
Burst Chains	2250	Biograph	60.	Chains
The White Domino	2550	"	70.	Domino
The Riddle of His Life	2550	"	70.	Riddle
Receiver of the Dead Letter	2925	Messter	90.	Receiver
Indian Blood	2505	Scand.	70.	Blood
The Serpent at the Bosom	2520	Biograph	65.	Bosom
Disguised Love	3150	Messter	90.	Disguised
To Beat Retreat	3150	Vitascope	90.	Restreat
The Right of Youth	2550	Scand.	55.	Right
The Daughter of the Railway	3000	"	65.	Railway
When Love is Dying	2700	"	55.	Dying
The Plant on the Asphalt	2685	"	65.	Plant
The Avenger of His Honor	3000	"	68.	Avenger
A Love Life	2700	"	65.	Lovelife
Dr. Gar-el-Hama	2550	"	65.	Hama
Temptations of the Metropolis	2700	"	65.	Metropolis
Sin of Youth	3480	"	75.	Sins
The Love of the Young Lady	2400	"	60.	Lady
The Lie of Life	3300	"	70.	Lie
Passionate Impulses	3000	"	70.	Impulses
Dark Existences	3360	"	70.	Existences
The Dangerous Age	2340	"	50.	Age
The Aviator and Wife of the Journalist	3180	"	60.	Aviator
The Four Devils	3800	Polar	65.	Fourdevils
Anne of the Ballhouse	2880	Vitascope	60.	Anne
The Deaf Bell Ringer of Notre Dame	3800	Pathé	70.	Ringer
The Sacrifice of the Alcohol	2400	"	70.	Alcohol
The Sinning Love	3240	Bioscop	70.	Sinning

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GEORGE KLEINKE.

LICENSED FILM STORIES

LUBIN.

BY THE SEA (Dec. 2).—Harry Harvey, a fisher lad, is in love with Marie Forrest, a shepherdess. One night he proposes and is accepted. Several days before the wedding, Marie and her girl friends are busily at work on the intended bride's simple trousseau. Marie suddenly falls ill. Harry returning from a fishing trip, rushes to Marie's home. He looks through the window of her room and sees her dying form on the bed. He rushes to her side just in time to witness her pathetic death. At his request, she is buried on the rocky shore where she had promised to wed him. After a few weeks, heartbroken and miserable, he falls across her grave. As he lies prostrate over the rocky mound, clinging to her tombstone, the tide creeps over his body and he dies. The heartbroken mother buries him alongside of Marie.

STRUGGLE OF HEARTS (Dec. 3).—John Carnes escaped from prison after serving several years. His wife died while he was in prison. Chance brought him to Rodney Ford, a minister, who helped him. Carnes obtained work on a farm. Ethel Rand, a niece of his employer, paid a visit to the farm. Ethel and Carnes fell in love. His conscience troubled him; he did not know which was the right thing to do—tell her of his past life or keep silent. Then he thought of his benefactor, Ford. He hastened to him for advice. Ford told him to tell. Not until he had seen the photograph of the young lady did the minister realize that it was his fiancee whom Carnes loved, but he remained silent. Ford decided to visit her and learn the truth. His suspense was shortlived, for her actions plainly told him he must renounce her. Accidentally Carnes happens to witness the meeting of his benefactor and Ethel and believing himself an impostor he leaves a message for her and goes away. He had not proceeded far when Ford overtook him, but a struggle between love and honor takes place, before the sacrificing minister succeeded in convincing Carnes that the only hope of making him and the girl he loved happy was for him to return to her. Carnes returned to the girl, who waited for him with outstretched arms.

TWIXT LOVE AND AMBITION (Dec. 5).—Marie Wayne sings one evening in a concert and attracts the attention of a manager, who offers her a position on the stage. Her lover, John Sterne, pleads with her to decline and urges her to marry. Love and ambition struggle desperately. Ambition conquers, and the two take separate paths. Finally the widowed sister of John Sterne dies, leaving her little boy, a child of four or five. For the sake of the boy's health, John buys a little home in the country. Entrusting him to the care of an old Irish woman whom he believes to be reliable, he goes to the city every morning to business, returning in the evening. Meanwhile Marie has scored a triumph in foreign lands, but unable to forget John. At length she returns and rents for the summer a country place bordering upon the same mountain village near which John and the child are living. One day when driving in her motor car she is attracted by a boy who is playing by the roadside. Marie makes the acquaintance of Dan. Marie and John are each entirely ignorant of the proximity of the other, but the climax comes when Dan is rescued from drowning by Marie, who takes him to her home, and sends an anonymous note with her chauffeur to Sterne's home. John springs into the motor car, and unsuspecting is driven to Marie's home. When John enters, Marie is bending over Dan, telling him a fairy tale. At the sight of Marie, he starts violently. Marie springs to her feet. Dan catches sight of his uncle ,and claps his hands for joy. She and John kneel on either side of the lounge, and the two clasp hands across the little form.

LOCKED OUT (Dec. 6).—Mr. Jones having rented some rooms in his house, finds it difficult to collect rent from a young couple named Grim. One night Jones and his wife hear suspicious noises in the Grim apartment, and thinking they are moving, decide to keep an eye on them. He goes to the sidewalk dressed only in his night clothes, when the door slams and he is locked out. Someone passing causes him to hide in a large hamper belonging to the Grim's. The basket is put into a moving wagon, from which it has many rough falls and bumps before being captured and put on the wagon again. Finally it is landed at the new Grim's apartments. In the meantime Mrs. Jones, who has missed her husband from the room, telephones the police and an investigation ensues without avail. Grim and his wife become frightened at the noise in the hamper and takes a few shots at it. When the basket is at last opened, Jones pleads to be sent back home. The basket lands back home at an expense of seventeen dollars and twenty-nine cents expressage. The wife pays the bill and is happy to get back her husband, who is none the worse off for his rough experience.

HIS FATHER'S CHOICE (Dec. 6).—Jack Halsted is in love with Gertrude Terry a very fine but poor girl. When his father, Ravel Halsted, discovers this, he threatens to cut him off without a cent. Jack being dependent on his father, is in a fine predicament and goes to a Mrs. Robbins for advice. Her sympathies are all with Jack, and she asks him to bring the girl. Jack brings Gertrude, and Mrs. Robbins falls in love with her. The young people tell Mrs. Robbins their story and in each other's arms they weep. Then Jack decides that they will both commit suicide, and shows how he will first shoot himself and then Gertrude, and they will lay down in a nice position, and die in each other's arms. Presently the father comes in and staring at Gertrude remembers that he has met her at a society function. Papa Halsted and Mrs. Robbins give each other the wink and the scene ends with "God bless you, my children."

A SOLDIER'S FURLOUGH (Dec. 7).—Private Robert Adair gets a ten days' furlough to visit his mother who is very ill. She dies and we see Robert and Tom, his brother, burying their mother. Robert has to leave his brother and return to camp before his furlough is up, leaving Tom with Roco, an old friend. Roco, while en route to visit Tom, meets Jim, a squaw man, who asks him for money, which Roco refuses. Two of the squaw man's Indian associates come up and he gives them some whiskey and secures their assistance in his determination to rob Roco, but finding two men at the home he tries to coerce the Indians into shooting them both. They refuse, however, even when tempted by liquor, so the squaw man shoots, killing Robert's brother. Roco manages to get away and warns Robert, whom he finds in the village, where he has stopped for food. Robert, when he learns the sad news, forgets about his being a soldier and returns to the home, to find it ransacked and his brother dead. He swears vengeance and after securing the promise of his friends that they will bury his brother, he trails the squaw man, catches up with him on the top of a freight train; they struggle and fall from the train. The squaw man, getting away from him, holds up an auto, attempts to run it, and it goes over a bank. Robert comes up to him and they have a hand-to-hand fight down the side of a mountain, where Robert gets the best of him and chokes him to death. Being out of his mind from his intense mental agony, he puts him on his back and carries him all the way back to camp, where he reports to his commanding officer, telling him the reason why he committed the crime. He is placed under arrest to await his punishment. Thus we leave one who has suffered much.

EDISON.

THE NEW SQUIRE (Dec. 2).—To the great house of the village comes a new squire in the person of an attractive young man who has recently fallen heir to the great estates which Manor House overlooks. Among the tenants is a farmer who has a burly assistant and also a niece whom the assistant intends to marry. On a morning ride the new squire sees the maiden and loses his heart. Unseen by her he follows cautiously until he learns where she lives and half in love of adventure and half in love of her he returns to his house, dons a workman's attire and applies for a place among the harvesters in her uncle's fields.

Of course as the love affair progresses jealousy grows apace in the breast of the rival and when he chances to see a stolen kiss he plans a revenge. Breaking a portion of the harvesting machinery he throws the blame on the new hand and the squire is incontinently thrown from the place. Being a man of determination, he telegraphs his uncle, the bishop, for a special license and taking his canoe goes to get the girl. He succeeds in getting a ladder to her window, but is attacked by his rival, and the girl receives a blow meant for him, which renders her unconscious. Our hero, however, bests his adversary and taking the unconscious girl starts down the river in his canoe, the farmer and the other man in pursuit. To go through the lock means a loss of time and the young man dares to shoot the heir with his precious burden. He thus escapes and puts the girl in charge of his housekeeper. The farmer decides to lay his wrongs before the new squire, where, of course, he finds a most disconcerting surprise awaiting him. Under the circumstances one can imagine that the farmer's opposition to a wedding is shortlived.

A DOLLAR SAVED IS A DOLLAR EARNED (Dec. 3).—A youth of twenty starts his business career with hopes of advancement and increases in salary. He marries the stenographer of the office. Year after year the bookkeeper works in the same monotonous way. Marriage, children, illness, drain the small bank account. At the end of twenty years the former ambitious youth is now a premature, tottering, shriveled old man. A young clerk reproves the older man, whose latent manhood asserts itself. Crushing his pride, he recalls hasty action and offers apologies; but the following Saturday brings the "blue envelope."

Unknown to her husband the wife has saved the small sum of one dollar each week out of his salary. When she learns of her husband's discharge and suspects his discouragement over inability to find employment, she carefully counts her savings of the past years and shows it to him. In his travels while searching for work he sees pictures of farming land for sale and with part of his wealth the happy couple purchase a farm. A year later we see the old office man together with his little family healthy and happy.

THE LATEST ADDITION TO THE U. S. NAVY (Dec. 4).—"I christen thee New York," and a hundred thousand cheers of pride rent the air as she glided o'er the way. When fully equipped the Battleship New York will be a representation of more than six millions of dollars. In dimensions this great engine of war will measure five hundred and seventy-three feet over all, and her beam will be ninety-five feet two and five-eighth inches, with a net tonnage of twenty-seven thousand. She will draw twenty-eight feet six inches of water and move at a speed of twenty-one knots.

An aerial view taken from the crane shows the vessel as it glides from the dry dock. The President and other notable officials were photographed well up to the camera, not overlooking the feminine charm of flower girl and sponsor.

THE WINKING PARSON (Dec. 4).—The Rev. Anthony Gay is appointed to the pulpit of a church at Newtonville. Unfortunately, he suffers from a nervous affliction of the muscles of the right eye, causing an involuntary wink. Upon his arrival in Newtonville he is introduced to his new flock by the deacon, each individual interpreting the wink differently. Some are shocked, others pleased, girls giggle and two old women matrimonially inclined, take him seriously. One, an old spinster, the other a widow, are both under the impression that the parson is making advances to them. They quickly respond to his winks, overwhelm him with attention and become insanely jealous of each other, which nearly results in a hair-pulling match. Finally it gets too hot for the parson, who realizes he is misunderstood all around and there is but one thing to do and do quickly—resign. His "getaway" is discovered by the two females, who pursue him to the depot. He succeeds in eluding them by grasping the platform of the last coach just as the train is leaving the station.

A FOREST FIRE (Dec. 6).—The picture was taken in the Sierra National Forest in California and shows what a wonderful work the United States rangers are doing. We are first shown one of the principal causes of forest fires, that of careless campers failing to extinguish their camp fire. Next we see the lone lookout on top of the mountain peak overlooking the entire forest area. He spots the white haze crawling up over the distant ravine and sends the alarm to the forest headquarters over the 'phone. From headquarters the alarm is sent to the nearest ranger and we see him mounting his horse and starting for the fire. In turn each ranger is notified and all arrive at the burning forest, and then begins a fierce fight against the fire. Not by water, but by rake, hoe, brush and most of all by fire itself. The fire getting beyond control, a general alarm is sent in and help is called from the power house; but the fire continues to resist their endeavors and more help is needed. The heliograph is called into play and a message is sent miles across from one mountain peak to another. As a result farmers are called

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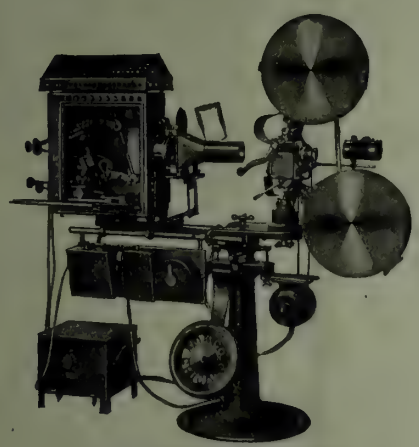

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out who, getting on a high speed truck auto, dash to the burning forest.

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HIS MOTHER'S HOPE (Dec. 7).—Wandering in his childish gambols from the unwatchful eyes of his governess, a little boy mysteriously disappears. Then follows the anguish of parental devotion. Time goes on, lonesome days and weary nights come and go, the mother's anxious outstretched arms day by day fall closer to her side. Whispering hope into her husband's ear she expires.

There is a row in a gypsy camp. A scrawny youth still in his twenties is defending a wretched hag from the brutalities of her husband. For his white act he is turned from the camp, the only home he knows, where he wandered some years before. The hand of fate again marks his course and eventually he becomes the father of a happy home. Happiness and small prosperity are but momentary, for in the wayward flight of time reverses befall him and the merciless fangs of starvation have already begun to gnaw.

In desperation, he enters the home of a wealthy gentleman, seated by the fireside. Hearing a strange noise, he turns and, crouching on the floor in abject fear, is the despicable form of a thief. In a climatic situation, the apparition of his wife appears; the hand of justice is replaced by that of clemency and the intruder is turned free. A strong resemblance in his face, however, causes him to follow. As he does the dawn of hope begins to brighten and in a strong heart scene, the story terminates with the return of the loved to the lost and the gratification of "His Mother's Hope."

ESSANAY.

WESTERN GIRLS (Dec. 3).—Netty Parker and her sister, Mildred, two brave Western girls, are instrumental in capturing two notorious outlaws in the cleverest of ways. Returning from town early one evening, they discover two bandits who have held up the afternoon stage, laughing over the division of the loot. Dashing back to the ranch house the girls find that the cowboys have not returned, and daringly resolve to capture the bandits themselves. Donning cowboy costumes they ride back to the bandits' rendezvous, approach them unaware, hold them up at gun's point, bind their arms and start them off down the trail with a noose about their necks. Meanwhile the sheriff has been notified of the holdup, and is securing a description of the outlaws from the frightened passengers, when suddenly the girls appear driving the bandits before them. Explanations are made, the girls are warmly congratulated upon their daring bravery, and the sheriff takes the prisoners in charge while the girls start back to the ranch, followed by the cheering cowboys.

ALMOST A MAN (Dec. 4).—At the Spinsters' Rest the old maids gaze anxiously through the gate at each passing man, and sigh as they pass by unheeding. Meanwhile, three jovial tramps discover a newspaper and stating that all spinsters are welcome at Spinsters' Rest. Being in need of food and drink, the tramps plan to gain admittance to the home. Securing some female attire from a trunk in the rear of the theater, the tramps rig themselves up as old maids, gain admittance to Spinsters' Rest, and have the meal of their lives at dinner time. Everything would have passed off serenely if it had not been for the people from the theater, who are searching for the missing clothes with the help of the sheriff. Tracking the tramps to Spinsters' Rest the sheriff enters just as the poor fellows have been found out through one of their number losing his wig in leading a dance. The theater manager identifies the clothes and the sheriff drags the tramps off to the calaboose, while the old maids bemoan the sad fate that again loses them the chance of getting a man.

FOOTBALL DAYS AT CORNELL (Dec. 5).—In this subject, the camera conveys us to the beautiful Cayuga lake and valley at Ithaca, N. Y. Wonderful panoramic views of the valley, taken from Cornell University, are unfolded before us, and then is shown the University campus with its hurrying throngs of students. The football team is next seen at afternoon practice, including tackling, bucking the line and going through various intricate formations. Next we see a football aspirant tried out for a position on the team. He lasts until the entire team make mince-meat of him, then solemnly swears "never again." This, together with views of the students parading to the field, and going through their famous "snake-dance," terminate as interesting a subject on college life as can be imagined.

THE SUPREME TEST (Dec. 6).—Eva and Raymond are sweethearts in school, and their betrothal is sealed with a sun-bonnet kiss. In the years that pass Raymond graduates through college, marries Eva and they enter their beautiful new home, the gift of Raymond's father. A few months later, at a fashionable reception, Raymond meets Lois Whitehall, a siren, who fascinates him. In the days that pass he spends most of his time with Lois, and is coldly indifferent toward his pretty wife. Discovering his infidelity, Eva leaves a note, saying she is returning to her mother on the afternoon train, and starts for the railway station. Meanwhile, Raymond discovers that Lois is merely trifling with him, furiously upbraids her and hurries from the house. Arriving home he is handed Eva's note and a moment later reads in the paper that her train has been wrecked and her suitcase found. Crazed over her evident death, Raymond is about to end his life when Eva enters in time to prevent the suicide. Fortunately she had missed the doomed train. For a moment Raymond thinks her a phantom, then sinks on his knees before her, begs her forgiveness, and the compassion within her heart again restores happiness to the little household.

BONCHO BILLY'S LOVE AFFAIR (Dec. 7).—Winnie Allen, a pretty Western girl, is loved by Dan Wild, whose father owns the Circle C ranch. Broncho Billy, foreman of the Circle C, also loves Winnie and she favors his suit. Knowing this, and to make his way clear, Dan persuades his father to discharge Broncho. Broncho is unable to learn the cause of his dismissal from Wild. Dan now manages to secure Winnie's engagement ring from her room, forges a note in her writing, telling Broncho she is returning the ring, because he has been discharged for dissipation, then pins the note and ring to the door of Broncho's shack. Broncho finds it, and unsuspicious of the trickery employed, leaves the county. Years later young Wild, now a dissipated ruffian, is married to Winnie. Taking her meager earnings, he goes to the town gambling hall, becomes involved in an argument and kills one of the punchers. Broncho Billy, now sheriff, is advised of the shooting and immediately starts out to find Wild. Mortally wounded, Wild staggers back to his shack, and gasps out his story to Winnie, who does everything possible to alleviate his suffering. Tracking Wild to his shack, Broncho enters and recognizes Winnie. Realizing death is upon him, Wild now makes a full confession of the despicable way in which he won Winnie for his wife, secures Broncho's promise to care for her always, and dies.

SELIG.

THE HOBO'S REST CURE (Nov. 27).—Bill Grogan, a happy hobo, having successfully eluded all sorts of allurements to go to work and having discharged himself from several easy jobs after numerous attempts to get painlessly injured, frightens a chauffeur into believing that he had been injured by a baby carriage. Eventually he reaches the limit of his restful ambition by getting a cot in a hospital. This is much to his liking and sufficiently diverting, for he almost founders in eating the delicacies prepared for other patients. His first rude jar comes when the visiting interne orders that he is not to be fed for twenty-four hours. Bill thereupon concludes that life in a hospital is not a snap and the doctor, finding the nature of the hobo, announces he proposes to operate on him. Thereupon Bill's troubles commence to thicken when he is strapped to an iron table and thoroughly renovated with dog soap applied with steel brushes. Eventually he flees from his tormentors, a sadder but a cleaner man.

THE TRIANGLE (Nov. 28).—Young, inexperienced, and impressionable, and following the wishes of others, a good woman unfortunately marries a man that is equally void of honor and principal. Later she awakens to a realization that the man who has really loved her from her girlhood days is, in turn, the man that she loves above all else. She finds out that her husband, hidden behind a mask of so-called social respectability, is in reality a drunkard, a profligate and an associate of thieves. He later becomes a fugitive from justice. True, however, to her marriage vows, she smothers her own shame and is loyal to him until fate removes him from her life. Her faithfulness is eventually rewarded and the first sweetheart comes into his own.

FRIENDS IN SAN ROSARIO (Nov. 29).—Everybody in the world of finance understands the usual disturbance that ensues coincident with the coming of the bank examiner. Banking is a highly developed sort of housekeeping, and under the new federal laws it behooves a banker to be sure that his house is well in order on the day that the examiner calls around to either approve or disapprove of the job.

This comedy describes how one banker was enabled to help his friend, another banker, by detaining the examiner while his friend scraped around and collected enough cash to meet the necessary requirements of law. When the government official arrives at the first bank, the friend across the street is notified by a signal. After the examination is completed, Banker No. 1 detains the examiner with several vivid stories of his early western life. In the meantime, the clerks have carried enough money over to the second bank to carry Banker No. 2 over the impending examination.

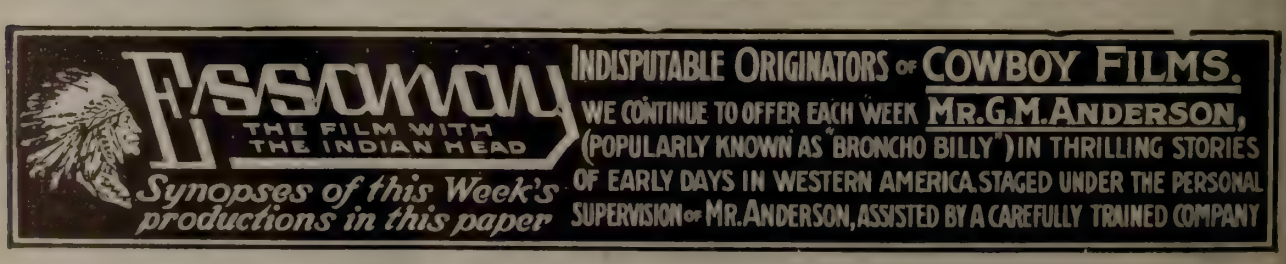
RAISING BARLEY IN JAPAN (Nov. 29).—A most interesting perusal of the various methods employed in raising Japanese barley. An excellent educational subject.

THE FIRE COP (Dec. 2).—Andy Brannigan was a good-natured policeman, large of frame, but limited in nerve. He has, however, been very successful in posing as a hero, and deceives all but his wife, who laughs at him when he tells her that he has been awarded a medal for bravery. Eventually he brings this token home in triumph, and she throws it on her red-hot stove and dares him to demonstrate his fireproof bravery in taking it off. He does this with a pair of pincers; but the ribbon is burned away, and he is humiliated. Subsequently he becomes the true hero of a fire in a tenement and saves a number of lives. Having saved four lives, he finally drops from the roof of the flaming building and is caught in the safety-net held by the firemen in the street below. He is rushed off to the hospital, and his wife is informed of the perilous condition of her intrepid husband. She then realizes that he is a braver man than she dreamed of.

THE MANTLE OF RED EVANS (Dec. 3).—May Evans, an orphan girl, is advised by her uncle to leave a lonely ranch where she has been living, come to the settlement and take charge of a hotel. She concludes to take advantage of the offer and immediately demonstrates her fitness for the position, making the hotel one of the most popular in that section. Bob Evans, a young man from the East, who has gone West to pick up his fortune, happens to meet the young woman as she is going to the hotel. This begins an acquaintanceship, which ripens into affection on the part of both, he rescuing her from a very perilous situation, for which she feels duly grateful.

Bob Evans comes into hard luck, needs food and drink. He tries to work his face on the flinty hearted barkeeper, but as that does not work he thinks of a famous gun man named Red Evans and writes his name, passing it to the barkeeper, who immediately gives him all the food and drink he needs. He registers on the hotel book: Bob Evans, still being out of funds and hoping to perpetuate his popularity. When May sees this name she freezes up and orders him out of the house. Another notorious character turns up with the same name, but the terror is minimized when the servy woman declares that it was the name of her dead father. She subsequently forgives Bob and concludes to take his name for life.

WHEN HELEN WAS ELECTED (Dec. 4).—Beacher Summers is very happily married to Helen. Beacher's ambition is political and he succeeds in winning the Progressive party's nomination for Mayor. Helen's aunt, Frances, is a violent advocate of women's rights. She pulls her husband, Uncle Eben, around by the nose. Aunt Frances is disgusted with Helen's contentment with domestic affairs and finally prevails upon her to accept the nomination for mayor on the women's rights ticket. Thus she becomes a rival of her husband in the political field. Poor Helen knows nothing and cares less about politics and her campaign managers lead her into many ridiculous predicaments. Finally Election Day dawns and wanes, and when the ballots have been counted it is discovered that Helen has won the election. This is the last straw for the worn out little woman and she rushes home in an attempt to thrust the office off on her husband. He protests that he cannot receive the gift of office from her, but the dilemma is finally overcome when it is discovered that Helen is not yet of legal age.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PUNCH

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and MISS NETTIE GRANT (The Famous "Baby Marion")
IN

COMEDY **"POOR FINNEY" and "OH, YOU BABY"** COMEDY

Thursday
- Dec. 12 "THE TWO CHEFS" and "HIS DRESS SUIT"
- Dec. 19 "ROUGH ON RATS" and "THE BABY AND THE COP"
- Dec. 26 "WANTED, A HUSBAND" and "THE DEVIL OF A TIME"
- Jan. 2 "A NEAR TRAGEDY" and "HER MISCHIEVOUS BROTHER"

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A FREIGHT TRAIN DRAMA (Dec. 5).—Bill Mogroity, an ex-railroad employee, rebels at his wife's upbraidings and leaves his humble home to follow the life of a hobo. Mrs. Mogroity and her small daughter, Rosy, left alone, make a pitiful attempt to eke out a living by taking in washing.

Bill's wanderings throw him into the company of other hobos and one day he chances to overhear some of them plotting to wreck and rob the fast express. His tramp life has pretty well disgusted him and when he realizes what his companions are about to do he suddenly resolves to save the train. He sneaks away from the others and manages to flag the train and capture the would-be wreckers. The express train conductor persuades Bill to accompany him to the city.

In the meantime Rosy, the child, has been sent to gather firewood in the railroad yard. Seeing some shavings in an open box car, she climbs in. She is no sooner in the car than the train starts and Rosy, thoroughly frightened, is carried away. Bill is presented to the road superintendent, and for his bravery is given a substantial sum of money and a pass for himself. As they are passing out of the railroad yard their attention is suddenly arrested by the sight of a child, clinging to the open door of the swiftly moving freight train. The superintendent flags the train and when the child is rescued, Bill discovers that she is none other than his Rosy. That night there is a happy family reunion in the Mogroity home.

JOHN COLTER'S ESCAPE (Dec. 6).—John Colter, a backwoodsman of the Northwestern coast, earned a reputation for his speed as a runner and his resourcefulness in face of danger. Once when trapping he was captured by a marauding band of Black Feet, who gave him a chance for his life to run the gauntlet in a rather singular way. He was set loose and the Indians were ordered to pursue him until he was worn down, giving opportunity to prolong torture at their pleasure. The crafty Colter led them such a swift pace that when the strongest runner was so far ahead that his fellowmen were out of sight, he turned, tripped the Indian, and finished him with his own spear. Then he took to the water and by hiding like a beaver beneath driftwood raft, escaped.

A QUESTION OF HAIR (Dec. 6).—Baldy is refused by Miss Boggs, a hair demonstrator, who favors hair-rich Harry Subsequently he discovers that both Miss Boggs and Harry are well wigged. He gets Harry's goat or rather his wig, which ends one romance and begins another.

MELIES.

THE CASTAWAY (Dec. 12).—Mr. Mason adopts Robert, son of his former partner, and rears him as his son. Later Mason marries and has a daughter Stella. On Robert's twenty-first birthday Mr. and Mrs. Mason tell him that he is but an adopted son and that the little five-year-old Stella is the real heiress to their estate. Robert becomes furiously jealous. He wanders to the beach and little Stella follows him. Here an idea comes to him. He puts Stella in a boat and casts her adrift. All night long the anxious parents search for their dear one, but in vain, and Robert denies any knowledge as to her whereabouts.

Far, far from home, Stella is picked up by some kindly fishermen, who adopt her and rear her to girlhood. The only mark of identification on her is a birthmark on her neck. At her benefactor's death she goes forth to earn her living. Her father has died in the interval and Robert, as the prospective heir, is managing the estate for his mother. Through an advertisement Stella secures a position as a companion in her own mother's house. Arthur, the foreman of the estate, falls in love with Stella and she with him. Robert, too, is smitten with her beauty and tries to act the libertine, much to her annoyance.

It is while Stella is bathing in the surf that that Mrs. Mason recognizes the unmistakable birthmark and claims her joyfully as her long lost child. Robert is indeed discomfitted at this unexpected turn of affairs and tries to get Stella to marry him. But she declares her love for Arthur, whereupon Robert discharges the foreman. Mrs. Mason, however, on hearing the true facts of Robert's character from Stella, sternly orders him from the house and reinstates Arthur to his position. Even more, by a look and smile she signifies her comprehension of the amorous situation and graciously gives her consent.

ECLIPSE.

A MAN FOR A DAY (Nov. 27).—To own a watch, a silk hat, a cane, and, in fact, to be dressed as a grown-up man, is little Willie's ambition. He takes his savings from the bank, and, after visiting a tailor and several other shops, is soon arrayed as proud as any dandy.

He then goes to the race track, where he decides to stake all the money that he has left on "a long shot." Luck favors him, he wins a small pile, and immediately starts in to spend his gold in fair company.

At an early hour he finds himself in the streets, a little unsteady and unable to find his way home until a kind policeman takes pity upon the young rascal and escorts him to his alarmed parents. His father's greeting is somewhat stern, and, judging from the sounds which come through the open window, Willie will henceforth be a sadder but wiser boy.

TREBIZOND AND SURROUNDINGS (Nov. 27).—Depicting many interesting places in and about the town of Trebizond, such as the Constitution Square, Turkish Square, the Fortress of Comneni, and the military camp; also several scenes of quaint Turkish life and customs are shown.

WRONGLY ACCUSED (Dec. 4).—Horder, the head game-keeper, overtakes a peasant named Rowden, poaching upon the preserves. He is about to collar the fellow when the peasant's gun accidentally goes off, wounding the game-keeper in the face. When his assistants arrive upon the scene, Horder, because of a former grudge, declares that the poacher deliberately shot at him. The result is that Rowden is sent to jail for a long period.

In order to support herself and her little son, Martha, the unfortunate wife, is forced to take a position as lady's maid at the castle. Five years later, Rowden is liberated, and learning the whereabouts of his wife, enters the house through an open window. Hardly have husband and wife embraced, before the servants, who have heard queer noises, give the alarm.

Rowden escapes but later returns to the house where he finds Horder, the game-keeper, in the hall, taking instructions from the master of the house. Rowden confronts him and forces Horder to confess that he falsely accused him of the shooting.

The squire is highly indignant at the story of the injustice, and offers the peasant a position upon his estate; after which husband and wife are happily reunited with their little son.

CINES.

TWO AFFLICTED HEARTS (Nov. 23).—Fred and Grace are madly in love with each other and prefer to linger by themselves. One day they are discovered strolling through the garden and are immediately followed by a group of merry young people bent upon mischief.

Catching sight of their pursuers, Fred quickly conceals himself behind the shrubbery and Grace pretends to be merely picking flowers when the jolly throng appear upon the scene. The male portion of the crowd then decide to hold a shooting match and adjust the target immediately in line with Fred's hiding place.

Grace is terrified beyond measure, and no one knows what she would have done after the first shots are fired, did her lover not emerge from his place of concealment and dash toward the house.

The whole crowd set up the cry of "Thief!" and start in wild pursuit. Speedily overhauling the fugitive, they force him to apologize for his bashfulness, after which they promise never to molest the pair again.

MANFREDONIA (SOUTHERN ITALY) (Nov. 23).—Situated in the southern part of Italy, this picturesque seaport town is especially interesting to tourists. After witnessing several charming bird's-eye views of the town, we are shown many scenes of typical native life and customs.

ALL ON A SUMMER'S DAY (Nov. 26).—The two most popular guests at the house party are Edna and Bob. They are secretly engaged to each other, but for several rather trivial reasons have fallen out.

Edna is annoyed at the attentions Bob pays to other girls, while Bob resents any interference with his liberty. Heated words cause them to part in anger.

Privately Bob makes a bet with a number of his men friends, while Edna also makes a wager with some of her girl cronies. The next time the two meet, they are exceptionally polite, and stroll about the grounds in earnest conversation. In a secluded corner, Bob presuming upon Edna's favorable mood, sinks upon his knees and kisses her. Edna then triumphantly exclaims that she has won her bet; that she would make him kneel at her feet, at the same time pointing to the smiling girls who are witnesses. Bob, however, declares that he bet he would kis her, and in turn points to his male friends in the background.

The result of this drawn battle is that the two young people resume their former relations and an announcement of their marriage is soon made public.

THE BEAUTIFUL VALLEY OF THE TRONTO (Nov. 26).—Starting at the source of the river Tronto in the hills, we are taken on a trip down through the beautiful valley which contains so many picturesque old castles and other interesting ruins.

A COMEDY OF ERRORS (Nov. 30).—The two rawest recruits in the regiment are namesakes. To their friends they are known as Bidoni No. 1 and Bidoni No. 2.

One day, on parade, the captain notices that the breeches of Bidoni No. 1 are too long and orders the Lieutenant to see that they are made shorter. The Lieutenant passes the order on to the Sergeant, who, happening to be in the barrack room and finding Bidoni there (only it is Bidoni No. 2, this time) instructs him to take three inches off the offending garment.

The Sergeant follows directly afterwards and gives the recruit a similar order. As a result, private Bidoni No. 2 appears on parade next day with breeches which do not reach down to his knees.

The Colonel is scandalized, and as a resudt, both Bidonis are sent to the guardhouse, where they are left to commiserate with each other as best they may.

CORNETO TARQUINIA (Nov. 30).—Situated a short distance from Rome, Corneto Tarquinia contains many places of interest which are well preserved from medieval times. We are shown the Principal Gate, the beautiful Vitelleschi Palace, the National Square, St. Stephen's Square, the Great Tower, the Castle, and several remarkable views of the town.

AT NAPOLEON'S COMMAND (Dec. 2).—This two-reel special subject was reviewed by Mr. James S. McQuade on page 753 of the issue dated November 23rd.

"UP AGAINST IT" (Dec. 3).—Fred is a very susceptible young man who cannot resist the sight of a pretty face. One day, seeing a charming yound lady enter a handsom, he immediately jumps into a taxi, directing the driver to follow her. The lady's coachman gives him the slip, however, and his dismay is increased when he discovers that he has no money to pay his driver, forcing him to continue his journey in a series of attempts to raise funds.

He tries to borrow from his hall porter, various friends, and finally tackles his uncle, but the latter only makes the situation worse by insisting that Fred stay to lunch while the taximeter keeps mounting up the charges.

Finally the poor fellow calls upon his lawyer, who refuses to lend him any money, but, being on his way to court, agrees to have a ride in the taxi. At a convenient moment, however, Fred decides that he has ridden long enough and jumps out of the vehicle, leaving the astonished lawyer to settle the charges, which have amounted to a considerable sum.

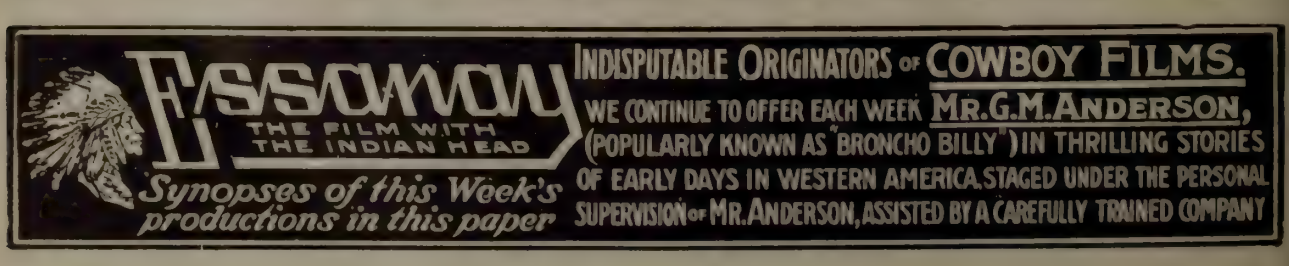
THE ANCIENT TOWN OF NARNI (Dec. 3).—Situated a short distance from Rome, Narni, founded in the Thirteenth Century, possesses many interesting ruins. We are shown the historic rock of Alexander VI., the ancient market place, a view of Stifona and some delightful views of the Nera Falls.

BECAUSE OF A WIDOW (Dec. 7).—She is seated resplendent upon a sofa, when Charlie and Frank enter the parlor of the hotel. The two young fellows fall violently in love with her at first sight, and, upon being introduced, start a spirited contest for her favor.

As the days of the vacation pass, first one and then the other believes himself to be No. 1 in her affections, and the sly minx, by dividing her favor equally, keeps them both in a state of great suspense.

One day, to his dismay, Frank discovers the widow in the arms of Charlie, and, beliving that he has lost out, becomes extremely jealous. Later he accuses his brother of unfairness, and in the heat of the argument draws a pistol, threatening to shoot. But becoming horrified at what he has done, he apologizes and determines to leave the field to his brother and return to his work.

Charlie soon discovers the fickle nature of the widow, however, and makes up his mind to go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in search of Frank, whom he finds at the studio. They are both ambitious young artists and conclude to make art their mistress for life.

PATHE.

PATHE'S WEEKLY No. 46 (Nov. 28).—NASHVILLE, TENN. The east basin of the Nashville City reservoir gives way and a deluge washes several small buildings away. No loss of life is reported.

PORTSMOUTH, ENGLAND. The Iron Duke, the largest dreadnought in the world, is launched before a great crowd.

WYANDOTTE, MICH. The Bee and Bee, the largest side wheeler afloat, is launched sidewways after being christened by Miss Eleanor Moodey. The vessel is 500 feet long and will have accommodations for 6500 passengers.

THE BALKAN WAR

SOFIA, BULGARIA. The troops receive the blessing of the Church in the presence of King Ferdinand and leave for the front immediately.

CONSTANTINOPLE, TURKEY. The troops leave for the frontier to oppose the invasion of the allied armies of the Balkan States.

PHILADELPHIA, PA. The U. S. S. Tennessee and Montana leave for Constantinople to protect Americans in the event of a massacre of Christians if the Bulgarians enter the Holy City.

PARIS, FRANCE. Ermine shawl collars and muffs are in especial favor with the well dressed woman of the capital.

KALEM.

THE FARM BULLY (Dec. 2).—Clark Russell, a prominent writer, concludes that he will visit the south in the capacity of a farm hand and thus secure atmosphere for a new story. He learns that laborers are needed on a certain farm and as he journeys into the country he rescues a young woman whose horse is running away.

When Clark applies for work he is treated lightly by Bud, the foreman, until the owner of the farm arrives with his daughter, Anna, who recognizes her hero of the afternoon. A few days later at the dinner table Clark defends Polly, a maid, when she is annoyed by Bud and after the hands have departed for the fields the two men settle their score in a fight, the bully receiving a severe lesson.

Polly overhears Bud declaring that he will be revenged but she is unable to warn Clark. Later in the day the bully tries to force Clark into the hopper of the threshing machine but Anna sees the struggle from a distance and stops the engine. Polly informs Anna's father of Bud's treachery and the bully is discharged.

Clark and Anna find that they are very much in love and all goes smoothly until the author receives a suspicious photograph. He returns to his home but memories of the southern girl cause him to again visit the farm where explanations are made.

A DAUGHTER'S SACRIFICE (Dec. 4). Old Tom Wells is a victim of drink and is unable to pay the rent when Steve, the young landlord, appears on the scene. Steve's stormy interview is broken by the appearance of Alice, Tom's daughter, whom the landlord has made many unsuccessful efforts to court. Alice, who has given her promise to Martin, an industrious young farmer, entreats with her father to overcome his weakness.

Wells knowing he will be dispossessed, becomes desperate and starts for the village to secure money. He is tempted to steal Steve's horse, but is discovered by the landlord, who declares that he will have the old man imprisoned if he does not force Alice to consent to the marriage.

The unhappy father therefore refuses to permit Martin to visit Alice to whom he explains that he is in the power of the landlord. Alice sacrifices her happiness and marries Steve.

Wells makes his home with the young couple but finds that he is in the way. Steve is harsh and oftentimes cruel and the old man is finally obliged to leave the farm.

Meanwhile, Martin, heartbroken, leaves for the village as he is unable to bear the sight of the old places where he has known so much happiness. Wells, in his journey, falls by the wayside and dispatches a note to Martin, beseeching him to look after the unhappy daughter.

Steve meets a young woman with whom he determines to elope and he returns home to secure his money. He discovers Alice weeping over an old photograph of Martin and he attacks her. Martin, fulfilling his trust, arrives on the scene and is confronted with Steve's revolver. In the struggle the pistol is accidentally discharged and the unfaithful husband is killed.

As the days pass, Alice forgets her unhappiness in the true love of Martin.

A CALIFORNIA SNIPE HUNT (Dec. 6).—Hattie, the village belle, has many admirers to whom she offers little encouragement. Rube, a country boy, arrives in town and secures a position in the grocery store, where his gallantry and salesmanship win Hattie's heart.

Consumed with jealousy the boys determine to humble Rube. They invite the gullible youth to accompany them on a snipe hunt. When they reach a lonely spot Rube is given a sack to hold and is informed by the boys that they will go out and drive in the snipes. The boys, however, go home and Rube waits all night in vain.

Next morning Hattie decides to invite Rube to a "picnic for two" and she prepares a fine lunch. As she approaches the village she discovers the plight of the grocery clerk. Hattie explains to Rube that he has been made the victim of a deep laid plot and they proceed to enjoy the lunch. When the boys return to have the laugh on Rube they find to their amazement that they have merely promoted his love affair.

SOMETHING WRONG WITH BESSIE (Dec. 6).—Bessie is extremely lazy. Uncle Josh pays her a visit and his eccentricities are interpreted as the signs of an unsound mind. The old farmer, in turn, cannot account for Bessie's strange actions. Bessie's husband arrives at an opportune moment and restores tranquility.

DRIVER OF THE DEADWOOD COACH (Dec. 7).—John Nelson, driver of the Deadwood Coach, is anxious to send his crippled child, Myrtle, east for treatment but he is unable to raise the necessary funds. One morning the stage carries a valuable consignment of gold bullion and Bad Bill, a desperado, learning of the shipment, determines to secure it. He prepares a large box with a double hinge, takes it to the stage house and gives instructions for its shipment. Unobserved, he secreates himself in the box, which is placed on top of the coach.

Nelson's little son, Harry, is presented with a camera and decides to take a picture of his father's coach as it approaches the village. When the stage arrives it is discovered that the gold is missing and Nelson, held responsible, is placed in jail. Harry develops the plate, which reveals Bill creeping from the box to secure the gold. The boy hastens to the sheriff, to whom he shows the negative. In the meantime Bill has had no opportunity to escape from the box which is taken into the warehouse and covered with heavy crates. When the desperado finally extricated by the officers it is found that he has been suffocated. The gold is recovered and Nelson is liberated. The Eldorado Mining Company pays Harry a handsome reward, with which he is able to send his sister to the eastern specialists.

VITAGRAPH.

THE ABSENT-MINDED VALET (Dec. 2).—With a "dome" of solid ivory, Jas Price is the acme of absent-mindedness. His mother tells him he must get a job. She sees an advertisement in the paper for a valet, goes with him to make an application for the position. He is employed by Mr. Fussly, who has no end of trouble with him. When he leaves for a summer resort, he forgets the keys to the trunk, mislays the railroad tickets, and mails the trunk checks instead of some letters intrusted to him, and when he discovers the mistake, he tries to extricate them from the box and is arrested for robbing the mail. Mr. Fussly is obliged to secure his release. To cap the climax, he lets the water overflow the bathtub, when preparing a bath for his employer. Mr. Fussly is aroused to such fury he grabs the valet and throws him bodily into the steaming tub of water, sousing him repeatedly into it whenever he attempts to get out.

THE SCOOP (Dec. 3).—All the newspapers in town have failed to get an interview with Cornelius J. Smith, the multi millionaire. Beulah Mead, a young society reporter on the "Sun," asks permission to try to get it. She arrives at the barricaded summer home of the millionaire, gets over the wall, and meets Cornelius J. Smith, Jr. He is working in the garden and dressed accordingly, and does not tell who he is. She cannot drop from the wall unassisted, and he agrees, for a kiss, to assist her and tell her where she can find his father. She finds him in swimming, without a bathing suit, and sitting on his clothes, demands an interview. He dare not come out and soon grants her the desired interview. She thanks him for his kindness and leaves the coast clear. She has to pay two kisses to Smith, Jr., to get out of the garden. She seems to be indignant, but finally laughs as she bids him good-bye. It is a big victory for her. She secures the interview for her paper, a "Scoop."

Cornelius J. Smith, Jr., calls on her at her home and she finally realizes when she sees his card who he is. He proposes, she accepts, and he makes a "scoop" for himself.

THE CURIO HUNTERS (Dec. 4).—In search of curios among the South Sea Islands Professor Hunter directs the captain of the vessel to stop at one of them. Landing with the sailors, the Professor makes his way to a village, which is deserted by the inhabitants. Among the sailors is one Bill, a little runt, who is given to generous libations from his inseparable black bottle. They all enter a large hut, used as a temple of worship to a Billiken like god, enthroned on its pedestal in the center of the room. The Professor extracts it as a rare specimen of barbaric art. In their anxiety to get away with it before the return of the natives, they forget all about their companion Bill.

When they reach the boats, the sailors miss Bill and two of them return to the hut for him. They find him reclining on the pedestal of the god. Recognizing Bills strong resemblance to the late occupant of the temple, they decide to fix him up a little more like the idol, await the return of the fishing party and see the fun. The cannibals come back and find their god full of animation and "booze." They are delighted and feast Bill on the fat of the land, attended by the choicest of colored maidens.

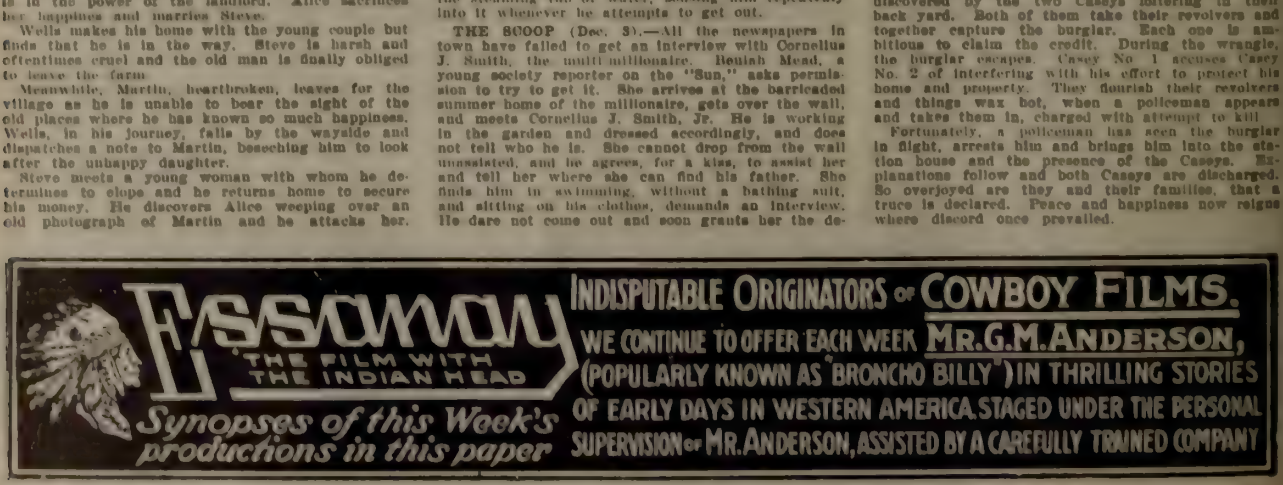
In the meantime, Bill's companions have been discovered and are brought to the temple to receive sentence from their most worshipful god. Bill directs his subjects to place them in position to receive the full weight and force of his cudgel-like sceptre upon the basements of their trousers. Then he commands his astonished worshipers to let them depart, while he remains to enjoy the "snap" which has fallen to his lot.

MRS. LIRRIPER'S LEGACY (Dec. 5).—The first part of the picture shows the bringing up of Mrs. Lirriper's adopted grandson, Jemmy Jackman Lirriper, by Mrs. Lirriper and the Major, their games and their affection for each other. They send him to a boarding school. Just before his vacation, Mrs. Lirriper receives a visit from a man from the French Consul telling her that an Englishman who is sick at Sens, France, has made her his sole heir. She is puzzled to know who it is, and makes up her mind that she, the Major and Jemmy will visit Sens and if possible see the dying man.

Arriving at Sens, Mrs. Lirriper is shown to the sick man's room. At first he is so changed that she does not recognize him, but when he looks at her, she knows it is Jemmy's father Edson, who deserted his wife. At first she upbraids him, but struck with pity at his miserable condition, she prays for him, and then when he asks to see Jemmy she brings the boy to him, though of course, without telling him who the sick man is. Jemmy kisses his father, whom he thinks a stranger and at his request, prays God to forgive him, and clasping his child's hand, Edson passes away.

TOO MANY CASEYS (Dec. 6).—In a row of tenements, right next door to each other, live two families by the name of Casey. Casey No. 1 and his family, who are old residents, look with some condescension upon the newly arrived Caseys, and refuse to mix with them. This arouses a sort of feud. Caseys No. 2 indulge in concerts on their house organ, which backs directly against the party wall of Caseys No. 1, who are almost driven frantic. To counteract this, Casey No. 1 hires a street band and overwhelms the noise next door. Matters are brought to a crisis when a burglar is discovered by the two Caseys loitering in their back yard. Both of them take their revolvers and together capture the burglar. Each one is ambitious to claim the credit. During the wrangle, the burglar escapes. Casey No. 1 accuses Casey No. 2 of interfering with his effort to protect his home and property. They flourish their revolvers and things wax hot, when a policeman appears and takes them in, charged with attempt to kill.

Fortunately, a policeman has seen the burglar in flight, arrests him and brings him into the station house and the presence of the Caseys. Explanations follow and both Caseys are discharged. So overjoyed are they and their families, that a truce is declared. Peace and happiness now reigns where discord once prevailed.


Essanay
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Scene 2

The lover is shot by his hated rival, and his sweetheart is standing over him with a look of horror on her face, and

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As the lover is shown in the scene handing his sweetheart a bunch of violets, the Fotoplayer plays "Every Morn I Bring Thee Violets" on the sweet tones of the Organ.

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Scene 2

The lover is shot by his hated rival, and with a look of pain his sweetheart stands over him with horror on her face. The Fotoplayer plays "Hearts and Flowers" as they tenderly pick him up and carry him into her home.

That's real music for the picture, Mr. EXHIBITOR. That's music that makes the audience say as they leave, "Was not that a grand scene? was it not beautiful? and how grand the music was!

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CORK, AND VICINITY (Dec. 6).—Here is a chance to see the city of Cork without going to Ireland. There is Queen's College, one of the most advanced educational centers of the world. Blarney Castle, known the world over. Some of the old ruins are included in this bewitching panorama. John Bunny at the Black Pool makes us feel quite at home. We pass through the streets of Cork, getting an idea of its commercial importance. Last but not least, are the stockyards, where its vast cattle interests are handled and inspected.

THE AWAKENING OF BIANCA (Dec. 7).—Nicola pays court to Bianca, the daughter of Angello, who runs a fruit store and for whom Nicola works. Guiseppe, who is somewhat of a dandy, wins the girl's affections. Nicola leaves Angello's employ and by hard work saves enough money to buy a fruit stand of his own.

Angello is stricken with a serious illness. Bianca is obliged to care for him and their fruit stand is closed, their income stops and they come to need. Bianca determines to sell her beautiful head of hair to secure means. Guiseppe, still declaring his love, sees an opportunity of making a commission on the sale of his sweetheart's hair and takes her to the hair merchant with a greedy desire to profit by its sale. As Bianca and Guiseppe are entering the merchant's shop, Nicola, on his way to close the transaction for his fruit stand, sees them enter. He watches through the window and just as the merchant takes the shears in his hand to remove the long raven tresses of Bianca, he rushes into the place and stops the merchant and denounces Guiseppe. He takes his savings from his pocket and places them in the hand of Bianca, telling her to take the money to her father to relieve their necessity. Hurriedly he leaves the shop, followed by Bianca, who overtakes him and insists that he should take back the money, that she is not deserving of his kindness or love, that she now realizes the difference between Nicola's true heart and the false pretensions of Guiseppe. Nicola declares his love and asks her to become his wife. She is only too happy to place her future in the care and protection of the man willing to make such unselfish sacrifices in her behalf.

THE DAWNING (Dec. 6).—A story of this two-reel special subject was published on page 783 of the issue dated November 23.

BRUTALITY (Dec. 2).—In every man struggles the two natures in conflict. Some, as in the case of the brute, pass through life dominated alone by the brute force, until there comes a regenerating influence arousing the latent good. Into his life first comes the instinctive attraction for the coquetry of the maid, but the strength she may have fancied she admired in him turns into gross brutality, subduing her hidden spirit. Then two tickets for the theater change the entire course of his life. The Bill Sikes in the play holds up the mirror to the Bill Sikes in life, and both man and wife are born anew.

THE NEW YORK HAT (Dec. 5).—The young village minister was not quite as discreet as he might have been in fulfilling the strange trust left by the dying mother, but it certainly worked for the common good. By the bequest the mother desired that her daughter possess some of the finery previously denied her. As a result the minister and Mary were linked in a scandal, with the church board in judgment. Gossip received the laugh, however, as it generally does, while the minister assumed a trust quite unexpected.

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INDEPENDENT FILM STORIES

UNIVERSAL

ECLAIR.

THE INVISIBLE (Nov. 24).—A wealthy farmer, Michu, refuses to allow Tom to call on his daughter Mabel. Tom notices a "quack" who is selling a powder which makes people invisible. He buys a box so he will be able to see Mabel without being seen by Michu. He takes the powder. On the way to Mabel's home, he meets two lovers who, being deeply interested in each other, do not see him. The school-master has dropped his glasses and when he passes does not see Tom either. Naturally he thinks he is invisible. He reaches her home and climbs up a ladder, when the father sees him and tries a pitchfork on his legs. He does not ask for permission to run away.

The two friends have seen everything and of course are laughing. They decide to carry the joke further. When he speaks to them they do not answer, making believe they cannot see him. Disgusted, Tom hopes to find consolation in a glass of wine, and while he is drinking, the good friends take the bottle and glass because they do not see him. Tom grows more nervous. The two jokers enter Tom's house and unload his gun, and take everything which can reflect his own image and wait. Tom arrives. His friends take his money. For a moment, taken aback, Tom jumps for his gun and fires, but of course without effect.

This time Tom becomes real frightened and tries to commit suicide. The two jokers explain everything to Old Michu, who laughs heartily at seeing Tom's bag of money. He decides to allow his daughter to marry Tom and they all go to Tom's house. On seeing them Tom runs away in order to jump into the river, but only falls into Mabel's arms.

A GIRL FROM THE COUNTRY (Nov. 26).—Teddy Airfield, has received a letter from his country friend to the effect that his sister is coming to the city, and asking Teddy to entertain the girl during the time she is in the city. This Teddy is not particularly inclined to do, for the last time he had seen the girl she was just an ordinary country girl. Then he writes to three of his friends, telling them of the girl's coming, and asks if they will entertain her, as he is too busy to do so. He promises to foot the bills.

The boys promise, and feeling quite a "wise guy," Teddy goes to meet the girl. He is amazed. She is beautiful! Now he is sorry he has made the engagements for the girl and tries to break them off, and phones the boys. But they refuse to be released. Teddy is very provoked, and gets up from the desk on which the phone is placed, leaving the diary in which he has written the engagements (and which he had finished with "And I take Alice to the train, Good Riddance"). Alice, wishing to phone, chances upon the diary and reads the entries. She is pleased, until she comes to the last entry, then she is provoked. Then she determines to punish Mr. Teddy. So on the first night, Jack calls to take her to the theater. She is stunningly dressed, and purposely parades her beauty before Teddy, and is especially sweet to Jack.

When the boys call to present their expense bills for entertaining her she overhears them, and after they leave upbraids the disconsolate Teddy for his behavior. However, after Teddy has been properly rebuked she * * * oh, well, whats the use of trying to describe the actions of two young people at such a time.

THE DARLING OF THE MOUNTED (Nov. 28).—Through the arrest of her father and only guardian a little girl is left upon the hands of a party of Royal Mounted Police, of the Northwest woods. The men draw lots for the possession of the child. She is awarded to Jimsey, a young Englishman, who proceeds with the assistance of a Chinese servant to rear her as his own. Some time after little Clara is rescued from a dangerous situation by Morgen, her own father, who having escaped the bands of the Mounted Police, is living as an outlaw in the woods. The child not remembering him, cries for her papa Jimsey. When the father cannot endure her cries of hunger and grief any longer, he voluntarily puts his head into the noose by taking her back to the fort.

There he finds Jimsey alone. The latter's gratitude at having his little darling restored to him is so great that he is willing to conceive at Morgen's second escape. The outlaw is apprehended in his attempt by the returning Mounted Police. Jimsey puts the proposition to them. If they send Morgen to the gallows they can never look their darling in the face again. Morgen is supplied with arms and ammunition and sent to shift for himself down the river.

AT THE FLAME, THE BUTTERFLY BURNT ITS WINGS (Dec. 1).—The dark wing of death is already brushing the pale face of Lelia and her family grieves. But a young doctor, a stranger, comes and soon the pretty flower comes back to life. Upon her rosy lips, her smile plays once more and again she is the joy of the house. The young stranger charms her by sending her rich gifts.

Little by little, love grows between the two young people and many pleasant hours pass. Lelia, coquettish and joyful, allows herself to be courted by a young man of her own country. A companion of the stranger passes and sees them together. He thinks his friend is being deceived and tells him what he has seen.

But poor Lelia has really given her heart to the young stranger, who refuses to listen to her explanation and leaves, and will never return. The smile has passed forever from the lips of the poor little woman.

UNIVERSAL.

ANIMATED WEEKLY NO. 37 (Nov. 30).—CARLISLE VS. WEST POINT—Scenes from the football game between the Army and Indian elevens, at West Point, N. Y.

MEMORIAL TO KING EDWARD—A beautiful monument is unveiled at Brighton by the Duke of Norfolk.

FLIRTING WITH DEATH—Fred Owens, the aeronaut, is shot from a cannon, three thousand feet above the ground, at Belleville, N. J.

A GREAT DEMONSTRATION—Twenty thousand people attend the Unionist meeting, at the Duke of Marlborough's home, Blenheim Palace, London.

PARISIAN FASHIONS—The new fashions in evening wraps and gowns are wonderful creations of Parisian modes.

TERRIBLE RAILROAD WRECK—Seventeen persons are killed and scores are injured, when a C. H. & D. passenger train crashes into a freight train at Irvington, Ind.

EDINBURGH HORSE SHOW—A very successful show is held on the Society's new grounds, at Edinburgh, Scotland.

MASONS AT CHICAGO—The laying of the cornerstone for the new Masonic Temple is attended with much pomp and ceremony.

RACES ON THE THAMES—The world's championship sculling race is won by R. Barry, of England.

WHO'S WHO IN STAGELAND—Irene Franklin, her husband, Bert Green, and little Miss Irene Franklin Green, at their home, Mt. Vernon, N. Y.

GEM.

"THE TOLL OF THE SEA" (Nov. 26).—The supervisor of a small fishing village offers a money prize for the biggest catch of fish on a certain expedition. The young wife of John is anxious that the husband win the prize, for there is shortly expected an addition to the family and the money is badly needed. The vixen of the village is in love with John but he repels her advances.

On the morning of the expedition the weather is very stormy and the old fishermen feel that to go out will be dangerous, but John urged by the wife goes even against the protests of the vixen. The big storm that follows breaks up the fishing expedition and many are drowned. Many bodies are washed up on the shore but John never returns. The vixen taunts the young wife with having urged her husband to go on the voyage against the better advice of the others, and eventually makes her believe that she alone is responsible for her husband's death. This drives the young wife insane and she wanders the beach day by day looking for the lost one. At last with the idea of still searching for her lost husband she walks into the sea and drowns. The vixen sees her and tries to prevent it, but it is too late, and then realizing follows the unfortunate to a watery grave.

IMP.

VENGEANCE (Nov. 28).—James Ridley, a young man of good family, but who has wasted his inheritance in gambling, is caught in a great railroad accident and reported dead. Shortly after he kills a man in a drunken fight and is sentenced to prison for a long term. He is imprisoned under a false name because he deems it better for his young wife to believe him dead. She becomes acquainted with a rising young lawyer and marries him. He becomes famous in statecraft and is elected Governor of the state.

She has a little daughter and is happy. Shortly before Thanksgiving the Governor-husband pardons some convicts, among them the former husband who dead to the world, had served a long term under an assumed name. Desperate and arrayed against the world, the ex-convict learns of his wife's marriage and decides to blackmail her. He goes to the house during her husband's absence and demands money and threatens to expose her. A young criminal bent upon burglary is secreted in the house. The wife leaves the room to obtain more money for the convict husband and the burglar encounters him and kills him and escapes. The Governor-husband returns and asks for an explanation and his wife pointing to the body of the convict-husband, exclaims "that she has killed a burglar."

POWERS.

"THE WAY OF THE TRANSGRESSOR." (Nov. 27.).—The odor of the pies like mother used to make tempted Happy Hollow and he fell. But he was captured. Seeing his opportunity he used the pies to effect his escape, leaving however part of his clothing in the hands of a policeman blinded with them.

Henry Hawkins, a life member of the original henpecks, is expected at the club, for a quiet game. To evade his wife he drops his clothes out the window, where they fall into the hands of Happy who retires to a quiet spot in the garden to dress. By a ruse Hawkins escapes, through a cellar window. Mrs. Hawkins supposes Happy to be her husband. Her voice starts Happy on a chase. Likewise Hawkins outside looking for his clothes. Her cry results in Happy's arrest by the officer whom he assaulted, Hawkins making his way to the club room is spotted by a watchful policeman. Coatless he is a suspect. The clubroom is raided and Hawkins caught. At the station Hawkins meets his wife face to face. To make the punishment fit the crime a wise judge delivers him to his wife for a life sentence. Happy, better off, gets sixty days without pie.

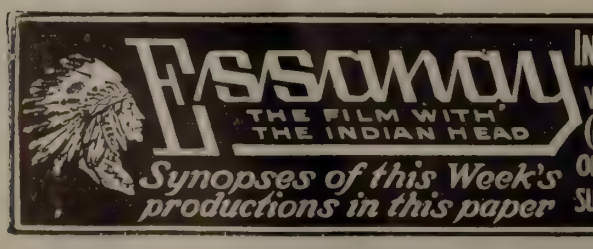
"HAWKINS MOVES." (Nov. 29).—The Hawkins family learn that they have to move. Mr. and Mrs. Hawkins find and rent a suitable dwelling. Moving day arrives, the van is packed and Mrs. Hawkins goes ahead leaving Hawkins to follow the van and see to its safe arrival. It is a warm day. Bill and Jim, two typical moving men, suggest to Hawkins the advisability of quenching a concurring thirst. Hawkins though not a drinker thinks their request reasonable and agrees. They stop at the first saloon and Hawkins for the first time experiences the reviving effects of the foaming fluid.

The company of Bill and Jim is congenial, and they linger. Leaving with the wagon some time later several stops are made. The stops have had their effects. Hawkins loses his bearings and several hours are consumed hunting for the new home.

Now after hours of weary waiting Mrs. Hawkins found Hawkins with the furniture back in the house he originally moved from, and how she with masterly skill took charge of the situation contributes to the fun in this comedy.

CRYSTAL.

"LOCKED OUT." (Dec. 1).—Pearl and her husband return home after having been to the theatre and to dinner. Pearl is suddenly taken very ill, and hubby rushes out to the drug store for some medicine. The drug store having closed, he returns, but finds that he has left his keys in his overcoat pocket and is compelled to ring the bell. Pearl is too sick to open the door for him, so he attempts to climb a window, but is seen and arrested as a burglar. Pearl meantime decides to come down and open the door for him. So slipping a coat over her nightdress, she goes downstairs, and the door slamming, she also is "locked out." Like hubby, she attempts to climb the window and is also arrested. Hubby is lodged in a cell, with a laborer and a negro as cell mates. Pearl protests against her arrest, but the police think



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both she and her hubby desperate criminals, and she also is about to be put behind the bars, when her friend the reporter, chances to enter the police station and explains to the captain on duty that a mistake has been made. Hubby is released and he and Pearl wend their way homeward, heaping maledictions on an untimely sickness.

"A PICNIC IN DAKOTA." (Dec. 1).—Bob and Kate go out for a day's sport in the woods. Kate wanders away from Bob, and meets White Fawn, an Indian girl. Kate thinking to play a joke on Bob, proposes an exchange of clothes with White Fawn, and White Fawn being willing, the change is quickly effected. Bob comes upon Fawn and mistakes her for Kate. She runs away and he follows. He finally catches her and she turns upon him with a knife and chases him up the street. Meanwhile Kate has met Red Deer, Fawn's mate, and he mistakes Kate for Fawn. She also runs away and leads Red Deer a merry chase, and he is a very bewildered indian when he finds his Fawn's clothes adorning the form of a white girl. Finally matters are straightened out to the satisfaction of all and the girls resuming their own raiments prevent further misunderstandings.

REX.

FOR THE LOVE OF MIKE (Nov. 30).—Mary is the sole caretaker of her crippled brother, Tom. Mary falls in love with the hero in the book she so often reads to Tom and dreams of loving such a character in life. Her employer ardently admires Mary, and desires her for his wife. Tom one day visits the quarry owned by his sister's employer, and there meets Mike, a robust, kind Irishman, who invites the little cripple to share his lunch and opinions. A fast friendship springs up between the two. On another visit the boy ventures too near a dangerous point in the quarry, and is slightly injured and stunned by a flying piece of stone. Mike is the first to reach him. Mike takes him home, and for the first time learns of Mary in the boy's delirium. He stays by Tom until Mary returns from the office. At their meeting a mutual interest springs up between the two, which is fostered by a further acquaintance and soon develops into love. Shortly after the incident, Murray proposes to Mary, offering her wealth, luxury and ease if she will marry him. For the love of Mike she sacrifices all, and refuses. A little later Murray rides out to the quarry with Mary, where she meets Tom. The interest taken in each other by the two convinces Murray that Mike is the obstacle in his path. He discharges Mike. But for the love of Mike the men all quit, and refuse to return to work until he is reinstated. The superintendent telephones Murray, telling him of the occurrence. Murray refuses, but when he sees the contracts on his desk necessitating the work to be completed within a stated time, he consents to the reinstatement of Mike. Mike asks Tom whether he consents and Tom does for the love of Mike.

"A HEART RECLAIMED." (Dec. 1).—William Hartridge calls on his friend Jack Storm, and finds him proceeding to get drunk. Storm tells the story of how he loved the girl and won her love: how their troth was plighted: how her father went down in the crash in Wall Street: how a wealthy broker, in love with the girl, alone could save him. The father went to the girl, and told her she alone could save the family honor by marrying the broker. She promised her father that she would carry out his wish and marry the broker. Hartridge heard the story and told him to come to the club and forget his grief. He did so but with no success. He left the club. A few hours later his friends learned that the broker had been killed and that Storm had been found bending over his dead body with a revolver in his hand. He had walked to the girl's house, and had stood on the other side of the street looking across at the windows. He had heard a shot, had run toward the man who fell, saw it was the broker and the assassin escaping. He lifted up the body, picked up the revolver and had thus been found by the police. Everything pointed to his guilt. He was tried and condemned. Just as the Judge was about to read the sentence, a letter is handed to him. "He stole my wife and I followed him, found him, shot him. My task is done, and I am through with the world." By a greater jury than the twelve who judged only as weak men can judge, Jack Storm is acquitted.

BISON.

"AN INDIAN OUTCAST." (Nov. 26).—Black Wolf, a brave, wants Whispering Water to be his squaw. Whispering Water is afraid of this taciturn Indian and refuses. He tries to carry her off, but is stopped by another Indian, Brave Heart, and there is a savage fight in which Black Wolf is worsted. He appeals to the chief to banish Brave Heart. The young brave has his arm bound, is blindfolded and cast out. He wanders about and falls into a deep hole.

Wally is visiting his sweetheart Milly. He rides away, and hearing the Indian's cries goes to him, releases him, attends to his wounds and, putting him on his horse, takes him back to camp. Sometime later Wally and Milly's father go hunting, and Black Pete calls at the cabin. He is a lawless man without respect for anyone. He kisses Milly and would pay her further unwilling attention when Brave Heart, fishing near at hand comes upon the scene and worsts the bad man. Black Pete goes to the Indians, presents the Chief with a rifle and interests him in his revengeful project. He leads a band of Indians to the cabin, seizes Milly and has Brave Heart thrown over a cliff. The Indians then set fire to the cabin and dance around it.

Brave Heart's fall is broken by some bushes. He climbs up the cliff and unseen runs off to the trapper's camp, where he finds Milly's father and Wally. The whole outfit mounts and rides to the rescue. They reach the charred cabin, find the trail of the fleeing maurauders and pursue them. They come up with them at nightfall, surround the camp, ambush the Indians and kill a number of them. Brave Heart hunts for Black Pete and in a hand to hand fight kills him and takes Milly in triumph to Wally, who folds her in his arms.

"THE MASSACRE OF THE FOURTH CAVALRY." (Nov. 30).—The Apache Chiefs and Sub-Chiefs, Naitche, Ketena, Tahchilsa and others, come to the reservation barracks and demand liquor. They are very angry at the refusal given, and Lieutenant Davis, in charge, is apprehensive of trouble. The Apaches return to camp and make the squaws brow tizwin, their native liquor. A scout sees the effects of the brew and notes the braves in full war paint dancing. The scout reports to Lieut. Davis, who sends Second Lieut. Clark, with a troop of cavalry, to stop the warlike preparations. The troopers go to the Indian camp and the chief is informed tthat his tribe will be punished if he is not careful. The Indians show their resentment plainly and Chief Mangus's squaw would shoot Clark but for the interference of Mangus. After their departure, the squaw fires the braves on to action, and they start out to exterminate the Pale Face upstarts. They fire a pioneer cabin, kill the man and take the woman off.

Clark reports to Davis, who leads a troop to the Indian camp and confiscates the tepees and takes the squaws prisoners. Mangus's squaw, Huera, being amongst the number. The Indians swear a terrible oath of vengeance. From their mountain retreat they descend cautiously to the reservation barracks and Chief Mangus climbs the brush stockade and rescues his squaw, Huera. An Indian climbs a telegraph pole and cuts the wires to destroy communication. Davis deems it advisable to call for reinforcements. He finds the wires are cut. He determines upon an immediate attack and rides after the Red Skins. The Indians see them and plan an mabush. They see the troopers enter a pass, which leads to a sandy plain. The Indians race across the mountain path, enter the plain and bury themselves in the sand. The Cavalry comes along and falls into the trap. The Indians rise from the sand on every side and annihilate them, and all that is left the next day are the naked bodies of the dead troopers.

VICTOR.

IT HAPPENED THUS (Nov. 29).—The bank in which John Allen & Co. have their account deposited fails, and the company is compelled to shut down their factory. Allen manages to keep his anguish of mind from his sweetheart, Madge Dale, who persuades him to accompany her and her mother to their home in a suburban town, where Madge is preparing to give him a party that night. Their conversation is overheard by "Crafty Jim," a professional burglar, and he determines to rob Allen's house.

While the party is in progress Allen excuses himself and goes to his home, only to find "Crafty Jim" there. Not desiring to have anything to do with him, Allen tosses Jim his pocketbook and orders him to leave. "Crafty Jim" goes, but in looking through the window sees that Allen is about to drink some poison. Jim tries to make Allen see things in a different light, but Allen will not listen, and a terrible struggle ensues, in which "Crafty Jim" is the winner. He ties Allen to a chair and brings Madge to him. Madge learns of Allen's predicament and, being a wealthy girl, offers him some of her money, which starts business going again for him. Later Allen and Madge do a good turn to "Crafty Jim" by gaining his freedom from jail and starting him on the right path.

NESTOR.

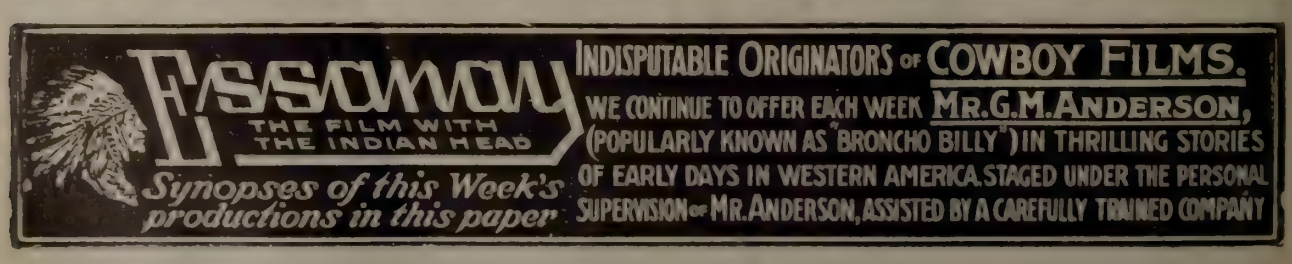
THE REGENERATION OF WORTHLESS DAN (Nov. 25).—John Allison sees the cowboys off on the roundup, and is left alone with his wife and baby. Faber and Stern, two horse rustlers, know this and attempt to steal two horses. They are frustrated by Allison, and in an exchange of shots Faber is badly wounded in the left arm, and Allison sustains a flesh wound in his right arm. The men escape. Mrs. Allison binds her husband's arm and rides away for the sheriff and a doctor, leaving the baby with Allison.

Faber insists upon returning. Stern accompanies him. Faber creeps up to the ranch house door and shoots Allison. Stern enters the house and sees the man is beyond help. He sees the baby and, thinking it may starve, takes it away with him. He has a long and cold ride to his mountain shack, and upon his arrival discovers that the child has died from exposure. Years pass, and Stern becomes a horse dealer. He has kept a pretty little brooch which he found upon the baby. He runs across Worthless Dan, a boy of eighteen. Stern gives him food and persuades Dan to accompany him. They call upon Mrs. Allison, and while refusing to buy a horse she is attracted to Dan, who reminds her strongly of what her boy would have been at his age. The next day Stern shows Dan the baby's brooch, and he tells Dan he can pass off as the widow's son if he (Dan) will do as he is told and help him (Stern) occasionally. Dan consents. Mrs. Allison is easily convinced and Dan goes to her, and soon learns to love this gracious lady. One night Stern enters the house and, seeing Dan alone, demands that he break open the safe and go with him. There is a fight, which Mrs. Allison witnesses, and Stern is ejected. Dan confesses the deception, but Mrs. Allison takes him to her heart.

A FRIEND INDEED (Nov. 27).—John Lloyd has an invalid wife whom the doctor orders to go to the mountains. John's daughter Dorothy calls at the office where her father is employed as a confidential clerk, to tell him of the doctor's decision. The junior partner makes advances to the girl, which she repulses. Angry at this, he refuses to give John an advance in salary so that he may take his wife away. John goes home and, after refusing to accept a loan from the senior partner's son, who is also in love with Dorothy, and who both father and daughter favor, John takes out an old painting and hastens to an art dealer. The son, Willard Dowlan, follows and hears the dealer tell John that it is only an imitation. John returns corrowfully home, but Willard goes to his father's office. He finds that the clerks have gone, but expecting Mr. Dowlan, Sr., back, as the combination book was left on his desk, Willard takes this and opens the safe and gets $500; then writes a note to his father, telling him of taking the money, that he is stopping with friends that night and leaving early in the morning. He then commissions a friend to buy the painting, not telling who it is for. This the friend does, and the next morning John is busy getting his wife's things ready to go to the station when a detective arrives to arrest him. The note was blown down, the money is not accounted for, so the junior partner at once sends an officer for John. John is brought to the office, but his tale of selling a painting at such a price, and being unable to give the purchaser's name, causes even the senior partner to doubt John. Fortunately Willard has left a part of the things he wanted to take at the office, so returns to get them in the morning and makes satisfactory explanation. In consequence the senior partner takes John and his family to the mountains as his guests.

THE MATRIMONIAL AGENCY OF ROARING GULCH (Nov. 29).—Bob, a cowboy, does not possess the saving grace of humor. He is therefore made the butt of the boys' jokes. Bob is in love with Lela, the daughter of the boss of the ranch. The boys wrap a photograph of a lovely person in pink tights and suitably inscribed, in a lady's stocking and put it into Bob's pocket. He pulls it out at the wrong moment, and there is trouble, of course.

Pa Gibson discovers an ad. in a newspaper, stating that matrimonial agents are in town and will-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ing to provide mates for all. The boys visit the agency and find it is being run by two charming girls. They tell the girls that Bob is on the lookout for a wife. The Bachelors' Club downtown sees the ad. and put their heads together. Bob is about to patch up matters with Lela when a procession winds up the ranch road consisting of all sorts and conditions of women, who show Bob's advertisement. He flees, is pursued, and is joined by Lela, who is indignant at the joke played upon her boy. They meet Pa Gibson, commandeer his buggy, drive to a minister's and are married. They return to the ranch and find the determined husband seekers sitting down to await Bob's appearance. When they learn he is married they swoop down upon the matrimonial agency in a body. The Bachelors' Club is interested, and the minister has his hands full of couples demanding to be married.

Shorty and Lee, cowboys, arrive at the agency and find the two pretty agents counting their fees. The girls find the boys good to look upon and tell them to be at the station with pink carnations in their buttonholes, to meet two girls similarly decorated. Shorty and Lee are surprised and satisfied to find that the girls have apportioned themselves to them.

FILM SUPPLY COMPANY

THANHOUSER.

STANDING ROOM ONLY (Dec. 1).—There were murmurs of indignation in a quiet little country jail, because the cooking was so bad and the table service much below that in vogue at the majority of penal institutions. The sheriff was a kind-hearted old man, and when the prisoners went to him with their sorrows he promised to rectify matters, and he did. The old warden was dismissed in disgrace and in his place another villager was chosen, not on account of his own abilities, but because his daughter was a most wonderful cook. She made an instantaneous hit in the jail. People absolutely fought for a chance to be locked up, and the sheriff's heart swelled with pride one day when the warden was compelled to hang the sign "Standing Room Only" at the front door.

It was a happy jail for several months, and then the crash came. One morning the fair cook vanished, leaving a note in which she said that the jail was so popular she was overworked, so she had decided to marry the man she loved. What could self-respecting prisoners do under such circumstances? Wrathfully they went to their cells and gathered up their belongings; determinedly they marched out, never to return; and reproachfully they glared at the unhappy warden who stood on the front steps, vainly trying to appease them. The warden watched them with anguish as they filed out of sight. Then he took down the "Standing Room Only" sign and tore it into bits.

A WILL AND A WAY (Dec. 3).—A hot tempered old man, enraged because his daughter defied him, and married the man she loved, disowned her, and made his nephew the heir to his wealth. A couple of years after his daughter left, she returned to her father's house. Her husband was dead and she and her baby were in dire want. Her pitiful plea was addressed to her father, but the nephew intercepted the letter, and prepared to drive the poor woman away. Fortunately for her, the father came along at the opportune moment, affectionatly greeted his daughter, and ordered the heartless nephew out of the house.

When the woman returned the father made a new will, giving her all and the nephew nothing. The lawyer who drew up these documents was a tricky individual, and saw a chance to benefit himself by them. He did not destroy the old will, but kept both papers. When the rich man died the lawyer got into communication with the nephew, exhibited the first will, and intimated that he would suppress the second for a consideration.

The lawyer had a stenographer who had met the nephew and hated him. She had seen the daugter and approved of her. The lawyer and the nephew were dickering over their deal and the lawyer carelessly dropped the will on the desk. The girl was summoned into the room to take some signed letters. She saw the will, realized its importance, and while the attention of her employer was distracted, gathered it up with the letters and departed into her room.

She knew that the document must reach the proper authorities. It was impossible for her to slip out without attracting attention, as she would have to pass through the room in which the two men sat. There was no one to whom she could hand the letter, and yet before the swindlers left the office the important document was on its way to the surrogate, and when the lawyer and his client arrived in court they found that all their wicked plans had come to naught.

A ROMANCE OF THE U. S. NAVY (Nov. 6).—A foolish quarrel with his sweetheart and a desire for adventure caused a young man to enlist in the United States Navy. Soon after his departure his fiancee learned that she had treated him unjustly, but was unable to get any trace of him. The young woman was a teacher in a school for deaf mutes. A year later the warships of the United States Navy gathered in the North River, and there was a great land parade, at which the girl was one of the spectators. Among the men who marched by her she saw with delight the man she loved. She followed him to his ship and there were mutual explanations and forgiveness.

On the day the fleet sailed the young sailor and his sweetheart lunched together. In the other end of the room far from all the other guests were three foreign looking men. They were whispering together and the girl watched them. Because of her ability to read the lip, she was able to understand everything they said. They were discussing a plot to blow up the ships of the fleet as they passed out to sea. The girl told the facts to her sweetheart, and two followed the conspirators to a lonely hut near the Narrows. There while the conspirators were inside waiting, the young sailor located the wires leading to the hidden mine, dived into the water and severed them. After taking other precautions he returned to the ship, where his statement of what had happened caused him to be warmly commended.

On an eminence near the hut one of the conspirators stood watching. Suddenly he turned and ran into the building with the news that the fleet was in range of the mines. Exultantly the conspirators touched the button. To their amazement the big warships were sailing majestically along and there were no signs of any explosion. Frantically they overhauled their apparatus, but suddenly there was an interruption. A number of policemen dashed into the shack and placed the cursing conspirators under arrest.

On the deck of one of the finest warships was a young sailor who looked back toward the land and waved his cap with a smile. On the shore was a young girl who returned his greeting happily, knowing that in less than a year the man whom she loved would be home again to claim her as his bride.

AMERICAN.

PALS (Dec. 2).—Employed on the ranch of Thomas Wells is old man Dan Matthews. Virginia, the three-year-old baby of Tohmas and Kathleen Wells, is a constant companion to the old man and they are pals. Thomas Wells has discharged from the ranch a workman named Henry Willis and his man Steve Johnson, for which act they both hold a grudge against the ranch owner. The time has also arrived when he finds himself compelled to let Dan Matthews go. His wife pleads with him, but he is obdurate and after giving to old Dan a worn-out cayuse, Wells tells him he can use him no longer.

After the departure of old Dan, the wife of the rancher is busy about household tasks and gives no attention to little Virgie. The little one is lonely without her "pal" and, unable to find him in the accustomed places about the house and ranch, she goes to seek him in the open country. Her search continues until she is worn out and night finds her asleep upon the open range. Henry Willis and his man are looking for a place in which to camp for the night and come upon the sleeping child of Thomas Wells. They pick up the sleeping child and proceed to camp under a nearby tree, on the brow of a hill and near the spot where old Dan is resting. He is hidden from them by a slight undulation of the range and his moody thoughts are suddenly interrupted by the sound of strange voices.

At the ranch house all is confusion over the missing child, and a posse, headed by the father, starts out in search. They find traces of her little feet and follow them. Now thoroughly aroused the old man cautiously creeps upon the two men, who are planning their dastardly revenge. Dan fires a shot which kills the companion of Henry Willis, then charges upon Willis in an effort to rescue the little pal of other days. A struggle ensues, in which old Dan is worsted, but an opportune shot from the leader of the posse lays low the villainous Willis. The posse come upon old Dan and little Virgie in an embrace of greeting. The little one is given into the keeping of her father and the "boys" place old Dan upon a horse and gently lead him back to the ranch house, where an anxious mother waits. The child is given to her amid shouts from the cowboys and old Dan is given a rousing welcome and the assurance that he will never need for anything as long as the father and mother of little Virgie live.

THE ANIMAL WITHIN (Dec. 5).—In a lonely region of the Mojave Mountains lives Anne Carey with her son, Jonothan. One day while Jonothan is going to the city for their weekly supplies, he comes upon the hut of Jane Stevens, just at the noon hour, and seats himself under a tree near her home to eat his lunch. Upon his return to his home that night his mother notices in his actions an attitude of indifference. While in the town, Jonothan had made the purchase of a shawl and some ribbons as a gift to his mother, but in passing the hut of Jane Stevens on his way home she had come out and asked him to give her the ribbon instead of taking it home to his mother. These actions had been carefully watched from ambush by Hal Evers, an admirer of the woman, and he is filled with jealousy.

Jonothan goes to see Jane often and becomes more and more infatuated with her. The mother follows him one day to ascertain his destination and when she learns the truth her heart is filled with misgivings for her boy. The mother goes to the woman and pleads for her son, but an obdurate ear is turned to her entreaties.

Jane Stevens has a vain nature and desires more gold with which to purchase finery of attire. She devises a scheme with Hal Evers for a daring hold-up of the stage coach and plans to use the unsophisticated for a dupe. The woman unfolds her plans to Jonothan and persuades him to commit the deed. At the opportune time and when the "haul" will be sufficient to justify their ends, Jonothan is given the signal by the wicked Jane and he perpetrates the robbery. In his flight he seeks and finds shelter in the hut of the woman. He gives her the booty. The woman espies the posse in the distance and quickly hurries Jonothan out of the hut toward a clump of underbrush. The posse ride up to the door of the hut and the woman points to the brush, thereby betraying the hiding place of the man who had given more than his life to satisfy her sinful vanity. Jonothan turns, and seeing the posse in pursuit, rushes toward his home. The posse follow him to his home and tear him from the arms of his mother. A suddenly awakened realization comes to Anne Carey that the entire wrong going of her son is due to the influence of Jane Stevens and the "animal within" her is fired into action. Taking a rifle from the wall of the cabin she rushes to the hut of the woman. Her arrival at the hut occurs during a violent quarrel between Jane Stevens and Hal Evers, who has come to her for his share of the booty. During the disagreement Jane aims a gun at Hal and shoots him. The mother of the wronged Jonothan now rushes upon Jane making a scathing denouncement of the mischief she has wrought and shoots her upon her own door step without a quaver.

BLUDSOE'S DILEMMA. (Dec. 7).—Bill Hawkins with his latest sweetheart, Anita, the Spanish dancer, came from the dance hall with Anita lovingly leaning on his arm. Iola, an Indian maid of fierce passions, saw the loving pair and in jealous rage followed them to Hawkins' cabin. John Bludsoe, on his claim some two miles from his cabin, made a rich strike. He hurried home, told his wife, had a hasty dinner, concealed the treasure in a trap door beneath the floor and went again to work. Mrs. Bludsoe then devoted her efforts toward putting the little child to sleep. Bludsoe's strike had been witnessed by Hawkins who followed him and, through Bludsoe's window, saw the gold secreted. After Bludsoe's departure, Hawkins crept through the window and made short work of the treasure. In an adjoining room, Mrs. Bludsoe heard the noise, and coming into the living room, at once grappled with Hawkins. The child, awakened by the struggle, asked who was there, and with Hawkin's gun at her throat, Mrs. Bludsoe was compelled to reply. "It is your father." She fought again and fell with a bullet in her side.

Hawkins, with the gold, hurried from the house, little knowing that the jealous eyes of Iola, his discarded lover, were upon him. He went straight by the sheriff's window and dropped a missive, asking the sheriff to go straight to Bludsoe's cabin. Gathering a posse, the sheriff did so just in time to find Bludsoe kneeling beside his injured wife. The child, in answer to the sheriff's question, said that the father had been with Mrs. Bludsoe, and on this evidence the posse made ready to lynch Bludsoe. Then Iola interfered and the posse gave chace to Hawkins.

But Iola had preceded them. Arriving at Hawkins' cabin, she entered without knocking and found Anita and Hawkins examining their spoils. Blocking the door, she bade Hawkins flee and then drawing her dangerous knife gave battle to Anita. Anita, with quick Spanish wit, slipped behind the table, drawing her dagger as she did so. A royal battle followed, the forms of the feminine combatants, one torn with wounded pride and jealousy, the other threatened with frightful death rocked to and fro across the floor. Just as Iola bent her antaginist across her knee for the death stroke, the posse entered. Anita slipped away, Iola sheathed her knife and followed the posse.

In the meantime Hawkins, with the aid of a rope, had let himself over a dangerous precipice. The sharp edge of the rock bit through the hemp and when his body dangled mid-way, it broke. The posse found a mangled heap of human flesh at the foot of the great divide and wended its way to the Bludsoe cabin, where they found Mrs. Bludsoe smiling happily into the eyes of her husband.

GAUMONT.

GAUMONT WEEKLY, NO. 87 (Nov. 30).—TRAINING THE DOG DETECTIVES.—Paris Police canines are taught to become valuable aids to their masters.

AN INDIANA WRECK.—Fifteen persons killed in a railroad collision near Indianapolis.

A CORRUGATED AEROPLANE.—Berlin inventor produces remarkably stable machine embracing new ideas.

PINCHED FOR SPEEDING.—Chicago motorcycle force captures Michigan Avenue ordinance breaker.

FLOODS IN RUSSIA.—City of Kertch scene of disastrous cloudburst.

THE OLDEST SHIP AFLOAT.—English convict schooner "Success" comes to America for exhibition purposes.

COLONEL BRYAN LAYS CORNERSTONE.—Nebraskan officiates at the initial work of building Sibley Hospital addition in Washington, D. C.

SUFFRAGETTES CELEBRATE VICTORY.—Twenty thousand women parade on Fifth Avenue, New York, when five states vote suffrage.

YALE vs. PRINCETON.—Enormous crowd of football enthusiasts see gridiron battle at Princeton.

ECLAIR

Tuesday, December 3rd.

"The Bonnie, Bonnie Banks o' Loch Lomond"

Featuring Miss Barbara Tennant in one of the prettiest tales of the year.

Thursday, December 5th.

"Dick's Wife"

Comedy-Drama that fairly bounds from laughter to tears, then back again.

Sunday, December 8th.

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"ECLAIR SCIENTIA"

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"THE PIPER" and
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THE MATROMONIAL EXPRESS (Dec. 3).—A decidedly handsome lady of the blond persuasion with a feminine companion whose looks are hardly so inviting, find themselves in the same railroad car with Andrew Forbes. Mr. Forbes, thereupon enters a desperate flirtation with the blond lady, which is equally desperately received, the desperation being mostly caused by the Argus-eyed companion who seems to take diabolical pleasure in thwarting their attempts at intimacy. There is a very ingenious courtship carried on through transoms and in the dining car, and especially noteworthy are the feet to promote acquaintance. They reach a tunnel and Mr. Forbes with an audacity quite commensurate with the worthiness of the cause, attempts to kiss the blond lady. Tunnels have an unpleasant way of being dark, however, and he plants his affectionate kiss on the unsympathetic lips of the companion, who is angry enough to bite him. The two ladies and Forbes get off at the same station, but they are whisked out of sight in an automobile before he can trace them. Forbes then goes on to his destination, his uncle's suburban home. His uncle is importunate that Forbes become married and says that he has the lady all picked out for him and that today she will come for inspection. Forbes, making a very wry face at the idea of being "sicked" on to an unknown woman in this manner, as his thoughts are still occupied with the fair charmer of the express. It soon turns out to be the matrimonial express, however, and the very lady selected by his uncle for the lucrative position of his wife is the same as she with whom he had so desperately flirted on the train.

SOLAX.

THE RAFFLE (Dec. 4).—Dela Hart and her husband, who are in danger of becoming hopelessly estranged, find a new interest in each other through the medium of a lottery ticket and a set of furs. Dela has an ardent admirer who wishes to present her with the furs. He secures a bogus lottery ticket and gives it to her. The furs are to be the result of the winning number on the ticket. All goes as expected. Dela gives the ticket to her husband and asks him to bring home whatever she has won. Unexpected complications result when Mr. Hart presents the furs to his pretty stenographer and brings home a book to his wife as the result of her winning. However, all ends well, and Dela and her husband really begin to become acquainted with each other.

THE FACE AT THE WINDOW (Dec. 6).—Nina Auvray's childhood and youth have been lonely—spent with an eccentric and miserly old uncle. The house they occupy is an old-time dilapidated mansion. Old Auvray dies suddenly. No will can be found. Nina is compelled to advertise the old home. A fine fellow buys the place, while Nina engages board in the village.

Nina pines for the old house. At times she creeps up the hill and tearfully gazes at the closed windows and doors. Once, looking wearily about, she enters the house and goes through the rooms. Finally, overcome, she throws herself on the sofa and has a cry. It is here the new tenant finds her. Thus their acquaintance starts. Young Grey immediately sets about the repair of the old home and grounds. Two or three hands about the place he retains. One fellow, surly, and a hard drinker, Grey learns to distrust. After repeated and kind warnings regarding drunkenness, Lem Casey is discharged. He leaves cursing Grey.

Nina one day is roaming through the woods, when she overhears Casey and a pal cursing and talking. Casey has planned to shoot Grey that night, and is gloating over the fact that Grey always sits by his desk, writing, within direct range of the south window. Nina, terrified, runs straight to her old home, waits for Grey to return, and in an ecstasy of terror and tears tells him all she has heard. Grey telephones for a couple of officers. Together they fix up a dummy at Grey's desk. Grey and the men hide in the thicket. Darkness falls. Lem Casey approaches. He shoots. Casey turns to flee, but is knocked down by the man he supposed he had murdered. The next day, in locating the bullet, a secret panel is discovered, containing the lost will. Nina is a rich woman, and all ends happily.

MAJESTIC.

AN OLD LOVE LETTER (Nov. 24).—In a family of four girls the youngest sister, Maud, is sixteen. Maud's mother runs a boarding house, and John Bruce makes his home with the family, falling in love with Maud's oldest sister, Dolly. Bruce is shy, and cannot nerve himself to tell Dolly of his love. He writes her a note in which he asks her to be his wife, giving it to the maid to deliver. Little sister Maud loves Bruce, but is never even allowed to talk to him. She makes a confidante of the maid, and they scheme between them to spoil Dolly's love affair. The maid gives Bruce's letter of proposal to Dolly, but Maud gets possession of it later and, putting it in a fresh envelope, gives it to each one of her sisters in turn. They each think that Bruce has made them an offer of marriage, and rush to their mother with the glad news, only to discover that he has proposed to each of them. The result is disastrous to Bruce, and he leaves town without getting a hearing. Maud repents and tries to get him to remain, but without success. However, she succeeds in making him see that he has overlooked the prize sister of them all, and three years later, when he returns to claim her as his bride, he meets the three sisters, walking with their husbands, each wheeling a bouncing baby.

SHOCKING HER FUTURE MOTHER-IN-LAW. (Nov. 26).—Archie Calvert, the son of aristocratic and sedate parents, is in love with Zelda Thorps, a light opera prima donna. The following morning Archie who is at a medical college receives a letter from his mother in which she asks him to bring his fiancee for Sunday dinner, Mrs. Calvert's idea being that the high-class deportment of herself and daughter and the supposedly vulgar personality of Zelda will wean her son's infatuation away from the primi donna. Archie calls upon Zelda and, after telling her of his mother's high mindedness, she has her maid dress her up as a typictl chorus girl. She appears thus arrayed before the mother of Archie, who is greatly shocked and orders her from the house. Just before dinner, she discards her disguise and appears as a plainly dressed young lady, with no other jewelry except her engagement ring, much to the pleasure of Mrs. Calvert. After dinner Archie and Zelda withdraw from the house and go for a stroll. As they are leaving the veranda they discover Nora and Dennis, the Calvert footman, whispering sweet nothings into each other's ears. As they walk away unseen, Archie promises that if Dennis can win Nora, their future shall be the care of Zelda and himself.

PUNCH.

THE TWO CHEFS (Dec. 5).—Jacques and Jules, rival chefs, are rivals in love as well as in business, and Jeanette, their buxom idol, is torn between the two. Jacques has the ascendency, because of the student patronage he holds by virtue of a marvelous sauce for chicken which he prepares from an inherited recipe, kept profoundly secret. Success spoils Jacques, however, and Jeanette, becoming jealous of a little singer who is mocking Jacques' airs, steals the famous recipe, knowing its secret hiding place, and gives it to Jules. Thereupon all of the students flock over to Jules, and Jeanette, with many shrugs, follows the crowd. The darkest hour has arrived for Jacques.

Jules, however, is ungrateful, and does not trust Jeanette with the secret of his hiding place, which, of course, makes her angry. So one day, while Jules is preparing the sauce, she brings Jacques to the kitchen, and in the struggle which ensues for possession of the precious document it falls into the fire and burns. Both are desolated. Jules begins at once to berate Jeanette, whereupon Jacques, by his gallantry in protecting her, wins Jeanette back to himself and bears her off in triumph to his own kitchen. There, under the inspiration of her presence, he regains heart and, being persuaded by her, decides to try to make the marvelous sauce without the recipe. Monsieur Gerome passes upon the sauce's verity for the students, and success comes again to stay forever with Jacques, who thus triumphs doubly over his hated rival, Jules.

HIS DRESS SUIT (Dec. 5).—Handsome Harry is deeply in love with Mabel, who is very fond of flowers. He buys her presents and spends money so freely that he finds himself financially embarrassed. But Mabel must have flowers, so Harry takes his dress suit, which is his joy and pride, and pawns it. With the proceeds he buys a beautiful bunch of flowers and takes them to Mabel's house. She is delighted, and Harry is very satisfied until he learns that he cannot attend her party that evening unless he bas a dress suit. Harry is visited by joy and gloom so often that the little fellows become quite friendly with him.

LUX.

WILLIE'S TICKER (Nov. 22).—Willie receives a watch from his uncle, and is immediately possessed of a desire to make every clock in the town agree with his own. This, of course, leads to the discovery of several chronological inexactitudes, and Willie is obliged to climb into some funny places to set these matters right. When he has either corrected or demolished every clock in the town, he is obliged to call upon his uncle to protect him from the onslaughts of the infuriated townsfolk.

THE DIARY OF A BAD BOY (Nov. 29).—Uncle Toby determines to catch the thief who has stolen his eggs out of the chicken run. He nails two man traps into a couple of boards and places them in the run. His nephew is soon caught in the traps. With the traps upon his feet the young hopeful hastens off through the town. Thinking to hide in a packing case, the culprit jumps in. Unfortunately the boards just fit the box, and he is nailed in by the packers. This leads to a journey to a far distant port which is never reached, for the vessel is wrecked in a tempest and the bad lad is landed upon a cannibal island.

GRATEFUL HENRY (Nov. 29).—An unfortunate individual befriends Tired Henry, and thus incurs his everlasting and very embarrassing gratitude. Henry will not leave his benefactor, and shows his gratitude in a most amusing manner.

MUTUAL FILM CORPORATION.

BRONCHO.

HIS SQUAW (2 Reels) (Dec. 4).—Jim Hale is engaged to a pretty girl, Irene Smith, and goes West to search for gold. After enduring many privations he finally strikes a promising vein of rock, and spends his last money for powder to blast with. A terrific explosion rends the mountain side, revealing no yellow metal. Despondent and discouraged, Jim writes to his sweetheart, releasing her from her engagement and bidding her good-bye forever, and goes on his way. In his abstraction he becomes lost in the desert and suffers from the blistering rays of the sun and raging thirst. In a dying condition he is found by the Indians, who bring him back to health, and Jim marries an Indian girl and becomes a fur trader.

Irene Smith and her father go in search of Jim, joining an emigrant train. The Indians plan to capture the train, and Jim determines to prevent the massacre of the whites. His squaw aids him in this, and he reaches the emigrants and leads the women and children to a distant fort, while the men remain to guard the horses, oxen and equipment. The meeting between Jim and Irene is pathetic, Jim confessing his marriage. A terrible battle takes place between the whites and the Indians, while Jim leads the soldiers to the scene. They arrive too late, as they find nothing but the smoking ruins of the camp. The squaw, thinking her husband is among the slain, determines to avenge Jim's death, and during the night enters the chief's tent and kills him. She is caught by the squaws, who beat her and throw her over a cliff. She painfully drags herself to the door of the cabin, where Jim finds her, and she expires in his arms. The picture ends with a silhouette dissolving scene after a title, "The call of the blood," showing Jim riding slowly back to civilization—and Irene.

KEYSTONE

PAT'S DAY OFF (Dec. 2).—Pat comes home with a jag on and only part of his pay in his pocket. A stormy argument ensues, in which the neighbors and the policeman on the beat are brought in, but Bridget scatters the inquisitive ones with a pan of dish water. Pat wanders off and stumbles over an open man-hole in the street, and decides to be revenged, so he scrawls a note to Bridget that he has committed suicide by drowning himself in the man-hole, which is delivered to his wife by a boy. Bridget is overcome and becomes hysterical. The town constables on bicycles are called out, the police hurry to the scene, and the fire department lends its aid. A great crowd gathers about the man-hole and heroic policemen, with ropes tied about their waists, plunge into the dark depths in search of Pat. In the meantime Pat has been having the time of his life "rushing the growler," and his attention is attracted by the mob about the man-hole. Unsteadily he makes his way into their midst, and the angry firemen and police lay violent hands on him but are driven off by the valiant Bridget, who leads her spouse home.

BROWN'S SEANCE (Dec. 2).—Brown and his friends take an afternoon off, spending their time with some pretty chorus girls. Their wives persuade them to go to a spiritualist meeting and the Medium makes the startling announcement that a man present is not true to his wife. The women demand the name of the man, and she refuses to answer questions in the meeting but promises to do so at a private seance next morning. At the appointed hour the wives arrive, and Brown and his friends try to hush up the Medium, but she makes them pay dearly for her statement to their wives that their husbands are true to them.
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"AT THE RISK OF HIS LIFE."—Tom Nelson had married Rose in a little country town, where she was the popular belle. Jim Mason, who had been his rival, brooded over the fact greatly. Some time after the wedding Jim meets Tom and invites him into a saloom for a drink. Tom reluctantly enters, and one drink leads to another, until Jim is finally compelled to bring Tom home to his bride in an intoxicated condition.

Tom's employers have a strict rule that if any of their employees are discovered carrying intoxicating liquors into the factory they will be dismissed. Jim, knowing of this rule, manages to place a bottle of whiskey in Tom's coat, and then informs the superintendent that one of his men is violating the rules of the factory. Tom is discharged, and as there are no other factories in the town, he decides upon going to New York. During his absence Jim calls upon Rose and tries to convince her that Tom is a drunkard and will never amount to much. Indignant at this unjust accusation Rose flaunts a letter in Jim's face from her husband, in which he tells Rose of a good position he has, and asks her to join him in New York. Rose joins her husband, and the young couple are soon blessed with a baby girl. When Tom meets Jim in New York, he forgets all their

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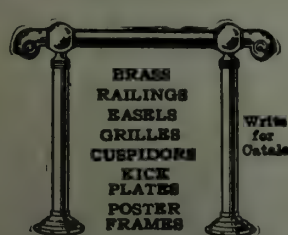

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old rivals meet often after this, and Tom's brain becomes fogged from the liquor he consumes in his nightly trips with Jim. When too late, he realizes that his position is in danger, and he eventually finds himself walking the streets penniless and his wife and baby ill. Tom, in his aimless search for work, meets Jim and is persuaded to make a trip to Governor's Island. They arrive upon the day that the Government officials are to make a test of throwing dynamite bombs from a balloon. When the aeronaut learns that he must carry 120 pounds of dynamite, he refuses to make the ascent. Jim conceives the diabolical scheme of getting rid of Tom forever and have Rose collect the large reward offered by the Government. He plays upon Tom's poverty and love for his wife and baby and finally persuades him to offer to go up in the balloon and carry the 120 pounds of dynamite. While he is making arrangements with the officials to pay the money to his wife in case death overtakes him, Jim steals a slow fuse which is lying in the dynamite box and ties it to the dynamite sacks. Just as the balloon starts to ascend, Jim, on the pretense of shaking hands, touches the fuse with his lighter cigar. As the balloon ascends to a height of 200 feet, a bag of sand becomes loose and drops upon the head of Jim, killing him instantly. When the balloon reaches a height of 1000 feet, the anxious watchers on the ground become horror stricken as a cloud of smoke envelops the balloon and a second later they are deafened by a explosion. From the midst of this flaming inferno a body is seen coming to earth. When within 100 feet of the water, the parachute which had been attached to Tom's belt opens, and, although saved from the frightful fall, he is still in danger of drowning. Hurriedly a nearby tug is pressed into service and Tom is pulled from the river unconscious but alive. With the money obtained from the Government, he returns to his native town with his wife and baby and again becomes a respected member of the community.

Among the Exhibitors.

Philadelphia, Pa.—Fred G. Nixon-Nirdlinger will erect a theater building on Germantown Avenue. Cost, $100,000.

Philadelphia, Pa.—The First Baptist Church property at 907 North 6th Street, will be remodeled into a theater building.

Chicago, Ill.—A contract has been let for the erection of a theater building at 1200 Dearborn Avenue, for P. W. Jones, owner.

McKinley, Tex.—A contract for a new theater building was let to Jones & Cooper.

Canton, Ill.—Laurel Clemens purchased the McCune building from Chas. Schank, of Summum, which will be remodeled and used as a picture theater.

Philadelphia, Pa.—A permit was let to remodel the old market house at 26th and Girard Avenue, into a theater building.

Detroit, Mich.—C. Howard Crane let for Louis Schneider, a contract for a brick theater building on Woodward Avenue.

Brooklyn, N. Y.—A contract has been let for the erection of a brick theater building for the Wm. Fox Amusement Co., at Broadway and 97th Sareet.

St. Cloud, Minn.—A contract has been let for the erection of a new moving picture house for a new amusement company of which C. W. Saunders and E. J. Fetters with E. T. Davidson, are the directors.

Hebron, Neb.—Earl Gray has sold his interest in the Elite Theater to his partner, Clarence Boyes, who will continue the place.

Aberdeen, S. D.—Plans are being prepared for the erection of a new theater building. Cost, $18,000.

Binghamton, N. Y.—Raymond M. Davis, proprietor of the Lyric Theater, of this city, will erect a new theater building on the outskirts of this city.

Cleveland, O.—Acme Hall will be remodeled for a German theater. Location, East 9th Street.

Philadelphia, Pa.—A contract has been let for the erection of a new moving picture theater on corner 26th and Girard Avenues. Cost, $70,000.

Rockford, Ill.—Sam Rose has sold the Kaiserhof play house in South Main Street, to Alex Fredricksen, the 7th Street real estate dealer.

Hill City, Minn.—Charles A. Pierce has purchased O. L. Cooley's interest in the Gem Theater and will conduct the business alone.

St. Cloud, Minn.—A contract has been signed by C. W. Saunders and E. J. Fetters with E. T. Davidson which will result in the introduction of a new amusement Company in St. Cloud. Already the company has opened the Davidson Theater, a moving picture and vaudeville here in this city.

Sacramento, Cal.—A contract has been let for the erection of a new theater building to cost $150,000, on K Street, between 10th and 11th Streets.

Portland, Oro.—A contract has been let for the erection of the new Empress theater building at corner 7th and Yamhill Streets.

Harrisburg, Pa.—The new Colonial theater will soon be opened in this city.

New York, N. Y.—The Security Construction Co., has been awarded the contract for building the theater at 253 West 125th Street.

Elgin, Neb.—Chas. Whitehouse will soon open a picture theater in Oakdale.

Colfax, Wash.—The Bungalow motion picture show has been sold by Ernest Russell to H. J. Howser, of Asotin, who will open same.

Elyria, O.—Kleervue Film Co., Elyria, $75,000; H. J. Morris.

Bloomer, Wis.—Geo. Anacher has opened a picture theater at Bloomer.

Cincinnati, O.—Application for a permit to erect the Nordland Theater at 2623 Vine Street, was made. Cost, $30,000.

San Francisco, Cal.—**Burlingame.**—J. H. Hatcher let a contract for a $7,000 theater in this city. Location on Burlington Square, opposite South Pacific Hotel and station.

Harrisonburg, Va.—Virginia Amusement Company purchased Spottswood Building and will convert it into a theater. Cost, $30,000.

Houston, Tex.—Southern Loan & Investment Company will erect a theater building.

Baltimore, Md.—Pearce & Scheck, 415 East Baltimore Street purchased a site on Hartford Avenue near Chase Street and will erect a moving picture theater building.

Jacksonville, Fla.—Forsyth Amusement Company, Jno. W. Dodge, president, is having plans prepared by Albert Westover, Phila., Pa., for theater building at Ocean and Forsyth Street. Cost, $125,000.

Sharpsburg, Ia.—John King sold his interest in the Dreamland Theater to V. H. Mason.

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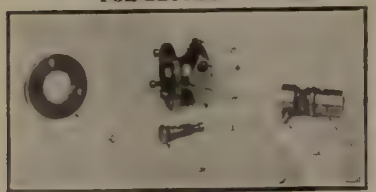

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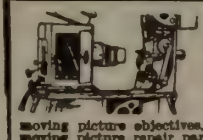

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1 as above, with new rheostat	82.00
1 rebuilt Edison, 1 pin, like new	90.00
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1 rebuilt Power's No. 5, equipment all new	120.00
1 Economy Current Saver, 110 volts	25.00
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1 Power's No. 6, all complete	180.00
1 Power's No. 5, all complete	95.00

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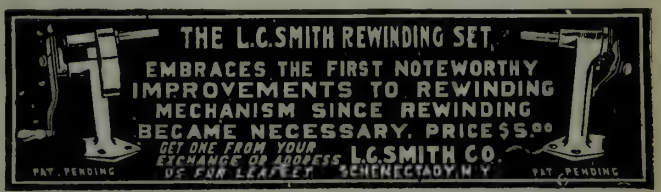
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INDEPENDENT RELEASE DATES

AMERICAN.

Nov. 21—The Would-be Heir (Dr.).....1000
Nov. 23—An Idyl of Hawaii (Dr.).....1000
Nov. 25—Jack's Word (Dr.).....1000
Nov. 28—Her Own Country (Dr.).....1000
Nov. 30—The Hidden Treasure (Com.-Dr.).....
Nov. 30—On Board the S. S. Dubuque, Naval Training Ship (Ed.).....
Dec. —Pals (Drama).....1000
Dec. 5—The Animal Within (Drama).....1000
Dec. 7—Bludsoe's Dilemma (Drama).....1000

AMBROSIO.

Nov. 6—The Ship of Lions (Drama).....
Nov. 13—The Siren's Call to Duty (Dr.).....
Nov. 20—Grandfather's Forgiveness (Dr.).....
Nov. 20—The Rapids of Onatra River, Finland (Scenic).....
Nov. 27—Playing with Edged Tools (Drama)..

AMMEX.

Oct. 2—Ashes of Memory (Dr.).....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.).....
Oct. 16—Mission Maestro (Dr.).....
Oct. 23—A Redeemed Reputation (Drama)....
Oct. 30—Brand of Cain (Drama).....

"101" BISON (U. Y. M. P. CO.).

Oct. 15—(Title Not Reported).....
Oct. 18—The Venegance of Fate—(2 reels)—(Drama).....
Oct. 25—The Colonel's Ward (2 reels) (Dr.)..

BISON (Universal).

Oct. 29—The Cowboy Guardians (Drama).....
Nov. 2—Trapper Bill, King of Scouts (Drama)
Nov. 5—A Redman's Love (Drama).....
Nov. 9—An Indian Ishmael (Drama).....
Nov. 12—Blackfoot's Conspiracy (Dr.).....
Nov. 16—The Tribal Law (2 reels) (Dr.).....
Nov. 19—Trapped by Fire (Dr.).....
Nov. 23—The Half-Breed Scout (Dr.).....
Nov. 26—An Indian Outcast (Drama).....
Nov. 30—The Massacre of the Fourth Cavalry (Drama).....

BRONCHO.

Oct. 30—How Shorty Kept His Word (Drama)
Nov. 6—The Man They Scorned (2 reels) (Dr.)
Nov. 13—Mary of the Mines (Drama).....
Nov. 20—The Civilian (2 reels) (Dr.).....
Nov. 27—The Ball Player and the Bandit (Dr.)
Dec. 4—His Squaw (2 reels—Drama).....

CHAMPION.

Oct. 14—The Girl In the Gingham Gown (Dr.)
Oct. 21—Thy Will Be Done (Drama).....
Oct. 28—Sue (Drama).....
Nov. 4—A Tramp's Strategy (Drama).....
Nov. 11—A Protege of Uncle Sam (2 reels) (Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway to America (Drama)...

CRYSTAL.

Nov. 10—The Gypsy Flirt (Comedy).....
Nov. 10—Man Wanted (Comedy).....
Nov. 17—The Chorus Girl (Com.).....
Nov. 17—Her Old Love (Com.).....
Nov. 24—The Quarrel (Com.).....
Nov. 24—The Valet and the Maid (Com.).....
Dec. 1—Locked Out (Comedy).....
Dec. 1—A Picnic in Dakota (Comedy).....

ECLAIR.

Nov. 19—His Determination Rewarded (Dr.)...
Nov. 21—Black Hand (Com.).....
Nov. 21—Mother's Bank Roll (Com.).....
Nov. 22—Insect Hunting (Scientific).....
Nov. 22—Gontran, a Kidnapper (Com.).....
Nov. 24—The Invisible (Com.).....
Nov. 24—Seville and Its Gardens (Com.).....
Nov. 26—A Girl from the Country (Comedy)..
Nov. 28—The Darling of the Mounted (Dr.)..
Dec. 1—At the Flame, the Butterfly Burnt Its Wings (Drama).....

GAUMONT.

Nov. 20—Gaumont's Weekly No. 37 (Topical)..
Nov. 21—Four Hearts that Beat as Two (Dr.)..
Nov. 23—Giving the Blind the Light of Knowledge (Edu.).....
Nov. 26—The Destructive Duelists (Com.).....
Nov. 27—Gaumont's Weekly No. 38 (Topical)..
Nov. 28—Olga, the Adventuress (Dr.).....
Dec. 3—The Matrimonial Express (Comedy)..
Dec. 4—Gaumont's Weekly, No. 39 (Topical)...
Dec. 5—A Telephone Entanglement (Comedy).
Dec. 5—Twixt Devil and the Deep Sea (Com.).
Dec. 7—A Storm On the French Coast (Sc.).

GEM.

Oct. 22—The Woman In White (2 reels) (Drama).....
Oct. 29—The Old Doll Maker (Drama).....
Nov. 5—The Better Part (Drama).....
Nov. 12—The Lighting of Love's Way (Dr.)....
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Drama).....

GREAT NORTHERN.

Nov. 9—The Lost Stud (Comedy).....
Nov. 9—The Distributed Sentry (Comedy)....
Nov. 16—Funnicus and His Dog (Com.).....
Nov. 16—Elephant Training in India (Ed.)....
Nov. 23—(Title not reported).
Nov. 30—The Queen of the Season (Comedy).

IMP.

Nov. 16—Ole, the Hypnotist (Com.).....
Nov. 16—Just Like the West (Com.).....
Nov. 18—The Open Road (Dr.).....
Nov. 21—The Candy Girl (Com.).....
Nov. 23—One of the Bravest (Com.).....
Nov. 23—The Cranberry Industry (Industrial)..
Nov. 25—Mamma's Boy (Comedy).....
Nov. 28—Vengeance (2 reels—Drama).....
Nov. 30—The Double Cross.....
Nov. 30—The Bullet-Proof Coat (Comedy)....

ITALA.

Nov. 25—The Horror of Sin (2 reels) (Dr.)....
Dec. 2—A Spider on the Brain (Com.).....
Dec. 2—Too Much Beauty (Com.).....
Dec. 9—Peeping Tom (Comedy).....

KAY-BEE.

Nov. 1—On Secret Service (2 reels) (Drama)..
Nov. 8—When Lee Surrenders (2 reels) (Dr.)..
Nov. 15—The Altar of Death (2 reels) (Dr.)..
Nov. 22—The Army Surgeon (2 reels) (Dr.)...
Nov. 29—The Invaders (3 reels) (Dr.).....

KEYSTONE.

Nov. 11—The Deacon's Troubles (Comedy).....
Nov. 11—A Temperamental Husband (Com.)..
Nov. 18—The Rivals (Com.).....
Nov. 18—Mr. Fix it (Com.).....
Nov. 25—A Desperate Lover (Com.).....
Nov. 25—A Bear Escape (Com.).....
Dec. 2—Pat's Day Off (Comedy).....
Dec. 2—Brown's Seance (Comedy).....

LUX.

Nov. 8—A Magnetic Personality (Comedy).... 455
Nov. 8—Spiffkins Eats Frogs (Comedy)..... 455
Nov. 15—The Adventures of a Handsome Young Man (Comedy)..... 691
Nov. 15—Boxing Under Difficulties (Comedy).. 288
Nov. 22—Willie's Ticker (Comedy)..... 442
Nov. 22—The Wrong Flat (Comedy)..... 488
Nov. 29—The Diary of a Bad Boy (Comedy)...
Nov. 29—Grateful Henry (Comedy).....
Dec. 6—Weary Gussie Finds a Job (Comedy). 439
Dec. 6—Arabella Railway (Comedy)..... 449

MAJESTIC.

Nov. 10—The Deacon's Shoes (Comedy).....
Nov. 10—His Cook Lady (Comedy).....
Nov. 12—Dick and Daisy (Drama).....
Nov. 17—Hazel Kirke (Dr.).....
Nov. 19—Two of a Kind (Dr.).....
Nov. 24—An Old Love Letter (Dr.).....
Nov. 26—Shocking Her Future Mother-in-Law (Com.).....
Dec. 1—The Hypnotic Chair (Comedy).....
Dec. 3—In the Old Town (Comedy).....

MILANO.

Nov. 16—Kelly on a Tightrope (Com.).....
Nov. 23—Boniface as a Blackamoor.....
Nov. 23—Castles and Landmarks of Italy (Sc.)
Nov. 30—The Enchanted Umbrella (Comedy)...
Nov. 30—Boniface Is Bashful (Comedy).....
Nov. 30—Adda River Rapids (Scenic).....

NESTOR.

Nov. 6—His Little Partner (Drama).....
Nov. 8—Sharps and Chaps (Comedy).....
Nov. 11—A White Lie (Dr.).....
Nov. 13—Dad's Mistake (Com.).....
Nov. 15—A Cowgirl Cinderella (Com.).....
Nov. 18—A Fight for Friendship (Dr.).....
Nov. 20—In the Long Run (Dr.).....
Nov. 22—The Shanghaied Cowboys (Com.).....
Nov. 25—The Regeneration of Worthless Dan (Drama).....
Nov. 27—A Friend Indeed (Comedy-Drama)....
Nov. 29—The Matrimonial Agency of Roaring Gulch (Comedy).....

POWERS.

Nov. 8—The First Glass (Drama).....
Nov. 13—The Cowboys' Leap Year (Dr.).....
Nov. 15—His Career (Dr.).....
Nov. 20—A Leg and a Legacy (Dr.).....
Nov. 22—Her Yesterday (Dr.).....
Nov. 27—The Way of the Transgressor (Com).
Nov. 29—Hawkins Moves (Comedy).....

PUNCH.

Dec. 5—Oh, You Baby! (Com.).....
Dec. 5—Poor Finney (Com.).....
Dec. 12—The Two Chefs (Comedy).....
Dec. 12—His Dress Suit (Comedy).....
Dec. 19—Rough On Rats (Comedy).....
Dec. 19—The Baby and the Cop (Comedy)....

RELIANCE.

Nov. 9—Bedella and the Newlyweds (Comedy)
Nov. 13—The Faith Healer (Drama).....
Nov. 16—The Virgin of the Fire (Drama).....
Nov. 20—Don Caesar De Bazan (2 reels) (Dr.)
Nov. 23—Father (Dr.).....
Nov. 27—Thanksgiving (Dr.).....
Nov. 30—The Brother of the "Bat".....
Dec. 4—Old Madamoiselle's Secret (2 reels—Drama).....
Dec. 7—Topsy Turvey Love Affair (Comedy)..

SEM.

Nov. 7—The Honor of the Family (Drama)....
Nov. 10—A Galley Slave's Romance (Drama)
Nov. 14—Camping Out (Dr.).....
Nov. 17—A Mother's Awakening (Dr.).....
Nov. 21—The Debt (2 reels) (Dr.).....
Nov. 24—The Broken Ring (Dr.).....
Nov. 28—For the Love of Mike (Comedy).....
Dec. 1—A Heart Reclaimed (Drama).....

SOLAX.

Nov. 15—Flesh and Blood (2 reels (Drama)..
Nov. 20—A Comedy of Errors (Com.).....
Nov. 22—The Power of Money (Dr.).....
Nov. 27—The Paralytic (Dr.).....
Nov. 29—The Jenkins-Perkins War (Com.)..
Dec. 4—The Raffle (Comedy).....
Dec. 6—The Face At the Window (Drama)..

THANHOUSER.

Nov. 15—In Time of Peril (Drama).....
Nov. 17—Frankfurters and Quail (Dr.).....
Nov. 19—Miss Taqu of Tokio (Dr.).....
Nov. 22—Cross Your Heart (Dr.).....
Nov. 24—The Truant's Doom (Dr.).....
Nov. 26—The Thunderbolt (Dr.).....
Nov. 29—The Forest Rose (Parts 1 and 2) (Dr.)
Dec. 1—Standing Room Only (Drama).....
Dec. 3—A Will and a Way (Drama).....
Dec. 6—A Romance of the U. S. Navy (Dr.)..

VICTOR.

Oct. 4—Tangled Relatives (Dr.).....
Oct. 11—Betty's Nightmare—(Comedy).....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..(Drama).....
Nov. 1—The Redemption of Riverton (Drama)
Nov. 8—Sisters (Drama).....
Nov. 15—The Lady Leone (2 reels) (Dr.).....
Nov. 22—Was Mabel Cured? (Dr.).....
Nov. 29—It Happened Thus (Comedy).....

MISCELLANEOUS.

ENTMACOLOR.

Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic).....

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Nov. 4—Heredity (Drama) .....
Nov. 7—His Auto's Maiden Trip (Comedy)..
Nov. 7—The Clubman and the Crook (Comedy)
Nov. 11—Gold and Glitter (Drama).....
Nov. 14—My Baby (Drama).....
Nov. 18—Their Idols (Com.).....
Nov. 18—Hoist on His Own Petard (Com.).....
Nov. 21—The Informer (Dr.).....
Nov. 25—A Sailor's Heart (Com.).....
Nov. 28—After the Honeymoon (Com.).....
Nov. 28—An Absent-Minded Burglar (Com.)...
Dec. 2—Brutality (Drama).....
Dec. 5—The New York Hat (Comedy-Drama).

CINES.

(G. Kleine.)

Nov. 12—On the Firing Line (Drama).....1025
Nov. 16—Life and Industries in Aden Campo (Educational) 500
Nov. 16—The Old Actor's Vision (Drama).... 510
Nov. 19—The Magic Elixir (Com.)..... 350
Nov. 19—Caught With the Goods (Com.)..... 650
Nov. 23—Manfredonia, Southern Italy (Scenic) 260
Nov. 23—Two Afflicted Hearts (Com.)..... 740
Nov. 26—The Beautiful Valley of the Tronto (Scenic) 250
Nov. 26—All On a Summer's Day (Com.)..... 750
Nov. 30—Corneto Tarquinia, Central Italy (Scenic) 335
Nov. 30—A Comedy of Errors (Com.)..... 650
Dec. 2—At Napoleon's Command (Dr.—2 reels)
Dec. 3—The Ancient Town of Narl (Scenic).. 300
Dec. 3—Up Against It (Comedy)..... 700
Dec. 7—Because of a Widow (Comedy).....1000

EDISON.

Nov. 11—The Non-Commissioned Officer (Dr.).1000
Nov. 12—Salt Lake City, Utah, and Its Surroundings (Scenic) 500
Nov. 12—Linked Together (Comedy)..... 500
Nov. 13—A Thrilling Rescue By Uncle Mun (Comedy) 1000
Nov. 15—The Old Reporter (Drama).....1000
Nov. 16—Hope (Drama) 1000
Nov. 18—Tim (Dr.) 980
Nov. 19—A Noble Profession (Edn.).....1000
Nov. 20—High Explosives As Used in the U. S. Army (Scientific) 325
Nov. 20—Sally Ann's Strategy (Com.)..... 675
Nov. 22—A Letter to the Princess (Fifth Story of "What Happened to Mary") (Dr.) 1000
Nov. 23—A Chase Across the Continent (Dr.)..1000
Nov. 25—The Third Thanksgiving (Dr.).....1000
Nov. 26—Some Rare Specimens and a Few Old Friends, New York Zoological Park (Natural History) 1000
Nov. 27—The Totville Eye (Com.).....1000
Nov. 29—The Island of Ceylon, India (Scenic).1000
Nov. 30—On Donovan's Division (Dr.).....1000
Dec. 2—The New Squire (Drama).....1000
Dec. 3—A Dollar Saved Is a Dollar Earned (Drama) 1000
Dec. 4—The Latest Addition to the U. S. Navy (Topical) 600
Dec. 4—The Winking Parson (Comedy)..... 400
Dec. 6—A Forest Fire (Educational).....1000
Dec. 7—His Mother's Hope (Drama).....1000

ESSANAY.

Nov. 8—When Wealth Torments (Comedy)..1000
Nov. 9—An Indian's Friendship (Drama)....1000
Nov. 12—From the Submerged (Drama).....1000
Nov. 13—The House of Pride (Drama).....1000
Nov. 14—Cutting California Redwoods (Ed.)..1000
Nov. 15—Mr. Up's Trip Tripped Up (Com.)..1000
Nov. 16—"Alkali" Ike's Close Shave (Com.).1000
Nov. 19—The Dance at Silver Gulch (Dr.).....1000
Nov. 20—The Scheme (Com.).....1000
Nov. 21—Billy McGrath's Art Career (Com.)....1000
Nov. 22—The Penitent (Dr.).....1000
Nov. 23—Broncho Billy's Heart (Dr.).....1000
Nov. 26—Mr. Hubby's Wife (Com.).....1000
Nov. 27—The Stain (Dr.).....1000
Nov. 28—The Boss of the Katy Mine (Dr.)....1000
Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.)..1000
Dec. 3—Western Girls (Drama).....1000
Dec. 4—Almost a Man (Comedy).....1000
Dec. 5—Football Days at Cornell (Educational).1000
Dec. 6—The Supreme Test (Drama).....1000
Dec. 7—Broncho Billy's Love Affair (Drama)..1000

KALEM.

Nov. 9—The Fraud At the Hope Mine (Drama)..1000
Nov. 11—Days of '49 (Drama).....1000
Nov. 13—The Young Millionaire (Drama).....1000
Nov. 15—I Saw Him First (Comedy).....
Nov. 15—The Bachelor's Bride (Comedy).....
Nov. 16—Battle In the Virginia Hills (Dr.)..1000
Nov. 18—The Kerry Gow (3-reel Special).....3000
Nov. 18—Strong-Arm Nellie (Com.).....
Nov. 18—The Landlubber (Com.).....
Nov. 20—The Tell-Tale Message (Dr.).....1000
Nov. 22—The Flower Girl's Romance (Dr.).....1000
Nov. 23—Red Wing and the Paleface (Dr.).....1000
Nov. 25—A Battle of Wits (Dr.).....1000
Nov. 27—The Water Right War (Com.).....1000
Nov. 29—The Chaperon Gets a Ducking (Com.).
Nov. 29—Ruth Roland, the Kalem Girl (Sporting) .....
Nov. 30—The Mayor from Ireland (Dr.).....1000
Dec. 2—The Farm Bully (Drama).....1000
Dec. 4—A Daughter's Sacrifice (Drama).....1000
Dec. 6—A California Snipe Hunt (Comedy)...
Dec. 6—Something Wrong With Bessie (Com.).
Dec. 7—Driver of the Deadwood Coach (Dr.)..

LUBIN.

Nov. 16—Chief White Eagle (Drama).....1000
Nov. 18—The Good for Nothing (Dr.).....1000
Nov. 19—A Fugitive from Justice (Dr.).....1000
Nov. 21—Love and Treachery (Com.).....1000
Nov. 22—The Drummer (Com.).....
Nov. 22—Taming Their Parents (Com.).....
Nov. 28—The Silent Signal (Dr.).....1000
Nov. 25—The Stolen Symphony (2-reel Special) (Dr.) 2000
Nov. 25—The Surgeon (Dr.).....1000
Nov. 26—The Samaritan of Coogan's Tenement (Dr.) 1000
Nov. 28—Satin and Gingham (Dr.).....1000
Nov. 29—The Stroke Oar (Com.-Dr.).....1000
Nov. 30—Ranch Mates (Dr.).....1000
Dec. 2—By the Sea (Drama).....1000
Dec. 3—Struggle of Hearts (Drama).....1000
Dec. 5—Twixt Love and Ambition (Drama)..1000
Dec. 6—Locked Out (Comedy).....
Dec. 6—His Father's Choice (Comedy).....
Dec. 7—A Soldier's Furlough (Drama).....1000

MELIES.

Oct. 10—Forgive Us Our Trespasses (Drama)..1000
Oct. 17—The Judgment of the Sea (Drama)....1000
Oct. 24—A Son's Example (Drama).....1000
Oct. 31—Wrongly Accused (Drama).....1000
Nov. 7—The Smuggler's Prisoner (Dr.).....1000
Nov. 14—Value Received (Drama).....1000
Nov. 21—The Governor's Clemency (Drama)..1000
Nov. 28—Linked By Fate (Dr.).....1000
Dec. 5—The Sheriff Pro Tem (Dr.).....1000
Dec. 12—The Castaway (Drama).....1000

ECLIPSE.

(G. Kleine.)

Oct. 28—In the Ossau Valley, Pyrenees, France (Scenic) 370
Oct. 23—Making Briar Pipes (Industrial)..... 330
Oct. 23—A Persistent Fly Swatter (Comedy)... 360
Oct. 30—A Race for onor (Drama).....1000
Nov. 6—The Queen of Spades (Drama).....1005
Nov. 13—Specimens of Lizards and Frogs (Ed.) 310
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Ind.)..... 380
Nov. 13—Reviewing French Troops By Airship (Topical) 310
Nov. 20—The Masqueraders (Dr.).....1000
Nov. 27—Trebizond and Surroundings (Scenic). 500
Nov. 27—A Man for a Day (Com.)..... 500
Dec. 4—Wrongly Accused (Drama).....1000

PATHE.

Oct. 26—The United States Armada (Topical)..
Oct. 28—Pathe's Weekly No. 44, 1912 (Topical)
Oct. 28—Frenzied Finance (Special Release) (Drama) .....
Oct. 30—A Mamma Wanted (Comedy).....
Oct. 31—Jim's Partner (Drama).....
Nov. 2—Wifey's Investment (Comedy).....
Nov. 4—Pathe's Weekly No. 45 (Topical).....
Nov. 6—Broken Hearts (Drama).....
Nov. 7—Victims of Fate (Drama).....
Nov. 7—Dinan, France (Scenic).....
Nov. 9—Buster to the Rescue (Drama).....
Nov. 11—Pathe's Weekly No. 46 (Topical)..
Nov. 13—A Trip to Mount Rainier (Scenic)..
Nov. 13—The Pineapple (Educational).....
Nov. 14—The Branded Arm (Drama).....
Nov. 18—Pathe's Weekly No. 47 (Topical).....
Nov. 20—The Country Boy (Dr.).....
Nov. 21—A Question of Age (Com.).....
Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 23—The Forest of Fountainebleau (Scenic).
Nov. 25—Pathe's Weekly No. 48 (Topical).....
Nov. 27—The Sheriff's Brother (Dr.).....
Nov. 28—The Three Bachelors' Turkey (Com.).
Nov. 29—The Great Steeplechase (2-reel Special) (Dr.) .....
Nov. 30—The Winning of White Dove (Dr.)...

C. G. P. C.

Oct. 25—Tom Thumb (Trick).....
Oct. 25—The Hermit Crab (Scenic).....
Oct. 29—Whiffles, Cubic Artist (Comedy).....
Oct. 29—In the Tyrol, the Arlberg Valley (Sc.)
Nov. 1—Tragedy at the Court of Milan (Dr.).
Nov. 5—Anne Boleyn (Drama).....
Nov. 8—Half a Pint of Milk (Comedy).....
Nov. 8—The Scarab (Educational).....
Nov. 8—A Trip Up the Elbe (Scenic).....
Nov. 12—The Spahi's Fiancée (Drama).....
Nov. 12—The Dinka Chief's Reception (Ed.)..
Nov. 15—Max Gets the Reward (Comedy)....
Nov. 19—Whiffle's Nightmare (Com.).....
Nov. 19—The Beauties of Portugal (Scenic)....
Nov. 22—The Revolt of the Peasants (Dr.)....
Nov. 26—Lydia Punkham's Love Story (Com.).
Nov. 26—Picturesque Brittany (Scenic).....
Nov. 29—The Love of Algabert and Elizabeth (Dr.) .....

SELIG.

Nov. 5—The Dynamiters (Drama).....1000
Nov. 6—Her Educator (Comedy-Drama).....1000
Nov. 7—Carmen of the Isles (Drama).....1000
Nov. 8—The Legend of the Lost Arrow (Dr.).
Nov. 8—Enchanting Japan (Scenic).....
Nov. 11—Kings of the Forest (2 reels) (Dr.).2000
Nov. 11—Saved by Fire (Drama).....1000
Nov. 12—Between Love and the Law (Drama).1000
Nov. 13—The Lost Inheritence (Drama).....1000
Nov. 14—Old Songs and Memories (Drama)..1000
Nov. 15—Shanghaied (Drama) 1000
Nov. 18—A Man Among Men (Dr.).....1000
Nov. 19—The Saint and the Siwash (Dr.).....1000
Nov. 20—Atala (Dr.) 1000
Nov. 21—The Fire Fighter's Love (Dr.).....1000
Nov. 22—Mike's Brainstorm (Com.).....1000
Nov. 25—Miss Aubry's Love Affair (Com.).....1000
Nov. 26—Roped In (Com.).....1000
Nov. 27—The Hobo's Rest Cure (Com.).....1000
Nov. 28—The Triangle (Dr.).....1000
Nov. 29—Friends in San Rosario (Com.-Dr.)....
Nov. 29—Raising Barley in Japan (Ed.).....
Dec. 2—The Fire Cop (Drama).....1000
Dec. 3—The Mantle of Red Evans (Drama)..1000
Dec. 4—When Helen Was Elected (Comedy).1000
Dec. 5—A Freight Train Drama (Drama)....1000
Dec. 6—John Colter's Escape (Drama).....
Dec. 6—A Question of Hair (Comedy).....

VITAGRAPH.

Nov. 7—Out of the Shadows (Drama).....1000
Nov. 8—A Modern Atlanta (Drama).....1000
Nov. 9—The Hand Bag (Comedy).....
Nov. 9—Arabian Sports (Sports).....
Nov. 11—Captain Barnacle, Reformer (Drama).1000
Nov. 12—The Professor and the Lady (Com.)..
Nov. 12—Aquatic Elephants (Novelty).....
Nov. 13—Lord Browning & Cinderella (Dr.).1000
Nov. 14—Billy's Pipe Dream (Comedy).....1000
Nov. 15—Una of the Sierras (Drama).....1000
Nov. 16—The Model for St. John (Drama).....1000
Nov. 18—The Unusual Honeymoon (Com.).....1000
Nov. 19—Romance of a Rickshaw (Dr.).....1000
Nov. 20—Timid May (Com.).....
Nov. 20—Darktown Duel (Com.).....
Nov. 21—Six O'clock (Dr.).....1000
Nov. 22—The Servant Problem (Comedy).....1000
Nov. 22—Billy's Burglar (2 reels, Special) (Dr.)2000
Nov. 23—Wild Pat (Dr.).....1000
Nov. 25—Omen of the Mesa (Dr.).....1000
Nov. 26—In the Flat Above (Com.).....1000
Nov. 27—The Wood Violet (Dr.).....1000
Nov. 28—Three Girls and a Man (Com.).....
Nov. 28—The Eavesdropper (Com.).....
Nov. 29—Susie to Susanne (Dr.).....1000
Nov. 30—O'Hara, Squatter and Philosopher (Com.) 1000
Dec. 2—The Absent-Minded Valet (Comedy)...1000
Dec. 3—The Scoop (Comedy-Drama).....1000
Dec. 4—The Curio Hunters (Comedy).....1000
Dec. 5—Mrs. Lirriper's Legacy (Drama).....1000
Dec. 6—Too Many Caseys (Comedy).....
Dec. 6—Cork and Vicinity (Scenic).....
Dec. 6—The Dawning (2 reels—Drama—Special).....2000
Dec. 7—The Awakening of Bianca (Drama)...1000

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THE MANTLE OF RED EVANS

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Dec. 4th.

WHEN HELEN WAS ELECTED

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THE INVINCIBLE PROGRAM.

Dec. 5th. **A FREIGHT-TRAIN DRAMA**

Railroad stories are ever popular. This is one of the best in recent years. It tells of the regeneration of one "Bill" Mogroity, who thought that he preferred tramp life to honest employment. The climax is a veritable sensation. About 1,000 ft.

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A drama of the northwestern coast backwoods. Adapted from Washington Irving's "Astoria." The hero's escape from the tortuous Blackfeet Indians affords one of the best thrills of the season. On the same reel with—

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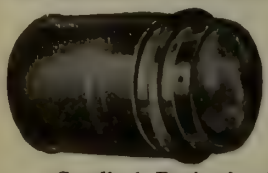

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A Daughter's Sacrifice	1-sheets only	Struggle of Hearts	" " " "
A California Snipe Hunt	1-sheets only	'Twixt Love and Ambition	" " " "
Driver of the Deadwood Coach	1, 3 and 6 sheets	His Father's Choice	" " " "
		A Soldier's Furlough	" " " "

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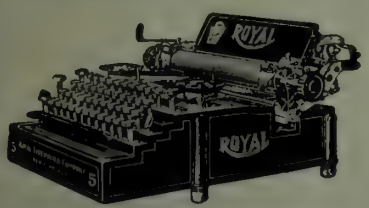

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JUDITH & HOLLEPHERNES	MACBETH	YANKEE GIRL
JOSEPH & HIS BRETHREN	MERRY WIDOW WALTZ	DUKE OF GUISE
RIVAL OF HIS FATHER	RUY BLAS	PEARLS BRING TEARS
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Romeo and Juliet	3200	Pathe	5c "
Addressee Deceased	2200	Biograph	5c "
In a Siren's Power	2000	D. Bios.	5c "
After Darkness—Light	3000	Itala	6c "
The Ring that Binds	3300	Messter	5c "
Out of the Slums	2000	D. Bios.	5c "
The Barefoot Dancer	2200	Monopol	5c "
Blackmail	2300	Cines	5c "
Written in Blood	3000	Gaumont	4c "
Attacked by a Lion	1400	Gaumont	5c "
Their Lives for Gold	1500	Gaumont	5c "
The Outcast, Asta Nielsen	3000	Germania	5c "
For One Hundred Dollars	2500	Messter	5c "
Between Two Hearts	2700	D. Bios.	5c "
Lure of Paris	2000	Pathe	5c "
Miranda	2000	Monopol	4c "
Airman's Secret	1900	Cines	5c "
Tony, the Simpleton	1500	C. & M.	5c "
Oliver Twist	1500	C. & M.	7c "
The Deserter	2000	Bison	3c "
The Indian Massacre	2000	Bison	3c "
Blazing the Trail	2000	Bison	3c "
Zigomar vs. Nick Carter	3600	Eclair	4c "
Queen of the Trapeze	1700	D. Bios.	7c "
The Jews, the Chosen People	2800	Russian Monopol	7c "
History of a Sin	3200	Russian Monopol	7c "
The Human Devil	2800	Vitascope	7c "
Her Vengeance	1900	Messter	7c "
The Acrobat's Daughter	3300	D. Bios.	7c "
Ruin of Mankind	1600	Vitascope	7c "
Vengeance of the Mafia	1500	Pathe, col.	7c "
Red Rose of the Apache	2500	Pasquali	7c "
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Dice of Life	3000	Messter	7c "
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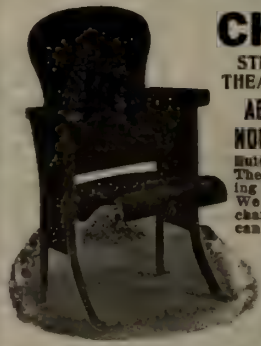

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Girl in the Arm Chair" (Solax).

17 Madison Ave. New York—Chicago 169 W. Washington St.

AURORA FLOYD

IN TWO REELS
TUESDAY, DECEMBER 10th

is Miss M. E. Braddon's world famous story of the wealthy girl who was won by her own groom and of the maelstrom of trouble into which the match brought her, including her trial for a murder she did not commit but for which she was sentenced to death. Most grown people know the story from reading the book or witnessing the play, and the picture is easy to advertise. Two one-sheets, a three-sheet, slides, cuts, heralds—of course. You know where, or if you forget we'll tell you.

Sunday, Comedy Release of December 8th

At Liberty — Good Press Agent

Tells how an over-zealous press man put over a story about the star he was heralding—"put it over" so strong that the authorities closed the theatre and practically imprisoned the star.

Tuesday, December 10th—AURORA FLOYD. — Friday, December 13th—No release because of two-reeler of preceding Tuesday.

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FIVE-A-WEEK ESSANAY

THIS WEEK! **THIS WEEK!**

FOOTBALL DAYS AT CORNELL

A Feature Educational Subject of College Life

Released Tuesday, December 3rd.

"WESTERN GIRLS"

A marvelous Western drama, full of daring deeds and hazardous adventures. A revelation in horsemanship, exciting in every detail.

"ALMOST A MAN"

Released Wednesday, December 4th.

A screamingly funny comedy, portraying an old maid's desire for "mere man," depicting three tramps entering an old maid's home and starting things booming in general. A clever comedy well acted by John Steppling, Harry Cashman and Howard Missimer.

Released Thursday, December 5th.

"FOOTBALL DAYS AT CORNELL"

This is a splendid reel of college life at Cornell University, Ithaca, New York. In this feature you are not only shown a recent gridiron struggle, but wonderful views of the beautiful Cayuga Valley, one of the garden spots of America.

Released Friday, December 6th.

"THE SUPREME TEST"

A remarkable story, gripping in every detail, showing what trust a woman has in her husband, the temptations placed in his way and the manner in which he overcomes them. The principal parts are admirably played by Evebelle Prout and Whitney Raymond.

Released Saturday, December 7th.

"BRONCHO BILLY'S LOVE AFFAIR"

A sturdy Western drama featuring G. M. Anderson in the character creation he has made famous throughout the world. Don't fail to get this one. Every minute of it is "FULL OF ACTION."

Coming Soon! **"KING ROBERT OF SICILY"** (Longfellow's Wonderful Poem in Three Reels)

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WITH NAVY AND ARMY

The so thought Comic Opera Forces which are firing the Ottoman Hordes into the Bosporus. A Turkey Trot which has proved a Dance of Death.

A FILM OF FEELING

THE MISSION OF THE CAROLS

Release Date, Tuesday, December 10

A sweetly simple story of the greater gift of the Christmas Tide. The singing by the love yearning little ones that brought the warmth of affection to the ice-bound soul of the parent. Its message of the happiness that came to the lorn hearts will nearer to you bring the spirit of the Christ.

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"NO GREATER LOVE"
Monday, December 2nd

The storm-swept soul of the hunchback passed away as his loved one was clasped in his brother's arms.

"THROUGH SHADOWED VALES"
Thursday, December 5th

It is a King Baggot; that would be 'nough said. But think of it a King Baggot with a moral. You will simply adore it.

"A TRIP TO THE CINCINNATI ZOO"—"AN ELECTION BET"
Saturday, December 7th

A good, lively educational, along with a darn funny comedy. The original melancholy chaser.

CHAMPION

"BILLY JONES OF NEW YORK"
Monday, December 2nd

The dramatic manner in which a bogus count was exposed and two loving souls united.

VICTOR

"THE FOOLISHNESS OF OLIVER"
Friday, December 6th

Something unusual in the comedy line. You will like it; so will your patrons.

Peeps Into The Future

Get Ready to Demand That
Brand New Brand "Frontier" First Release,
"GOAT GIRL OF BEAR CANYON,"
Wednesday, Dec. 11th. A Fine Dramatic Offering.

"A FOUR-FOOTED HERO,"
Two-Reel 101-Bison, Released Tuesday, December 10th. An Honest-to-God Western Novelty.
Good Story—Good Acting.

NESTOR

"ROMANCE AND REALITY"
Monday, December 2nd

Robert marries Claire and finds her a handsome but love-lacking partner, while poor Doris, whom he has deserted, pines for his love and dies loving him.

"THE SILENT CALL"
Wednesday, December 4th

He knew she loved his rival, so he sacrifices himself that she might be happy.

"BRIDES AND BRIDLES"—"ALMOST A SUICIDE"
Friday, December 6th

Think it over. A split comedy Nestor. It is great. Full of fun and merriment.

GEM

"APARTMENT No. 13"
Tuesday, December 3rd

One humorous situation crowds out the other as this lively comedy moves over the screen.

CRYSTAL

"A TANGLED MARRIAGE"—"THE BLACK PRINCE"
Sunday, December 8th

Of all the funny situations ever enacted in a split comedy, these are the funniest.

MILANO

"DIAMOND CUT DIAMOND" (Two-Reel Feature)
Saturday, December 7th

How a clever detective captured a band of desperate counterfeiters.

rogram Ever Offered
f America and
very Week

ECLAIR

"BONNIE, BONNIE BANKS OF LOCH LAMON"

Tuesday, December 3rd

A beautifully enacted story of a woman separated from her people, and the dear visions she had of beloved Scotland.

"DICK'S WIFE"

Thursday, December 5th

See the pleasing results that followed Dick's hurried marriage.

"THE STUDY OF THE FLY"—"THE MENDER, PIPE AND VASE"

Sunday, December 8th

A clean-cut comedy, full of joyous situations, along with an exceptionally interesting educational.

REX

"PAUL AND VIRGINIA"

Thursday, December 5th

You cannot help but love the beautiful interpretations of this sublime story. It will positively fascinate.

"THE WHEEL OF DESTINY"

Sunday, December 8th

The prodigal son in later years finds his father in distress and takes him to his heart. Absolutely dramatic.

ANIMATED WEEKLY

Wednesday, December 4th

Do not forget that "Who's Who in Stageland" is a big money getter.

POWERS

"AN ENERGETIC MEMBER OF THE S. P. C. A."

Wednesday, December 4th

One of those delightfully clever kid pictures that will delight your patrons.

"WHEN THE SPHINX SPOKE"—"WATERFALLS OF CALIFORNIA"

Friday, December 6th

A crackerjack split that will please and entertain.

101 BISON

"BIG ROCK'S LAST STAND" (Two-Reel Feature)

Tuesday, December 3rd

An absolute thriller. Realistic in the extreme. Big organization of soldiers, Indians and Western people in the picture. Situations of bully good Western nature that will attract lots of attention.

"THE RIGHTS OF A SAVAGE"

Saturday, December 7th

This is one you cannot afford to miss. See it and you will always remember it. Real Western life, with all its excitement.

AMBROSIO

"THE INSEPARABLE FRIENDS"—"PLENTY OF GOOD LUNGS"

Wednesday, December 4th

It is not often you can get a split Ambrosio. This is a particularly excellent one.

Peeps Into The Future

"THE NATURAL SON,"
Two-Reel Powers Emotional Masterpiece,
Released Friday, December 13th.

"THE APACHE VOW,"
Two-Reel Milano Drama.
Full of Heart Interest.

THE HEART OF A SOLDIER

An incident from the twilight of a soldier's career. Replete with human interest and romance.

Release date, Saturday, December 14, 1912.

The Law of God

A Romance of the West featuring

WARREN KERRIGAN

Release date, Monday, Dec. 9, 1912.

Nell of the Pampas

A Beautiful Drama featuring

PAULINE BUSH

Release date, Thursday, Dec. 12, 1912.

American "Flying A" subjects mean capacity business everywhere. If you are interested in increased box office receipts, you will always demand "Flying A" films.

Greenville, S. C.,—Nov. 19, 1912.

Gentlemen :

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The New Love and the Old **The Wooing of Alice**

Making an American Citizen

Sealed Lips **The Glory of Light** **His Double**

These the exhibitor rented from the Empire branch of the Mutual Film Corporation of New York. After the performance all were enthusiastic. Mr. Holmes made more money on this occasion than at any one time in the five years he has been running attractions at the Town Hall. This isn't "guff." Ask Holmes and he'll tell you that Solax films "have the punch" and "bring in the coin."

COMING RELEASES

The Hater of Women

Released Wednesday, December 11th

The friends of Bob are anxious to see him happily married. They are more pressing than they ordinarily would be because Bob has an aversion for everything that is feminine. They make his life miserable until he staggers them by marrying an heiress.

The Girl in the Arm-chair

Released Friday, December 13th

A girl sitting in a large armchair hears the man she loves planning to rob his father to pay some I. O. U.'s The boy is hard pressed and she understands the motives that force him to commit the crime. She springs a big surprise on her sweetheart and his family.

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One Reel, Released Wed., Dec. 11

A well acted western story in which a girl secures the man of her choice in a clever manner. Her sweetheart is a fugitive, though innocent of the charge against him. She captures him and secures the reward offered, then makes a prisoner of the real culprit by lassoing him in the woods, thus securing her lover's release. The father favors a wealthy easterner who is the accuser of the man she really loves, but she elopes with her sweetheart and secures parental forgiveness.

"HIS SENSE OF DUTY"

Two Reels, Released Wed., Dec. 18

A Masterpiece of Dramatic Effort and Spectacular Sensationalism

While the Colonel is away battling with the Indians, in which he is shown in sensational scenes, the private guards the honor of the Colonel's wife by interfering with a superior officer who is paying attentions to her. In a furious fight he lays his superior officer low, and with sealed lips accepts the verdict of the court-martial. The prisoner escapes during the excitement of an attack by Indians, and rescues the Colonel's little girl, and the dying officer is revived sufficiently to confess that the private was blameless in the fight between them.

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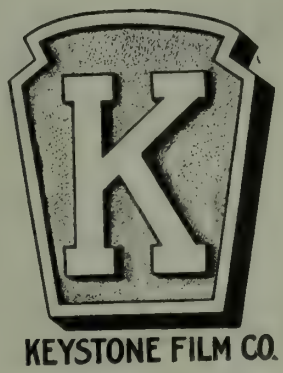

COMEDY REEL EVERY MONDAY

A Split Reel, Dec. 9

"A FAMILY MIXUP"

Smith and Brown are friends, and flirty. Their wives have never met, but each resolves to get even with her husband. Mrs. Smith flirts with Brown, and Mrs. Brown flirts with Smith. After amusing incidents the four meet at a summer garden, and the husbands are shown the folly of flirtation.

"A MIDNIGHT ELOPEMENT"

Jim Smith and Sally Rice plan to elope, owing to her father's opposition to her marriage. A midnight meeting is arranged, and Jim has all prepared, including a waiting country justice, to tie the knot, but taps on the wrong window. Papa Rice pursues him with a shotgun, and as he gives up the race, owing to the stony ground and his bare feet, he takes a shot at Jim, wounding the Judge in the back. To square himself with the law Rice is compelled to consent to the marriage, while Jim soothes the irate Judge with a roll of money.

Dec. 16---MABEL'S ADVENTURES and USEFUL SHEEP

Dec. 23---HOFFMEYER'S LEGACY and THE DRUMMER'S VACATION

Dec. 30---THE DUEL and MABEL'S STRATAGEM

KEYSTONE FILM CO.

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"FOR THE CAUSE"

Two Reels **Friday, Dec. 6**

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KING CAROL OF ROUMANIA.
Enumeration of the Prisoners.
On the Plains of Adrianople—The Turkish Prisoners awaiting their Transfer to Bulgaria.
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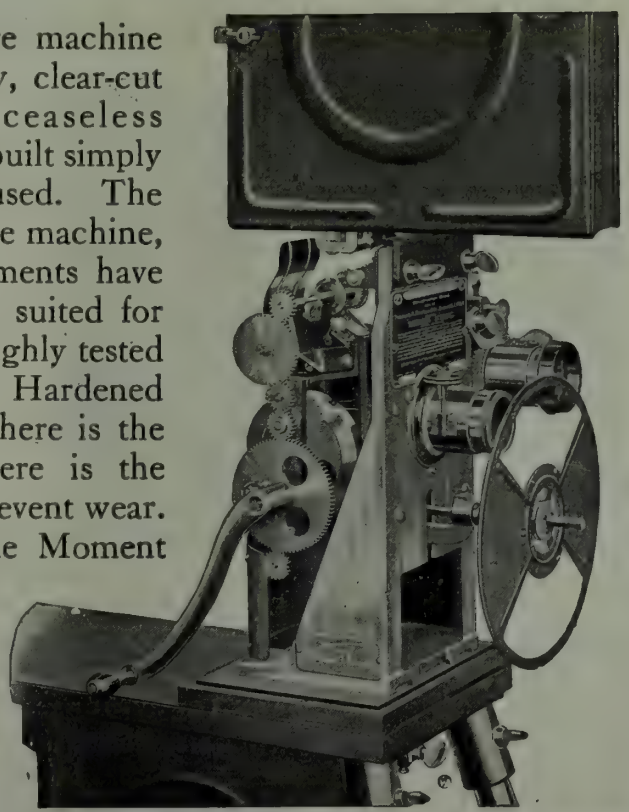

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" 4—"The Latest Addition to the U. S. Navy—The Superdreadnought 'New York,' Launched at N. Y. Navy Yard." 600 feet. Descriptive.
"The Winking Parson," by Page Spencer. 400 feet. Comedy.

" 6—"A Forest Fire." Produced under the supervision of officers of the Forest Service, Sierra National Forest, California. 1,000 feet. Dramatic.

" 7—"His Mother's Hope." 1,000 feet. Dramatic.

" 9—"Saving the Game," by Charles M. Seay. 600 feet. Dramatic.
"Harnessing a Mountain Stream." 400 feet. Descriptive.

" 10—"Annie Crawls Upstairs," by James Oppenheim. 1,000 feet. Dramatic.

" 11—"A Sunday Afternoon in Rural England." 300 feet. Scenic.
"No Place for a Minister's Son," by E. R. Coffin. 700 feet. Comedy.

" 13—"Fog," by Bannister Merwin. 1,000 feet. Dramatic.

" 14—"A Christmas Accident," by Annie Eliot Trumbull. 1,000 feet. Dramatic.

" 16—"The Public and Private Care of Infants. Produced in cooperation with the Russell Sage Foundation—Department of Child-Helping. 995 feet. Descriptive-Educational.

" 17—"Lady Clare," by Alfred Lord Tennyson. 1,000 feet. Dramatic.

" 18—"An Old Appointment," by Harry Furniss. 500 feet. Dramatic.
"When Joey Was On Time," by Richard Ridgely. 500 feet. Comedy.

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"JUST MISSED HIM!" (Comedy)
The Manchester Ship Canal (Travelogue)

CINES Saturday Dec. 14, 1912
TRAPPING THE CONSPIRATORS (Drama)
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Eclipse Release Dec. 11th, 1912

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The film will be of tremendous interest to the public who will pack your theatre

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SELIG

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Dec. 9th. **THE VINTAGE OF FATE**

A picturesque and dramatic tale of the beautiful California Grape Vineyards, showing how fortune for one is failure for another. Produced in the world's largest vineyard. Beautiful costumes. Clever action. Exciting story. About 1,000 ft.

Dec. 10th. **THE RANGER AND HIS HORSE**

This is an excellent Western story, relating how a band of outlaws held the sheriff's niece a prisoner in order to insure their own safety. William Duncan, Lester Cuneo, Myrtle Stedman, Rex de Rosselli, are all in the cast. About 1,000 ft.

Dec. 11th. **THE GIRL OF THE MOUNTAINS**

A drama filled with thrill and sentiment is this deft picture of the mountaineers and the timber flumes. Tragedy and strategy are interwoven effectively. Many sensational scenes bring into play the perilous and famous timber flumes of the mountains. About 1,000 ft.

Dec. 12th. **THE GOD OF GOLD**

A powerful, absorbing drama of the eternal lust for gold—that sometime curse of humanity. The story's action follows five young, ambitious men through their various lives and records their ultimate goal. The end of the financier—he who worships the God of Gold—teaches a moral, not soon to be forgotten. About 1,000 ft.

THE INVINCIBLE PROGRAM.

Dec. 13th. **A NEAR-SIGHTED CUPID**

An extremely amusing comedy detailling the romance of a couple who play at cross purposes. The situations are refreshing and the story original. Delightfully played by the best Selig Comedy players. About 1,000 ft. On the same reel with—

IN A JAPANESE GARDEN

Travalogue educational. Picturesque and interesting. Combined length about 1,000 ft.

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GOOD STORIES GENTEEL STAGE SETTINGS GREAT PHOTOGRAPHY

EXTRA SPECIAL TWO-REEL FEATURE

Released Through the General Film Co. FRIDAY, DECEMBER 13th

"THE CROOKED PATH"

A STORY OF THE UNDERWORLD

"THE CROOKED PATH"

SPECIAL LITHO. POSTERS—1 Sheet (new price) 10c.; 3 Sheets, 35c.; 6 Sheets, 65c.

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. While his sweetheart, Nell Harris, sits alone in the park reading of the long prison sentence given her lover, she is approached by a young clergyman, Edward Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. They become engaged and Nell is very happy. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail and receives a supply of saws with which he effects his escape. He changes his convict's suit for the old clothes of a scarecrow and arrives in the town in which Nell lives. He sends her a note asking her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of Edward Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé, who promises to shield her from all future evils of the Crooked Path.

CAST OF CHARACTERS.

Nell Harris, of the Underworld	Ormi Hawley
Dan Lyons, a crook	John Halliday
Spike Edwards, his pal	Clarence Elmer
Edward Kimball, a young clergyman	Edwin August
Mrs. Kimball, his mother	Mary Stuart Smith

"STRUGGLE OF HEARTS" — Tuesday, December 3rd

John Carnes, an escaped convict, is assisted to a more worthy life by Rodney Ford, a minister. Inadvertently he falls in love with his benefactor's fiancée and she with him. It is a big struggle between love and conscience all around, but love wins in the end and the noble minister brings about the union of the lovers.

"TWIXT LOVE AND AMBITION" — Thursday, December 5th

John Sterne and Marie Wayne are admirable sweethearts, but the girl adopts the operatic stage and they are separated. Years pass and one summer Marie rents a cottage which by chance is near John's country home. She accidentally becomes acquainted with a little boy who is John's ward and nephew. "The Lady of the Hills," as she is called, saves the boy's life and John, unconscious of her identity, goes to her house and finds his old love. The meeting is joyful and they agree never to part again.

A SPLIT REEL FOR FRIDAY, DECEMBER 6th

"HIS FATHER'S CHOICE" 664 Feet — Friday, December 6th

Jack Halsted is in love with Gertrude Terry, a beautiful but rather poor girl. His father objects and threatens to cut him off. Jack takes Gertrude to Mrs. Robbins, a mutual friend. They tell their troubles and do much weeping. Presently the father comes in and seeing the girl, recognizes a young lady who had much impressed him at a society function. The scene ends with "God bless you my children."

"LOCKED OUT" 339 Feet — Friday, December 6th

Jones rents an apartment to Mr. and Mrs. Grim, but finds it hard to collect. One night Jones and his wife hear noises which induce them to think that their tenants are about to skip. Jones rushes down the street in his pajamas to keep watch. The door slams and he is locked out. He sees someone coming and hides in a big hamper, which is promptly lifted into the wagon, with the Grims belongings. He is carried to the new apartments. Being discovered half dead, he begs to be sent home and is willing to cancel the rent.

"A SOLDIER'S FURLOUGH" — Saturday, December 7th

Private Robert Adair, getting a ten days' furlough, visits his sick mother, who dies. Adair leaves his young brother Tom in care of Reco, an old friend, and starts to rejoin his regiment. A Squaw-man and two Indians try to rob the Reco home and the Squaw-man shoots Tom. Reco pursues Robert and informs him of the deed. The soldier returns and after a terrible fight kills the Squaw-man and carries the body to the fort.

"A LUCKY FALL" — Monday, December 9th

Jack Hollingsworth and his partner go out for a prospecting trip. As they are away several days, Kate, Jack's wife, goes out prospecting on her own account and strikes a claim that is very rich. She takes some of the quartz to an assayer, who tells her it is only worth $30 to the ton and is about to buy the claim for $150, when Jack and Will arrive and discover that the quartz is worth $3,000 to the ton. They are just in time to save Kate from a crooked deal.

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Berlin, 35 Friedrich Str.

"ABSENT-MINDED VALET" *(Comedy)* *Monday, December 2nd*

With a head of solid ivory, Joe, as a valet is a lemon. It seems he would rather do things wrong than right. He just can't help it. Hughie Mack as the valet is a continuous laugh.

"THE SCOOP" *(Comedy)* *Tuesday, December 3rd*

Edith Storey as a young lady reporter makes a "scoop." She gets an interview from a man when he is taking a bath. Then she marries his son. This is a headliner.

"THE CURIO HUNTERS" *(Comedy)* *Wednesday, December 4th*

The hunters take the idol, Marshall P. Wilder, takes its place and gets in soft. He has the time of his life. Wallops the rest of the boys and stays among the cannibals.

"MRS. LIRRIPER'S LEGACY"

(From Chas. Dickens) *Thursday, December 5th*

One of Mrs. Lirriper's lodgers leaves her a legacy. Before he dies she makes his end happier. Her gift far exceeds his and brings with it a great blessing.

"TWO MANY CASEYS"
"CORK, AND VICINITY" } *Comedy, then some* *Friday, December 6th*

Two families of Caseys. Each tries to impress the other with a sense of its importance. They have a row and declare peace. They are now one and the same. "Cork and Vicinity" tops off the Caseys just right.

"THE AWAKENING OF BIANCA"

(Italian Love) *Saturday, December 7th*

She is willing to sacrifice her hair for her poor sick father. Not for a worthless lover. Her true lover comes to the rescue and they are happy. Zena Keebe is a lovable Bianca.

NEXT WEEK, SIX A WEEK

"THE SIGNAL OF DISTRESS"—Big help. MONDAY, DECEMBER 9th.
"DOCTOR BRIDGET"—A sure cure. TUESDAY, DECEMBER 10th.
"NATOOSA"—Indian romance. WEDNESDAY, DECEMBER 11th.
"ADAM AND EVE"—Another feature. THURSDAY, DECEMBER 12th.
"THE SONG OF THE SHELL"—Brings them together. FRIDAY, DECEMBER 13th.
"ALL FOR A GIRL"
"THE DANDY, OR MR. DAWSON TURNS THE TABLES" } Two comedies. SATURDAY, DECEMBER 14th.

Special Feature, In Two Parts, **"THE DAWNING"**
Released Friday, December 6th

Three-Sheet Posters of all VITAGRAPH SPECIALS, also One-Sheets, beginning with **"BILLY'S BURGLAR,"** November 22nd. Ask your exchange for them, or send to the Vitagraph Company of America.

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The Finger of Suspicion

Kathleen refuses the proposal of the young attorney, believing her duty is with an invalid sister. The mysterious death of the invalid causes suspicion to be directed toward the attorney. Through a startling denouement the lovers find happiness.

One and Three-Sheet Four-Color Posters

Released Monday, Dec. 16th

The Mayor's Crusade

Opposition newspapers charge the reform mayor with failure to enforce the law against sweatshops. Disguised as a workman the mayor makes a personal investigation, and through a series of sensational situations finally effects a needed reform.

Released Wednesday, Dec. 18th

Pulque Pete and the Opera Troupe

Pete, with a big bank roll, becomes the "angel" for an opera troupe. Everything runs along nicely until the troupe plays a return engagement in Pete's home town, when trouble comes aplenty.

On the same Reel

Rush Hours in New York

A topical picture of interest.

Released Friday, Dec. 20th

The Indian Uprising at Santa Fe

This production was made at Santa Fe, New Mexico, and is historically correct.

For several years the Spanish settlers fought the Indians for possession of Santa Fe. The Spaniards were many times defeated, but finally secured permanent possession of the town.

One, Three and Six-Sheet Posters

Released Saturday, Dec. 21st

SPECIAL RELEASE

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PRODUCED IN IRELAND

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UNITED AMUSEMENT SALES CO....1013
VONNEGUT HARDWARE CO....1026
WHYTE-WHITMAN CO....1011
ZENITH MFG. CO....1030

MOVING PICTURE MACHINE MFRS.
AMERICAN 1028
EDISON 949
ENTERPRISE OPTICAL MFG. CO....1001
POWER'S CAMERAGRAPH....1032
SIMPLEX 1018

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAY SALES CO....1008
SCHUELKE ORGAN CO....1024-27
SINN, C. E....1025
WURLITZER, RUDOLPH....1029

OPERA CHAIR MFRG.
AMERICAN SEATING CO....1030
ANDREWS, A. H....1030
BENNETT, GEO. W....1030
HARDESTY CHAIR CO....1030
STEEL FURNITURE CO....1030
WISCONSIN SEATING CO....1030

PROJECTION SCREENS.
AMERICAN THEATER CURTAIN CO....1023
MIRROROIDE CO....1023
MIRROR SCREEN CO....1013
SIMPSON, A. L....1027

SONG & ADVERTISING SLIDES.
BATTERSHALL & OLESON....1005
BEST SLIDE CO....1008
DUEL, S. HOYT....1005
ERKER BROS. 1005
MIDLAND TRANSPARENCY CO....1005
SCOTT & VAN ALTENA 1005
TISSOT PICTURE SOCIETY....1024
UTILITY TRANSPARENCY CO....1005

THEATRICAL ARCHITECTS.
DECORATORS SUPPLY CO....1027

Facts and Comments

THE ridiculing of national peculiarities seems to us to be always in bad taste. In our big cities with their cosmopolitan population it is not only bad taste but equally bad judgment and policy to caricature the foibles and oddities of any particular nationalities. On the speaking stage this evil had some years ago become intolerable and evoked well-deserved rebukes from the nationalities which seemed to be the chief targets of the "playwrights." There came a change for the better and to-day the folly of lampooning men for their nationality is recognized by all sensible writers and managers. The film producers have with rare exceptions steered clear of this form of "comedy." They realize that the exhibitor can make neither money nor friends by wounding the sensibilities of any portion of his audience. A picture recently made shows the ridiculous antics of an Irishman who has become rich suddenly. There can be no objection to showing the foolish things that are often done by the newly rich. The chances are that a newly rich Irishman would act very much like a newly rich Frenchman or American. If the producer had contented himself with characterizing instead of caricaturing the Irishmen there would have been no objection. Indeed one of the classics of the more boisterous sort of comedies "Mr. O'Brien in Society" is still remembered with pleasure by all who saw it. This other and newer picture aims not so much at ridiculing the follies of the newly rich as at ridiculing the Irish race. Such at least is the opinion of an exhibitor of considerable intelligence and experience. This exhibitor has complained that the exhibition of the picture in his theater caused great dissatisfaction. "There was not a laugh in the house," he said speaking of the reel in question, "and after the show was over many patrons stopped to speak to me and denounced the picture as an unwarranted libel upon the Irish people."

*

It is quite possible that the producer meant no harm and that he was simply following out what he conceived to be an uproariously funny idea. His fault may have been due to thoughtlessness rather than to any deliberate design to wound the feelings of the Irish people. It is quite possible too that the complaining patrons were too sensitive. We are always willing to believe, that the other fellow is too sensitive when he feels hurt at our jokes, but we take an entirely different view of things if we ourselves are made the butt of ridicule. Whatever the motive of the producer of this film the result is deplorable. There is no need for this kind of pictures. Their humor at best is one-sided and humor to be really pleasing must be universal and appeal to everybody.

* * *

BUT three months have passed since the National Convention of the organized exhibitors at Chicago. These months have been marked by a ceaseless and well-directed activity on the part of the organizing forces. The League is to-day truly national in character. At the convention in Chicago the East was represented by New York and New Jersey; at the next convention all of New England will be represented. Heretofore the League was disproportionately strong in some sections of the country and disproportionately weak in other sections. The actions and resolutions of the next convention will therefore be entitled to the greatest respect. Not only the industry in all its branches will follow the deliberations and all the steps of the convention with the closest interest, but the public at large cannot fail to be impressed with the doings of a convention which represents every important state of the Union. THE MOVING PICTURE WORLD hails with special satisfaction the election of Mr. Joseph Mack as president of the Massachusetts league. Mr. Mack has been one of the pioneers of the moving pictures and few exhibitors have striven more earnestly and more consistently for the uplift of the exhibiting profession.

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It is likewise highly gratifying to every friend of the motion picture to note the grounds upon which the president of the national organization, Mr. Neff, urges the necessity of organization. He pleads for the elevation of the business, which in his judgment can be accomplished best by a thorough organization of the exhibitors. Mr. Neff in his addresses dwells on the educative mission of the cinematograph and knows how to emphasize the fact that the exhibitors are "amusing, entertaining and instructing millions." His repeated declarations that the exhibitors themselves must exert all their powers to banish "immoral and suggestive" pictures are well-timed and have everywhere been applauded by the exhibitors. Exhibitors of course expect to derive great and immediate benefits from their organizations; relief against hostile legislation or the enactment of fairer and more liberal laws, redress against an unjust censorship and a campaign of education against the enemies of the motion picture in the daily press and out of it. The keynote of the situation has, however, been struck by Mr. Neff in his plea for a higher standard. If this standard can be attained and then kept up the other things will follow in the natural order of consequences.

* * *

ONE of the present dangers to the reputation of the motion picture is the cheap and flashy "feature" film. There are now a dozen or more of these films, some made here and some made abroad, and all of them making their appeal to the lowest grade of taste and intelligence. As a rule these alleged "features" have been made with very little expense; a lurid and ultra-sensational title is selected to attract th. crowd. What the feelings of the audience are after they have seen one of these "sensational" affairs is a matter of great indifference to the manufacturer who pockets his rental or his percentage and cares very little whether the exhibitor is harmed or benefited. It would seem good sound policy for exhibitors to insist on seeing every feature film which they are asked to book in their houses. There is more than one case on record where an exhibitor attracted by the title of an alleged "feature" film trusted to the representations of the booking agents only to regret his credulity after the first reel was run before his audience.

Are Sacred Pictures "Irreverent"?

By W. Stephen Bush

A GREAT deal of discussion has always surrounded the question as to whether it is proper to present sacred subjects in moving pictures. Most of this discussion was focused about the Passion Play. As the exhibitors all over the country will soon be called upon to answer arguments against cinematographic presentations of films portraying the life of Christ, it seems advisable to consider the subject in these columns and to furnish the exhibitors with counter arguments.

Let us begin the consideration of the subject with a solid historical fact which will be admitted by everybody. Here is the fact: The dramatic representation of sacred persons and events was common in the early Middle Ages, and continued in some countries almost up to our own day. These plays were called "Miracle-Plays," and one of them is still a living force to-day; we are speaking of the Passion Play, which is presented every ten years at the little Bavarian village of Oberammergau. The text for these medieval "Miracle-Plays" were almost invariably furnished by priests, and the presentations were in almost every instance staged and directed by clergymen. It was the custom to present these plays on solemn occasions, sometimes political and sometimes ecclesiastical. The object was to arouse and stimulate the piety of the people and to add to their knowledge of sacred history. It may be assumed as a moral certainty that the motion picture, had it been known in those days, would have been called into service constantly. Now, whatever we may think of the middle ages, whether we hold that humanity in those days was happy or unhappy, it is very certain that medieval humanity was intensely pious and reverent. This piety and reverence speaks to us to-day in the churches and shrines and statues and paintings and sculpture of Italy, Spain, Germany, France and of what remains of the ancient church in the British Isles. One cannot read the history of those days and then look about him in this present world without realizing that there was more genuine charity, more honest belief and more spiritual life in 1500 than in 1900. It seems, therefore, almost ridiculous to have the men born and bred in this cynical and material age come forward and protest against exhibitions which were deemed laudable in an age when men and women showed the sincerity of their faith by a willingness to make sacrifices. I have the utmost tenderness for conscientious scruples, and I have no doubt whatever that many of the protests against sacred things in motion pictures are inspired by good motives and spring from a sincere conviction. It is, however, an undoubted fact, in history and in psychology, that minds given to this way of thinking are extremely prone to excess and possessed of unfortunate destructive tendency. The words "sacrilegious" and "blasphemous"—terrible words, which every human being should hesitate to use against the doings of another—roll from their lips with alarming readiness. In other words, men of this type border on the verge of fanaticism, which, if not restrained, has often led to mental aberration. We are not theorizing. History records the outbursts of iconoclasts (image breakers) and the irreparable damage they have done in Greece, in Italy, in Holland and England. There are men who are perfectly honest in their hatred of music or art, but that surely does not make them more amiable. We cannot find fault with temperamental weaknesses, which may be inherited. We do find fault, however, when such men attempt to impose their views upon us and ask the public authorities to assist them in the attempt. If a man regards the reverent presentation of sacred persons and events as wrong, it is his undoubted privilege to do so. No one can compel him to attend such exhibitions. When he tries, however, to prevent others from attending, not merely by persuasion but by an appeal to the police, he oversteps the bounds of fairness and moderation, and we have every right to object to him and resent his meddling.

With very few exceptions the manufacturers of moving pictures have a keen sense of what is sacred to all men. We have had some objectionable sectarian films, but nowhere can be found one single film deserving to be called irreligious. Blasphemy and sacrilege are becoming obsolete words in modern life because they denote a degree of moral degeneracy which borders upon madness. If we hold that the presentation of sacred persons and events either upon the stage or in moving pictures is proper and violates no moral law, our opponents may denounce us all they like as "blasphemous" and as "sacrilegious," but that does not make us so. We will listen with due courtesy and respect to all they wish to say and then reserve the right to depend on our own lights. If we honestly believe that such exhibitions are productive of good rather than evil, we need not be ashamed of ourselves.

The reproach is often heard that the exhibition of sacred moving pictures is objectionable because a price of admission is demanded. No doubt in an ideal state of things great churchmen and philanthropists would be coming forward, producing at their own proper expense wonderful cinematographic reproductions of the life of Christ and showing them to the people absolutely free of charge. I sincerely believe that money could not be put to better use. It is a fine thing to endow Bible Institutes and send missionaries with the good tidings into all parts of the world. The best missionary, however, is the motion picture. It speaks the universal language. If the churches cannot see that the motion picture may be made its greatest ally in the future and that religious propaganda for any purpose can best be furthered by a judicious use of the cinematograph, no one is to blame but the churches. Shall we wait until the churches come to the front with free pictures? Humanly speaking it will take many years before any such possibility can be seriously considered. Who shall in the mean time object to the filming of gospel events in the land of the gospel by a company of film producers who claim no connection with churches? If their work were done in a careless fashion, if their films showed a lack of proper reverence, the objection urged against their enterprise might have to be sustained. The facts show the contrary. No fair-minded person will say that the making of money was their only or even their principal object. They were looking for laurels no less than for dollars. When the churches are able to point to their own unselfish work their criticism of a more selfish ambition will be entitled to respect. Until then they have no right to find fault with a private enterprise which performed a most marvelous and laudable work destined to result in measureless good to humanity.

FRANK CRANE A CANUCK.

Writing Thanhouser friends from near Montreal, Canada, where he is producing for a Canadian picture company, Frank Crane, famous as Thanhouser's first leading man, says what they need more than a Screen Club up there is a Blanket Club. He says they should be worn "out on exteriors," during the taking of which "it's so cold that the film freezes onto the camera." Mrs. Crane is with her husband.

Edison Poetry, Pathos and Humor

Reviewed by Louis Reeves Harrison.

"It was the time when lilies blow
"And clouds are highest up in air."

What a relief to have a master hand like that of Lord Alfred Tennyson writing motion-picture subtitles!

"Lord Ronald brought a dappled doe
"To give his cousin, Lady Clare."

Thus begins the scenario of exquisite form and language so plain that all may picture it who read with minds not primitive. Here is melody in subtitles—the effect of their connection with artistic pictures is that of music—melody that stays by one, often running in and out of remembrance like a winning song once heard, and the lasting impression rather than the transitory one is that which causes people to talk about a play they have seen.

There is such a lot of foolishness about limiting the stage to scenery, screeches and strutting! People go to the theater

Scenes from "Lady Clare," Adapted from Tennyson's Poem and Posed in England by the Edison Players.

to receive an impression, and it has already been proven that the voice, powerful as it is as a medium, may be dispensed with. The whole object of the play is that of transferring a sentiment to our breasts or an idea that deeply affects us, and it matters not how we use all mediums in combination or singly so that the desired effect is produced. Nearly every situation can be paralleled in human experience—the question is that of dressing it with such good taste as to produce a sensation of delight or impressing it with such power as to carry the author's purpose from his mind to those waiting to receive it.

The story of Lady Clare enters into one of the problems of today, all too delicately told in the poem and its vitalized illustrations. It is a story showing the force of circumstances as opposed to what is commonly ascribed to birth. A nurse, a trusted servitor in a rich and noble family secretly substitutes her newly born babe for that of the Earl when the little one of noble descent dies in her arms, her object being to secure for her child those advantages which are only enjoyed by a privileged class. The question involved is one of eugenics. What is shown so delicately by this poetic photoplay might well be demonstrated more fully—it is that beauty and talent are to be found everywhere among intelligent people, only needing the warmth of opportunity to flower.

Alfred Tennyson, first Lord of that name, himself one of the privileged class, dealt tenderly with this modern idea, but he clearly suggests that eminence for the less fortunate is largely a question of bursting certain conventional bonds of society. The nurse's child is raised in full belief that she is Lady Clare and becomes the heiress of a vast estate. She has attained lofty position without a life-long battle against obstacles and fills it acceptably to all. The loser by her inheritance is a cousin named Lord Ronald, to whom she becomes affianced.

When this true-hearted girl learns from her own mother's lips that she is a beggar born and not the old earl's daughter, she dares all for the sake of a principle.

"She clad herself in a russet gown—
"She was no longer Lady Clare:—
"She went by dale, and she went by down,
"With a single rose in her hair."

In the garb of a poor girl she goes straight to her lover and tells him that which makes him the rightful owner of all she enjoys. As he is a very much of a nobleman, the result is a happy one. He takes her in his arms.

"If you are not the heiress born,
"And I," said he, "the lawful heir,
"We two will wed to-morrow morn,
"And you shall still be Lady Clare."

"The First Settler's Story."

We are given a glimpse of kind-hearted Will Carleton's warm sympathies in "The First Settler's Story," an adaptation from one of his "Farm Festivals." The story is told to a group of friends by the First Settler in the declining years of his life. He recites the early experiences of himself and wife in their struggle with that infinite pathos of little things that only a poet's sensitive imagination can abstract from humble careers, tells how they came to harmonize in helping each other, unconsciously contrasts his own manliness with her womanliness, and leads us with consummate skill to one of those trifling episodes that alter and split the common tendency of two destinies. Occupied with her home duties, while he is in the field, she lets the cows stray. He bursts into a rage of impulse and frightens the child creature entrusted to his keeping. They remain aloof from each other through offended pride for several days, then the same accident occurs again. In dread of her loved-one's reproaches, the young wife provides for her husband's comfort and leaves a pitiful note behind:

"The cows have strayed away again, I fear;
"I watched them pretty close; don't scold me, dear,
"I hunted for them all this afternoon;
"I'll try once more—I think I'll find them soon."

Doubly impelled by desire to please her husband and fear of his disapproval, the frail wife battles alone though a forest fire to save the cattle and finally brings them home. Torn, burned, exhausted and overcome by excitement, she falls unconscious on the floor of her home. He searches for her in the forest fire, only to find that she has succeeded far beyond his expectations. He returns home with heart warned to forgiveness, tries to raise her from the floor, and finds that the heart that leaped and thrilled in responsive love has ceased to beat. He has gained little and lost the world's greatest treasure.

"An Old-Fashioned Elopement."

"An Old-Fashioned Elopement" drawn from a curious poem published in an English periodical, "The Gentlewoman," furnishes delightful comedy relief. It is simply an old story retold in attractive form and furnishes opportunity for some quaint characterizations, interesting exteriors and amusing incidents. An ardent young lover carries off the daughter of a rich old sorehead before the eyes of a comical rival, a paternally-favored suitor. She mounts behind her bright young lover, and the infuriated father gives chase in his carriage with a postilion.

Scene from "The First Settler's Story" (Edison).

"But ere they'd gone a many miles
"Misfortune did betide
"Their horse went lame, so down they came,
"For they no more could ride."

Scene from "An Old-Fashioned Elopement" (Edison).

They stop at an inn; the irate father finds them; he kicks out the aspirant to his daughter's hand; the youth changes clothes with the postillion; he drives father and daughter into a ford, and there the chaise sticks in the mire. He carries the girl ashore on the horses and leaves pa-*pah* to think it over.

"The lady first, with the aid of the horse.
"Did reach the river's brim,
"And there in the wet did the father sit,
"As they never came back for him."

FILMS TEACHING HISTORY.

In the lecture room of the Brooklyn Institute of Arts and Sciences, before a distinguished audience of educators headed by Professor Franklin Hooper, one of the best known pedagogues of the country, a special exhibition of the films known as "The Miracle" was given a few days ago. The picture was shown primarily to demonstrate the high and unique teaching power of the cinematograph and its special fitness as an illustrator of history. Before the exhibition, Mr. W. Steven Bush, of The Moving Picture World, delivered an interesting lecture on the cinematograph as a most valuable teaching agent in history.

GAUMONT WEEKLY HAS COMIC SUPPLEMENT.

The Gaumont Weekly, beginning with the issue of November 27th, will contain a comic supplement—"chalk talks" from the skilled fingers of eminent artists. These will be after the manner of that rapid-fire art shown on the vaudeville stage by such cartoonists as "Rube" Goldberg, Winsor McKay and Bert Levey. This feature will bring the Sunday newspaper to the eye ahead of the Sabbath Day and the material that the Gaumont Company is now having prepared is of the kind appealing to the risibles of young and old. The first of these supplements will appear on the Gaumont Weekly of November 27th, and the subject is that of four Turks who are reading the war news. It depicts their feelings as they read of the Turkey Trot which the Moslems have danced to the Allies' music.

"QUINCY ADAMS SAWYER."

The much talked of and well know New England rural comedy "Quincy Adams Sawyer," has been made in to a three reel special feature picture by the Puritan Special Feature Company, (Inc), of Boston, Mass. This is the first successful rural play that has ever been made into a moving picture and great success is predicted for the play in picture form. The photoplay of "Quincy Adams Sawyer" will be sold to state right buyers and is now ready for delivery.

There are 50 different scenes of comedy, country character and action. There is something doing all the time, all the scenes in the play have been faithfully reproduced in the picture and the clean, wholesome atmosphere stands right

Scene from "Quincy Adams Sawyer" (Puritan).

out and the same sweet love story will make the picture play as big a hit as it has the stage play. The Puritan Special Feature Company have a complete line of pictorial lithograph paper for the advertising of this feature.

Of special interest to the state rights operators will be the fact that this story in book form has been read by over a million people and as the play has been presented for the past twelve years in every city and town in the United States, over twenty-five millions of people have seen the play. This feature alone will make it one of the few picture plays that will draw money from the start as much advertising has already been done for it. Ask any theater manager in the United States what "Quincy Adams Sawyer" is; his answer will satisfy you.

A CAUTION TO EXHIBITORS.

In its last issue The Moving Picture World printed the advertisement of a foreign film dealer offering a number of reels for sale. We have since been informed by a number of reputable importers and producers of feature films that the list of reels advertised for sale contains a number of features duly copyrighted in this country by the original producers. Upon investigation we find that the titles of many of these films were changed and fictitious names of manufacturers were given by the advertiser. But for this deception the advertisement would never have been accepted. We have refused to print or receive any further advertisements from this film broker.

This statement is made for the protection of the legitimate importer and producer and especially for the benefit of the exhibitor, who may be approached by men offering a cheap and badly-worn feature. Everybody in the industry is interested in preventing this country from becoming the dumping ground of transatlantic junk.

Motion Picture Exhibitors' League

CHARTER MEMBERS OF MASSACHUSETTS LEAGUE

Among the picture men who attended the meeting of exhibitors held at Boston on Tuesday, November 19th, the following named signed the membership roll:

Harry Katzes, Fitchburg; Samuel Grant, Lynn; Felix Alland, Boston; William Murphy, Boston; Charles Hodgdon, Wakefield; Arthur Pearson, Somerville; Glover Ware, Beverly; John Kaen, Salem; J. Freedman, Revere; M. Sandler, Revere; William Dowlin, East Boston; Ernest Horstmann, Lynn; Jacob Loune, Boston; Fred J. McAloon, Taunton; J. J. Donovan, Taunton; Harry E. Meehan, Stoneham; P. J. Enwright, Roxbury; George D. Jellatis, Quincy; George A. Ramsdell, Malden; George W. Allen, Jr., New Bedford; George D. Leonard, Taunton; M. I. Senna, New Bedford; John W. Raymond, Worcester; H. M. McKenney, Revere; J. H. Griffin, Dorchester; Mrs. S. W. Dowling, Boston; Powers and Woodhead, Boston; N. N. Brooks, Boston; George F. Washburn, Boston; Joe Mack, Boston; F. T. Littlefield, Jamaica Plain; E. W. Lynch, Worcester; N. L. Demara, Lawrence; Silas H. Bunce, South Boston; J. J. Cahill, Brockton; F. G. Woodward, South Boston; C. H. Buckley, Roxbury; Henry Gilray, Maynard; W. H. Wolf, East Boston, and Harry Wasserman.

It is hoped that a great many more will join, but at the first meeting many houses were ineligible, due to the ruling that managers could not sign as the official representative of their employers.

Secretary Washburn announces that the regular meetings of the Massachusetts League will be held on the first Tuesday of each month, beginning December 3rd, 1912.

THE UTICA MEETING.

Meeting of Local No. 3, Motion Picture Exhibitors of Central New York, was held at Utica, N. Y., November 20th.

President Douque presided, and introduced National President Neff as the first speaker, who gave a lengthy address, outlining the by-laws and the necessity of the motion picture exhibitors banding together. He also illustrated the good accomplished by other leagues throughout the country.

Mr. Trigger, the State president of the New York State League, gave his views and experiences with different organizations, and reported the vast good done in Locals No. 1 and No. 2, and expressed himself as being greatly pleased with the large number of exhibitors present to enroll in Local No. 3. In conclusion, President Trigger gave his assurance as being ready at any moment to give his undivided time and attention for the welfare of all members.

The following committee was appointed by President Douque to draft by-laws for Local No. 3: Messrs. Carl, Cavello and Linton.

Before adjournment a vote of thanks was extended to Messrs. Neff and Trigger for their efforts in behalf of the local.

JOHN E. REARDON, Secretary.

SPECIAL MEETING OF THE MISSOURI STATE BRANCH.

President Wiley, of the Missouri State Branch of the Mition Picture Exhibitors' League of America, has called a special meeting to be held at Kansas City, Mo., on Tuesday, December 10th, 1912.

There are many matters of importance which will come before the meeting, and every exhibitor in the State is invited to attend.

President M. A. Neff of the National League will be present, this being his first trip through the Middle West in his official capacity.

TAMPA EXHIBITORS ORGANIZE.

A meeting of the motion picture exhibitors of Tampa, Fla., was held in that city on Monday, November 25th, and a permanent organization, to be known as the Tampa Exhibitors' League, was formed. Edward Tarbell was elected president; Scott Leslie, secretary, and William Sipe, treasurer. The new organization will affiliate with the National League.

NOTES FROM THE PRESIDENT'S OFFICE.

The Iowa convention, which will be held on December 3d and 4th at Des Moines, Iowa, headquarters at the Savery Hotel, promises to be a grand success. Letters are pouring into the National President's office from Iowa motion picture exhibitors, expressing their intentions of attending the convention.

Every exhibitor in the State of Iowa is urged to attend the convention, as matters of great importance affecting their business will come up for action. Some of the important subjects which will be discussed will be Sunday opening, the $2 a week license and State legislation directly affecting the motion picture industry.

The big convention to be held on the 5th and 6th at Omaha, Neb., is being enthusiastically supported by the Nebraska Motion Picture Exhibitors, and a large attendance is expected. Headquarters will be at the Rome Hotel, Omaha, Neb.

M. A. Neff, the National President, will be present at the Iowa convention, also the Nebraska convention to be held in Omaha on the 5th and 6th. Mr. Neff will also visit Kansas City, Mo., on the 7th and 8th of December and address the Missouri exhibitors. Mr. Wiley, president of the State organization of Missouri, writes that he expects a very large, enthusiastic gathering of the exhibitors in attendance at the Missouri convention on the 8th of December.

After attending the Missouri convention, President Neff will cross the river, accompanied by Mr. Wiley, president of the Missouri State organization, and others, and on the 9th and 10th of December will organize the State of Kansas, at Kansas City, Kas. From Kansas City, Kas., after completing the organization, President Neff will proceed to St. Louis, Mo., where he will meet several motion picture exhibitors, and from St. Louis will go to Murphysboro, Ill., to organize a local branch of the motion picture exhibitors of Southern Illinois, which will affiliate with the Motion Picture Exhibitors' League of America.

VERMONT HEALTH BOARD INSTALLS POWER'S MACHINE.

The Vermont State Board of Health is nothing if not progressive. The latest addition to the board's already extensive apparatus for educating the people in matters of health is the purchase of a Power's cameragraph, a motion picture machine of the very latest type. This machine is now being put into shape at the State laboratory, and it will be used for giving free pictures in connection with the tuberculosis exhibit. Many motion picture plays dealing with tuberculosis and its cure are now being supplied by the motion picture firms, and these will be used in giving exhibitions in towns throughout the State. There are many other pictures dealing with sanitary and health matters which can be secured, and which are being used extensively to educate the public in these matters. The machine just purchased by the State board will be complete, in that it will have included among its accessories a motor generator, so that it can be used in rural communities and in places where electricity cannot be secured. Without this additional equipment many of the results to be gained would be impossible of attainment.—Burlington (Vt.) Free Press.

ISADORE BERNSTEIN JOINS MONOPOL.

Friends of Mr. Isadore Bernstein, formerly of the International Feature Film Company, will be pleased to learn that he has accepted the position as general manager of the Monopol Film Company of New York, at a considerable increase over his former salary. Mr. Bernstein is a hustler and is sure to keep the name of "Monopol" well in the public eye. In addition to being general manager he will conduct the publicity campaign of the Marion Leonard feature films from the offices at 145 West 45th Street. Mr. Bernstein will remain with the International Feature Film Company for a week or two longer, finishing up some of the work in which he was engaged at the time the Monopol offer was tendered him.

Edwin S. Porter

A Sketch of the Treasurer and Director of the Famous Players—His New Studio.

By George Blaisdell.

EDWIN S. PORTER is described best as the man who not only has done things, who not only is doing things, but who plans to do still better and greater things—to perpetuate on film the best art of the contemporary stage; in fact, to transform raw stock into actual living rolls of enduring fame for the greatest artists before the footlights to-day. Behind him are the years of work that have yielded rich experience. Before him, based upon ordinary expectancy, are the years that are to crown the work that has gone before. Mr. Porter's plans are broad and comprehensive. He has always believed that the bane of motion picture producers is the arbitrary release date—the rule requiring the turning loose of so many reels a week, on certain days, regardless entirely of surrounding circumstances. In his new field as producer and director of Famous Players pictures Mr. Porter will allow himself sufficient time to do those things which ought to be done and to avoid those things which ought not to be done Mr. Porter combines with his work as director of the Famous Players the duties of treasurer of the company. It was in the office of the latter functionary that the writer recently cornered Mr. Porter and plied him with questions. He is, like most men who do, not at all loquacious when the subject is himself. The inquisitor disregarded orthodox rules and went right to the beginning. "Where were you born, Mr. Porter?" he asked.

"Fayette County, Pennsylvania," was the reply; and then, with native pride, he added: "The same county, by the way, that gave W. A. Clark to Montana and New York and H. C. Frick to Pittsburg and New York. James G. Blaine was raised just across the county line."

"Did you have any early experience in photography?"

"No, indeed. My first work? Why, I was a 'news butcher' on a train. Then, at the age of fourteen, I became a telegraph operator. I followed that line for three or four years and then took up the plumbing trade. Then I was a custom cutter in a tailoring establishment—in fact, had a business of my own. During some of these years I worked around a local theater of which my brother was manager; acted in the capacity of ticket seller, usher, etc. Later my brother was 'advance' for Washburn & Huntington's circus. I was on the bill car. In that way I came to have a general idea of the circus business. I also traveled with him a part of a season in comic opera. Thus I became acquainted with the mechanical end of the stage business.

EDWIN S. PORTER.

"Owing to the severe and variable climate around Pittsburg I contracted pneumonia twice. The doctor advised me to take a sea voyage. So at the age of 22 I left that section. My first employment was with the Cramps in Philadelphia, in their electrical department. I assisted in installing the electrical equipment on the old cruiser New York. When the boat we then thought so big was put into commission I enlisted in the navy and was put in charge of her electrical department. I was three years in the navy. During that time I served under 'Jack' Philip, 'Bob' Evans and the then Capt. Schley. What did I think of Schley? He was a very fine man.

"I left the navy in the spring of 1896. It was about that time the moving pictures came into public notice. I went to work for Raff & Gammon, who had bought the rights of the Edison Vitascope. They sold State rights for that machine. By the way, if there is any public interest in this statement, I assisted in running the first motion picture that was shown in a theater in New York—in Koster & Bial's Thirty-fourth Street house, since torn down. In the fall of '96 and until the summer of '97 I traveled with a machine through the West Indies and South America. When I returned I began the manufacture of motion picture cameras and projecting machines. I entered into partnership with W. J. Beadnell. We had machines in the Eden Musee, in the Proctor houses and also in some of Percy Williams' theaters.

"Here's a reminiscence. At this time one of my operators was a man whose name you will recognize—Nicholas Power. He was in the Novelty Theater, Brooklyn.

"I continued manufacturing machines until I was wiped out by fire, in 1900. I then sold out my machine interests and was engaged by the Edison Company to design and build cameras and projecting machines. After being with them a short time, and as they were in need of a cameraman and a producer, I was given charge of the first skylight studio in this country—at 41 East Twenty-first Street."

It was in this employment that Mr. Porter originated the plan of producing pictures which is followed to-day—of inserts, switchbacks and "follow-up," etc. In 1900 appeared the first dramatic production of the Edison company—"The Life of an American Fireman." In it was used double exposure—the vision of the fireman. Also there was close-camera work, now so much in vogue, showing the fireman pulling the bell. In this first dramatic production were all the elements of the present-day picture—heart interest, suspense, spectacular scenes, etc.

Next came the picture all old followers of the screen will remember, "The Great Train Robbery." Mr. Porter smiled when this film was mentioned. "You may remember," he said, "when the passengers were lined up and the robbers were relieving them of valuables, one of the former attempted to escape. A robber fired a pistol in the direction of the fleeing individual. He 'got' his man. The passenger fell to the ground. The one who dropped was Gilbert M. Anderson. Mr. Anderson did his first work in pictures in the Edison company."

Then came "Jack and the Beanstalk" and "Goldlocks and the Three Bears." It was in the latter that the "stop motion" was employed for the first time. Mr. Porter had the field of stop-motion work all to himself for two years before his competitors fathomed it. It was in the "Teddy Bear" picture that this expedient was most effectively used. The writer was one of the many who laughed over this most amusing production of seven Teddy bears, graduated in stature, going through the antics of so many human beings. Mr. Porter worked eight hours a day for a straight week to get ninety feet of film.

Mr. Porter also made the first motion picture ever taken at night. This was of the illumination of the Esplanade at the Pan-American Exposition at Buffalo in 1901. Each exposure required ten seconds. At the end of four hours there were twenty-five feet of film.

The first "Western" picture ever made was staged on Staten Island. It was entitled "The Life of a Cowboy." Mr. Porter had the use of the horses and equipment of a man named Craver, and in the picture were shown the since-familiar scene of the stage hold-up, the chase, the girl captured by Indians, lasso throwing, and at the same time running through the film was a story of heart interest.

In the old laugh-maker, "How the Office Boy Saw the Ball Game," was first introduced the trick since so frequently and effectively used—the circular picture thrown on the screen,

simulating the view seen through a telescope. Mr. Porter has made a close study of the problems involved in lighting interiors. Up to a very few years ago little attention was paid to sources of light in motion pictures—such, for instance, as fire light effects, light from a lamp or a window, moonlight effects, etc. This is another of the fields in which Mr. Porter had done much original research. It was about seven or eight years ago that he produced "Seven Ages," which he made chiefly for the purpose of studying the possibilities of light effects. There was a scene in this drama of an old couple sitting before a fireplace. Mr. Porter took the picture early in the morning when the sun was sufficiently low to shoot through an improvised fireplace and create the desired situation. Afterward he discovered the way to use a mirror and get results. It was practically his own field up to about three years ago.

"I am a great believer in natural effects," said Mr. Porter; "to have the light come from the source from which it is supposed to come. A great many directors throw up their hands in horror if they see a shadow in an interior. It is easily possible to have light come from three or four sources in one setting. A shadow is not out of place at all. Some think we must have a well-diffused light and not show a bit of shadow."

Besides Mr. Anderson, some of the players who worked under Mr. Porter and later became directors were Messrs. Griffith of the Biograph, Ranous of the Vitagraph and Haddock of Eclair. Florence Lawrence and Julia Swayne Gordon were also with Mr. Porter—in fact, their first screen work was under his direction. In the making of "Kathleen Mavourneen" occurred the first "substitution"—where a miniature house was destroyed by the flames. In "Uncle Tom's Cabin," produced in 1904, there was a race of two Mississippi River steamboats. The craft were in miniature.

Mr. Porter was with the Edison Company for over nine years, at the termination of his engagement being in charge of negative production. During this period he made all the pictures, built and designed cameras, wrote many scenarios, staged all the productions and operated the camera. He did, in fact, produce the pictures.

Late in 1909 Mr. Porter organized a company for building the Simplex projector. James A. Stillman, vice-president of the National City Bank, financed the undertaking. Mr. Porter is now in receipt of royalties on his patents on this machine.

In the fall of 1910, in conjunction with Joseph Engel and W. H. Swanson, Mr. Porter organized the Rex Motion Picture Company. The first release was on February 16, 1911, "A Heroine of '76," and was a pronounced success. The career of the Rex is current history.

Mr. Porter became interested in the project of the Famous Players Company last winter. It was seven weeks ago that he disposed of his interests in the Universal that he might devote all his time to his new alliance. On December 9 he will stage "The Prisoner of Zenda," with James K. Hackett in the leading role. The number of productions each year will depend wholly on circumstances. "We have got enough stars under contract now to keep us busy for eighteen months or two years," said Mr. Porter. "We will probably not attempt to market more than four or five of these plays a year."

The studio of the Famous Players is a marvel. It is the top floor—the drill hall—of the old Ninth Regiment Armory, on Twenty-sixth Street, near Seventh Avenue. There is an unbroken area of 100 by 200 feet—sufficient for the staging, if necessary, of twenty sets. On the north side the roof for a space of 40 by 75 feet has been changed to glass. For the forthcoming Hackett play thirty sets of scenery are now being prepared. Three kinds of lamps are ready for installation—Aristos, Quartz and Cooper Hewitt. A new idea is employed in the latter—copper reflectors painted red. All "props" are supported the same as on a regular stage. There will be fuse boxes and trap plugs all over the floor. It is intended to construct regulation hydraulic stage traps, so that any part of the floor may be elevated or depressed. Mr. Porter is a believer in the plan of setting up his scenery first and lighting up afterward.

The windows are all provided with large boxes, which will be filled with plants. Even the decorative side has not been neglected. There are eight dressing rooms, which will accommodate fifty players. The stars will have three large rooms, with hot and cold water. Also on this floor are the offices and a large reception room. In the gallery are developing and printing tanks, everything being new. There is also here a projection room. On the fourth floor is the carpenter shop, 200 by 100 feet. The stage floor will be devoted solely to taking pictures.

With all this up-to-date equipment, with the best players on the American stage to re-enact for the screen their great successes, and with Mr. Porter as the man behind the gun, picture lovers will be justified in looking forward to cinematographic productions of unusual excellence.

"PAUL AND VIRGINIA" (Rex).

HERE is a picture that will make unusual appeal to all women. It is straight drama, and serious. There is no comedy in it. It is a story of early France, the scene changing to the Island of Martinique, then to France again, and back to Martinique. The settings of the latter scenes show considerable care, being in large degree primitive. The interiors in the French scenes have been laid with due attention to historical accuracy. The costumes are of the period. There is a wide variety of tinting, which materially adds to the charm of the picture.

The story, which is in two parts, opens with a secret wedding. A young woman, of aristocratic lineage, marries De la Tour, a young nobleman. The relatives of the bride cast her out. The young couple go to Martinique, where a year later the husband dies, leaving his wife and young daughter penniless. Margaret, a

Scene from "Paul and Virginia" (Rex).

young woman whose only family is a son, Paul, takes her in and cares for her. Paul and Virginia grow up together. They are childhood sweethearts. As they grow to manhood and womanhood the ties strengthen. The aunt of the mother of Virginia writes that, as she fears death and that she dreads the possibility of her estate going to strangers, she will educate and provide for Virginia if she be sent to France. The governor arranges for her departure.

After Virginia has sailed for France the mother of Paul, noting his melancholy mood, informs him as to the circumstances of his birth, which, she tells him, preclude the possibility of his marrying Virginia. In France Virginia is taken to the arms of her greataunt. She is told that she is to be a countess. As a preliminary she is sent to a convent to be educated. While she is there all the letters that come from Martinique for Virginia are intercepted by the greataunt. Back in the island the mother and friends of the girl in France cannot understand her silence. Virginia is annoyed by the attentions of a dissolute nobleman. She refuses to have anything to do with him. As a result her greataunt disowns her. Virginia sends word to the island that she is coming home, and sails. A storm sweeps the coast as the vessel bearing Virginia nears the coast. The villagers are all watching for the ship. As the craft founders Paul makes an ineffectual attempt to save Virginia. The body of Virginia is found on the beach in the morning. It is Paul who discovers it. There is a solemn funeral. It is attended by the soldiers, by sisters, by all the neighbors and the natives. The next morning Paul goes down on the beach, to the spot where he and Virginia have spent so many happy hours. It is here that the mother of Paul finds him beyond the reach of further sorrow.

"Reincarnation of Komar" (Vitagraph)

Reviewed by Louis Reeves Harrison.

THIS two-reel release deals, as the title indicates, with new embodiment, but I have returned from an exploration of its mysteries without adequately solving them. It is a peculiar play in more than one respect. It is remarkable for some intense emotional acting, the India settings are of startling fidelity, yet one of the actors who appears in the India scenes and compels attention every moment he is within the range of vision is not enumerated in the following official cast.

CHARACTERS:

Komar, a High Priest.....Mr. Courtenay Foote
Leslie Adams .....Mr. Courtenay Foote
Mr. Adams .....Mr. Charles Eldridge
Lillian White, ward of Mr. Adams,
Miss Lillian Walker
Quinetrea .....Miss Rosemary Theby

Notwithstanding the high quality of performance shown by all the leading members of the company, and especially by Mr. Courtenay Foote, Miss Theby carries off the honors in her splendid opportunity. She depicts woman as German scientists write about her, not as immoral but as absolutely non-moral, a sliding, gliding, sinuous creature, absorbed in self-contemplation, extremely conscious of her sway over man through sex attraction, not to be persuaded that she ever does wrong because she has no moral sense, and not to be blamed or excused because she measures all the charms she studies in her mirror by their effect on man.

Having no personal knowledge of creatures so soulless as the seductive dancing girl, Quinetrea, I am compelled to depend upon the German authorities for data concerning their shameless and heartless characters, or upon that chivalrous English poet who vented his Adam-like rage on woman by calling her harsh names, "A rag, a bone and a hank of hair." Considering alluring women to be what these disappointed gentlemen declare she is, I can only say that the type is admirably depicted in the enchantress who ruins poor Komar, High Priest of the Temple of Innocent Manhood.

Komar makes a show of resistance outside the temple, where people are looking, but she follows him up and becomes a priestess to be near him. She tries to ruin him and, according to the English poet and German scientists, she does this simply because he *is* so good. After he succumbs to her blandishments and she jeers at him in triumph, he drags her before all the others in the temple and curses her. She is in raiment that would hardly do on Broadway, even in this era of slashed hobble skirts, but she would certainly be better treated in New York, even if she was not taken to the horse-show.

She is so entrancing that almost any Rialto gentleman would step up and tip his hat, "How te dieu—fine weatheh we're having," rather than treat her in shabby fashion for looking her pleasingest. Might as well curse a flower for not being a weed as to damn a young and healthy dancing girl for being her sweetest and dearest; but Komar has taken a vow to some imaginary god or other never to love a woman and acts like a fool after he has stubbed his toe. He drags her out before all the others and curses her in such fearful terms that she sinks down crushed on the floor and is transformed into a huge, writhing snake.

Mr. Snake is the one not to be found in the cast, but he gets into the action so promptly that all the other characters hurry out to keep other engagements or make sure that their last premiums are paid. Mr. Snake is a ten-foot boa, non-venomous but with a mouth full of teeth that can hold like a bulldog or lacerate like a Russian wolfhound. I have seen him coiled up at the zoo, tangled up in slippery knots of infinite variety, but never in action. He is a Marathon starter from the moment he appears on the spot where much-cursed little Quinetrea vanishes. No one had to tell the priests and priestesses that it was time to go, and I suppose they had to lash the camera man to the tripod.

Scene from "Reincarnation of Komar," a Vitagraph Two-Part Feature Production.

Two thousand years after: Mr. Leslie Adams, in modern guise and bearing a family resemblance to Komar of the Curses, is smoking a "hookah" in his den. A hookah is one of those Oriental pipes which permit the smoke to be drawn through water by means of a long flexible tube. So much for the apparatus, but no one knows what is in the bowl. He dreams. Quinetrea appears to him in the dream. He soon after visits his father in India and becomes engaged to sweet Lillie White. All three visit the ruins of an ancient temple. Their guide shows them the huge snake, now sleeping quietly, and tells them that the boa is Quinetrea. He recites a legend that she reassumes her human form every hundred years. Leslie lingers when the others pass on, and he lingers when the enchantress rises from where the snake was lying.

Poor old Adam—in this case, Leslie Adams! He always lingers. He shows no marked improvement in all the twenty centuries of experience with the soulless ones. He is addicted to hookahs, sees snakes, zoological or otherwise, neglects the good woman he has promised to faithfully love and hangs around waiting to be tempted. His deep-seated hypocrisy, always a comic element in characterization, is never more amusing than when it is veiled to himself and obvious to all others. He knows that he must submit to law and custom in order to get along in the world, but he likes it about as well as the average small boy likes to go to school.

Komar, reincarnated in Leslie Adams, falls for the wiles of the enchantress, as we may expect him to fall whenever he gets an opportunity—he is only good when it is lacking, like the man from Montclair—and is induced by her to accept a necklace for his betrothed. He falls for almost anything. His betrother is growing anxious about this time and comes back in search of him. Quinetrea hides and watches her victims. Leslie cannot plead a business engagement as an excuse, and he adjusts matters by the good old subterfuge of offering a distracting present.

He places the necklace around the trusting girl's neck and is horrified to note that it affects her as might a concealed poison. She sinks down in agony, while the enchantress gives vent to her triumph in malicious smiles. The young betrothed girl dies in the arms of the man who promised falsely and lingered weakly. He looks about him as if at a loss to understand this sudden retribution. It all comes to him, that scene in the temple, and he understands. He is to be eternally tortured for the sin he committed there. In his rage he repeats the curse upon the woman who dragged him down from his finer ideals, and she resumes her snakelike slumber for another century. He falls on the lifeless body of the one he betrayed and the play ends.

"All hateful things conspire to bind him in existence—a future like the past — which makes him shrink from immortality."

GAUMONT EDUCATIONALS.

A visit to the Gaumont studios at Flushing, Long Island, in the interest of the educational picture, reveals the fact that this firm is forging ahead in educational films, especially in their Paris studio. At the present time quite a number are approaching release, with many others in course of preparation. It was most interesting to find that industrial and natural history pictures are being prepared in larger numbers, bidding fair to compete with the photoplays in attractiveness.

The first natural history picture is that of "The Large White, or Cabbage Butterfly." This butterfly is described as being "common in Europe, Asia, and Northern Africa." Each succeeding sub-title clearly describes the habits, growth, reproductive powers and life of the fly, in a way to make it interesting and instructive. Beginning with "a greatly enlarged view of the butterfly's trunk." There is then shown how "the female lays about 100 yellow eggs at a time on the cabbage leaf; each egg is about one-twenty-fifth part of an inch in height." The natural incubation is explained until, fifteen days later, caterpillars emerge from the eggs. Their rapid growth is seen in but "four days after hatching," when the fairly-grown caterpillar is preparing to feed upon the cabbages. That its destructive work is beneficial to itself is proven by "the caterpillar feeding on the leaves gradually increases in size," until, "when one and one inches in length they are a source of great destruction among the plants." This extensive nature of their feeding is shown by the sad picture of "the remains of a cabbage on which a colony of caterpillars have established themselves."

As though by a law of retribution, "the caterpillars have several terrible enemies, including one known as "Microgaster Glomeratus." This fearful parasite makes sad havoc with the would-be beautiful butterfly, "depositing its eggs in the caterpillar's body. The larvae hatch in the body, feeding on it until their own development is complete," finally hiding their corruption by a "silken cover which is woven over the body of the still-living caterpillar."

It becomes now a pleasure to follow the life of the healthy caterpillar, which, free from these deadly parasites, show their vigor by "climbing to the top of a wall or tree" with the ability to "fix themselves by means of a silken thread." From this stage they, "some hours later change into a chrysalis." Whether this change is painful is not known, but the convulsions seem to indicate the working of a strange power as "by a series of violent efforts the perfect butterfly tears its envelope and emerges with its wings folded." It would seem that the "hatching" of a butterfly is very similar to that of a chicken in the method of throwing off the old shell. In a short time "the wings dry and develop" and ere long the beautiful fly is "preparing for its first flight." This film has many valuable associates in the natural history series with which it will rank high, as besides being beautiful it is most intensely interesting and very instructive.

"Glove Making."

This Gaumont industrial picture will prove of interest to a large portion of moving picture visitors, especially perhaps those of the more glove-wearing sex. Beginning with the statement that "gloves are made exclusively from the skins of goats and lambs," the flocks in the fields are silent witnesses of the fact. The detailed processes of examining the skins, removing the wool or hair, softening, stretching, tinting, scraping and polishing, are shown.

Afterwards the marking, cutting out and sewing of the fingers are shown; the stretching to special lengths, sorting, sizing and embroidering, partly by hand and partly by machine, are each shown in interesting minute detail. With the putting on of buttons, they advance to the finishing room and so on, until "the result of the processes" is shown when "my lady" is drawing on her "elbow length" new white gloves with admiring eyes.

"THE COMPACT" (Pathe).

The ideal combination—a strong dramatic story and a photographic feat perfectly accomplished, are to be found in Pathe Freres' "The Compact," which will be released December 12th.

John Blair, the district attorney of a metropolis, is a slave to the drug habit. He has ably conducted the prosecution of a celebrated murderer until the day for summing up, when he finds he is a wreck and unable to go on. A young lawyer, James Gary, who has watched the trial, applies for a position on the district attorney's staff. Gary calls at the prosecutor's office, and as the two men face each other there is demonstrated one of the marvels of photography—a perfect double exposure. The resemblance of the two men is astounding, but to the district attorney it suggests a way out of his difficulty. He offers Gary $1,000 to impersonate him and sum up the People's case that afternoon. Gary seizes the opportunity, and the two men exchange positions. Blair goes to Gary's lodging house, there to seek relief by further indulgence in the drug habit. Gary is preparing his speech when Mrs. Blair enters the office. She greets him affectionately, never suspecting the substitution. Together they journey to the court, where, after a brilliant summing up, the jury returns a verdict of "Guilty." Mrs. Blair is overjoyed, but her delight is short-lived, for Gary unfolds the story of the part he is playing. Gary leads her to his rooming house, and there they find Blair, dead. To save Blair's good name and to avoid a scandal, they arrange a compact whereby Gary marries Mrs. Blair and continues through life as District Attorney Blair. The real Blair is buried under the name of James Gary.

This film has been reviewed more fully by Louis Reeves Harrison in the November 9th issue of this magazine, and the several remarkable double exposures occurring in the course of the story are pronounced perfect. It will be released on December 12th.

FEATURE MANUFACTURERS ORGANIZE.

Thirty feature manufacturers held meetings at the Hotel Astor on November 21st and 22nd and effected an organization to be known as the Feature Manufacturers' Association. These officers were elected: President, H. A. Spanuth; vice-president, E. Barry; treasurer, Sydney Ascher; secretary, Tobias Keppler; sergeant-at-arms, Edward Roskam. A committee of ways and means was appointed by President Spanuth, as follows: B. S. Clements, of the Big C Features; Ludwig Erb, of the Crystal Films Company; Mr. Jablin, of the Fine Arts Company, Inc., and Mr. Draher, of the International Film Traders.

The officers and the committee on ways and means will draft by-laws and outline plans, and as soon as their report is ready for presentation another meeting will be called.

"Nell of the Pampas"

Reviewed by Jas. S. McQuade.

THE American's Western company, under the direction of Allan Dwan, has turned out a novel and praiseworthy film in "Nell of the Pampas," which will be released on December 12. Its novelty lies in the strikingly beautiful scenes amid which the action takes place, and which represent the treeless plains of South America, where the tall and graceful stems of pampas grass, with their panicles of silvery whiteness, undulate over a sea of tremulous green. These scenes have been taken from natural surroundings, in the vicinity of the American's studio, in California, and bear witness to the remarkable variety of Nature's charms in that land of sunshine, fruit and flowers.

The cameraman has done his work well in giving us the full beauty of these natural scenes, but he has insensibly fallen into over-exposure in two brief instances, owing to the intense brightness as the sun beats down on the waving, silver-white pampas grass flowers. "Nell of the Pampas" can lay claim to the finest photography I have seen for some time. There is fine definition throughout, and the entire film is a delight from the standpoints of technique and camera work.

There is another standpoint from which this film can be viewed with pleasure—the acting. The characters are all simple folks and the plot is also simple, so that no claim can be laid to high histrionic art in the characterizations; but these simple folks must be presented to the life in order to win our approbation, and that requires art that is well worthy of praise. Warren Kerrigan, as Juan Cadoza; Jack Richardson, as Jim Beverley; George Periolat, as Pedro Villiar; Pauline Bush, as Nell Villiar, the pampas girl, and Louise Lester, as the half-breed, all claim our hearty interest, in varying degrees. Nor must the young man who plays the orphan idiot be omitted from the list. His little bit is quite a character study at that.

The young woman who appears as the half-breed attracted my attention particularly by her facial portrayal of suppressed emotions. The stoicism of the Indian holds in check the fiery temper and ardor of her Spanish blood, and we can see that she suffers from unrequited love, notwithstanding her brave attempt to disguise the fact. Only once does she smile, and that is when the tempter suggests a plan whereby she may secure the man she loves for herself alone. It is a delicate bit of shading, this momentary reflection of the joys of paradise amid the darkness of despair.

Down among the pampas growers, Nell, the young and beautiful daughter of old Pedro Villiar, has many suitors. No matter where she goes among her father's men, she is always welcomed and worshipped. In the kindness of her heart she has been generous to an orphan idiot who lives off her father's bounty, and he follows her like a faithful dog.

Among all her suitors, Juan Cardoza is the favored one. Big and manly, he has inspired her love and they have reached an understanding; but Juan's striking personality has unwittingly won the affections of another woman, a half-breed, who seeks his love. She watches the lovers with jealous eye and one day sees Juan giving Nell a bracelet of silver as a betrothal present. The half-breed waits until Juan leaves Nell, and when he passes her, she throws herself into his arms and implores his love. All this is witnessed by Nell, who, sick at heart, throws the trinket away and starts home. Juan renounces the half-breed, but the harm is done.

On her way home, Nell encounters a stranger and taking him with her introduces him to her parents, who make arrangements for his board. But Jim Beverley soon shows his true colors. He abuses the poor idiot and thus secures that poor creature's enmity. Then he attempts to embrace Nell on one occasion, and Juan, witnessing the attempt, gives him a trouncing. Thirsting for revenge, Beverley plots with the half-breed to kidnap Nell, thus leaving her a clear road to the affections of Juan.

Beverley sees Nell leaving her home one evening for her accustomed stroll in the pampas, and, mounting his horse, follows her. He, in turn, is followed by the idiot. But at the same time Juan starts out in the hope of seeing Nell and is followed by the half-breed woman. Beverley, lying in ambush, sees Juan approach, and attempts to shoot him; but the half-breed has been watching him and springs in front of Juan, receiving the bullet in her own breast.

Beverley hurries back to his horse to flee the neighbor-

Scene from "Nell of the Pampas" (American).

hood, but finds the idiot waiting for him. In the fight that follows, both are mortally wounded. Nell, startled by the shooting, hurries to the scene and finds Juan kneeling over the half-breed's dead body. Both rush to the spot where Beverley and the idot lie, and then all is explained to Nell as she weeps over the dead body of the slain idiot.

The Hope Jones Unit Orchestra

An Instrument That Will Make Any Picture House Popular on Its Own Account, and a Great Help to the Picture.

By Hugh Hoffman.

AT a private demonstration, as a representative of The Moving Picture World, I went recently to the Century Theater, New York City, to hear the music that can be obtained from that remarkable piece of human ingenuity, the Hope-Jones Unit Orchestra, the patent rights of which have been acquired by the Rudolph Wurlitzer Company.

The real meaning of unit orchestra is that one man, by the use of the instrument, is able to produce the music of a full orchestra. The particular instrument in question was installed in the Century Theater at an expense of $20,000; the working parts as installed are not visible to the audience. The keyboard is the only part of it that can be seen from in front. By virtue of its being an electric instrument, the keyboard may be placed at any distance from the working parts themselves.

The Unit Orchestra was operated by Mr. Frank White, who uses the instrument at every performance of "The Daughter of Heaven," which production at the present time is occupying the theater. The inventor of the Unit Orchestra, Mr. R. Hope-Jones, was present also, to explain the mechanical workings. Mr. Smith rendered the following selections in beautiful style: "Woodland Dove," by Moret; "La Boheme," by Puccini; "Evening Star," by Wager; "Nimosa," by Himan; "Anitra's Dance," by Grieg; popular medley, "Serenade Coquette," Bertholme; "Chinese Overture," from "The Daughter of Heaven."

This prodigious instrument has the power of casting a magnetic spell over the listetner. Its range is so extensive and the effect so wonderful that the work of a good musician instantly transports the auditor to a musical heaven. It is not an automatic orchestrion. It is an instrument that requires a skilled pianist to get the most out of it. The keyboard resembles that of an organ, having three banks of keys, in addition to which there is a semi-circular row of stops very close together, which control the instrumentation.

The variety of sounds produced by the Unit Orchestra far exceeds that of the most comprehensive pipe organ. There have been simulated in its range the true sounds of every legitimate orchestral instrument—the violin, the viola, 'cello, double bass, clarinet, flute, cornet, French horn, trombone, tuba, tympani and double drums. In addition to these regular instruments there is the sound of the oboe, the bassoon, harp, xylophone, cathedral chimes, orchestra bells, tambourine, castanets, and more effective than all is the exquisite vox-humana, a series of pipes that come as near simulating the human voice as is perhaps possible with a mechanical instrument of today. With these stops it can produce the exact effect of a great chorus of mixed voices at a distance. The bass voices can be distinctly heard mingling with the sopranos, altos and tenors.

It was a charming hour spent listening to this wonderful device. As an embellishment to moving pictures there is no question but that it goes far ahead of any eight-piece orchestra that could be gotten together, for the simple reason that the pictures can be followed absolutely at an instant's notice. The great trouble with orchestras in connection with moving pictures has been that the musicians are obliged to stop and change their music. They have to be in accord with each other, and it takes time to make changes. The pauses that an orchestra will make during a picture exhibition are really annoying to the spectators, and this instrument seems to do away with that awkwardness between the selections of an orchestra. Although operated by one man, the full orchestral effect is obtained with the Unit Orchestra, but, more than that, the entire orchestra can change music at an instant's notice.

Besides the three banks of keys there is a set of pedals for the bass, much the same as on an ordinary pipe organ. Each key is equipped with what is called the double touch, which means that with ordinary finger pressure certain solo instruments are operated, and the same keys with the harder touch bring into use a supplementary tone on a lower instrument, harmonizing with the solo notes. By this means a man with his ten fingers can really produce twenty distinct notes, plus the four that he can produce with the pedals.

One of the principal points concerning the Unit Orchestra is that, while it resembles an organ, it does not require the organ touch. The legatos need not be sustained, as they can be controlled by using certain stops, which same can also be said of the staccato notes. One of the most striking features is the accuracy with which thunder and rain can be simulated. In the Chinese overture Mr. White introduced these effects, which seemed to the writer more true than those produced ordinarily by sound effect men. There is also wind effect, gun shot, lion roar and the sounds of other animals.

These instruments are very costly, but they surely would be a source of great satisfaction at a moving picture exhibition. With all the various sounds there is something quieting and soothing in such an instrument. It is not pretended for a moment that any but an experienced player can operate the device, and even with a competent pianist it is necessary that he devote at least a month to familiarizing himself with the instrument. But it is quite easy to realize that an instrument of this kind installed in a motion picture theater would be the means of attracting considerable patronage from lovers of good music, to say nothing of the wonderful help it would be to the picture, and the tremendous saving in salaries to musicians, which can be applied to paying for the instrument. The exhibitor who is first to introduce such an apparatus as this into his town is the one who is going to have the most popular picture house in a very short time.

"THE SPENDTHRIFT'S REFORM" (Pathe).

A story with a moral is remembered; a story that is remembered is enjoyed. A story that deals with the difficulties in the lives of ordinary humans, has a universal appeal. A story that is full of pathos and heart interest, when it is capably acted, is received with silent admiration. Pathe Freres' The Spendthrift's Reform, which will be released on December 7th, has all of these qualifications for making it a success.

It deals with the gambling passion of Dan Steele, whose indulgence in the vice has made his wife and little boy practically dependent upon the generosity of her father, with whom they live. Steele returns home one night with ruin staring

Scene from "A Spendthrift's Reform" (Pathe).

him in the face unless he can get some money. His wife has been sitting up waiting for him and in her he confides. The good woman has been saving the pennies to educate her boy, but when her husband swears by their child never to gamble again she goes to get the money which she has hidden beneath her father's safe. The old gentleman is awakened by the noise, and sees the figure crouched at the safe. Securing his revolver he fires. Her life sways in the balance for a few weeks, but finally she recovers. Needless to say Steele has learned his lesson and keeps his promise to abstain from gambling, while Mrs. Steele considers her suffering to be worth while.

This sort of story is sure to appeal to any audience and we strongly advise all exhibitors to book it. It will be released on December 7th.

The Educational Picture

Rich. G. Holloman's Sample Show of Instructive Films an Eye-Opener.

MOVING PICTURES will soon fill a large part in general education. There is no doubt of this, but progressive educators are still finding it difficult to get needed appropriations except in some of the more progrfessive States. To help along the development of their use in this field and to provide a good argument for it, Mr. Rich. J. Holloman has collected a number of good films, each instructive and each adapted to illustrating some course in education. They furnish a very pleasing evening's entertainment. Cinematography is already being used in schools and colleges. Its value has been proved, and the chief obstacle to its spreading like the measles is the present lack of an adequate library of pictures to cover an extended course in any subject. Excellent and varied botanical pictures, for instance, can be had, but they were made for the ordinary show houses. They are wonderfully instructive and even scholarly men can find not only inspiration, but also information in them. These are good; but before long educational series will be made as textbooks are made, to cover completely some subject or one of its subdivisions. These will be accompanied by supplementary notes and explanations.

MR. RICH. G. HOLLOMAN.

Mr. Holloman remarked to a representative of The Moving Picture World, when interviewed after his sample exhibition at the Eden Musee, that the beginnings in preparing film courses of this kind will probably be small, but once started must quickly grow to a size equal to the school book publishing business, which is immense. That a good beginning has been made, Mr. Holloman's exhibition is ample proof, and great credit is due those who are making the field ready; for since it will be necessary to sink considerable capital before even one such complete course can be made, some assurance of success from a financial viewpoint has to be shown.

The instructive pictures that have already been made have accomplished what was expected. They have whetted the average spectator's appetite and thy also have done what wasn't so confidently expected by everyone; they have made enthusiasts of many of the leading progressive educators. There is at present a markedly growing demand for projecting machines in schools and colleges to take advantage of films already available; a library that, as readers of this paper know, is by no means insignificant. The pictures in Mr. Holloman's collection deal with over fourteen subjects. Every picture gives more information that will stay in the memory and add to a man's general culture than a popular lecturer could possibly impart in the usual hour allotted to him.

The first subject treated was geography. On this subject was given a beautifully photographed and stereoscopic picture, "The Banks of the Ganges, India," and also a Russian picture, "The Region of Mt. Ararat." There are a very large number of pictures of this kind now on the market. They reach around the world.

On agriculture, "A Model Farm in Argentina" might have been placed under the subject of geography. The pictures we have seen of farming operations are also numerous and several of them that show new kinds of agricultural apparatus in use are much better.

The picture shown on ornithology, "Scenes from Bird Life," is a very valuable film. Very many other pictures on this topic can be obtained, and most of them are fine.

The zoological picture, "The Life of the Otter," is one of the best pictures we have ever seen. It shows how the otter spends his day, and when one considers how timid and wild an otter is, the result is marvelous. Partly it was taken under water and partly in the air. It shows, for instance, the otter chasing and capturing a pike, which is no slow coach when it comes to swimming.

On fish, he has a picture, "Hatching Fish at Surrey, England. This gives a clear idea of trout culture for the market. Several American pictures have been taken of government fisheries which are given more instructive.

On entomology, he showed "From Moth to Butterfly," a picture that excited enthusiastic applause. Along this and kindred lines there are a large number of fine pictures.

As a sample of illustrations of famous poems for classes in literature, "Hiawatha and Minnehaha" was shown, and surely no more pleasing selection for an American audience could have been made. This beautiful Indian love story was simply and beautifully told. It is full of poetry and very lovely.

Under the heading, chemistry, a picture showing the action of aluminum, magnesium, etc., in acid or in water was shown. The great problem in teaching science to large classes is the difficulty of making it possible for each student to see what takes place in an experiment. Laboratory equipment in high schools with a large attendance is expensive, and it is often hard to arrange hours so that every student can accomplish for himself anything like an adequate amount of experimenting. With the use of the cinematographic film, the experiment, magnified many times and very clearly shown, is projected on a screen. With it, even the instructor actually sees graphically pictured before him what he saw mostly through his imagination, if at all, without its help. Among all branches of educational work, the teaching of science, both in preparatory schools and colleges, needs cinematographic help most. In fact, the need is such that very soon we will not be able to get along without it.

We have just remarked that teaching science needs this help most; let us hasten to add that botany cannot be taught to children in any proper way without it. By the camera's help, the whole process of growing above the ground can be caught and pictured. The camera can be fixed in front of the plant to be studied at a time when it is beginning to pierce the ground. The crank need only be turned once or twice a day. At the end of several weeks the film, when developed, will have at its beginning, the early stages of the plant; at its middle, the middle stages, and at its end, the ripening or the flowering stages. This film projected on the screen shows us in fifteen minutes what took place during the whole summer; we actually see the plant grow.

We have pointed out that in teaching chemistry and botany the motion picture camera is a great help to instruction; in biology it is positively illuminating. In this field, to an even larger degree, it can be used in advanced laboratories as a means of progressive study. We don't claim to be prophets, but we can easily imagine a candidate for the degree of doctor of philosophy in the future submitting with his descriptive thesis a number of film reels that may reveal so much that the professors, throwing them on the screen, will find the candidate worthy of laurels even before they read his necessarily dry screed.

To cover his subtitle, "Biology," Mr. Holloman had projected one of the most remarkable films ever shown. Its title is "From the Egg to the Chick." It is a radiograph moving picture of what happens inside of an egg when the chick is coming into being. Such an operation of our great mother, Nature, is wholly indescribable and we shall not here attempt the impossible; but to the audience who watched it with us, it was a marvel and a wonder. Never had we seen anything like it, and it held every eye among us from the time it began to the completion of the process.

Mr. Rich. G. Holloman deserves much credit for his efforts for progress not only by constant and enthusiastic argument but by such works as the collecting of this little library of educational subjects just to show what there is. As we have necessarily pointed out, these pictures are only a small taste of what is even now available. Mr. Holloman got them together because of his deep interest in the movement.

He is keeping the library together and will gladly lend it to any responsible persons for exhibitions in churches, schools or institutions of similar nature, and, we understand, free of charge, provided that the expenses of the exhibition be assured.

A STRONG WEEK FOR KLEINE.

George Kleine will release two excellent comedies of a highly entertaining nature and a powerful heart interest drama for the week ending December 7, 1912.

For the Tuesday Cines, "Up Against It," offers an extremely amusing farce comedy of the kind that appeals to spectators of all ages. It describes the adventures of an unfortunate young fellow who is "broke" and endeavors to borrow funds, but all he succeeds in obtaining in any quantity is sympathy, which he is in no mood to appreciate. His various attempts to "touch" his many friends and relatives will awaken many hearty laughs. The leading role is taken by Mr. Louis Gillami, one of the best of the Cines comedians and he certainly looks and acts the part well.

The reel is completed by an attractive travelogue subject entitled "The Ancient Town of Narni," a town situated a short distance from Rome. We are shown the historic rock of Alexander VI, the ancient market place, a view of Stifona and some delightful views of the Nera Falls.

"Wrongly Accused" is the title of the Wednesday Eclipse release. It is a strong, well-written drama relating of a man who, because of a grudge, is sent to prison for a crime he did not commit, but is finally released and happily restored to his wife and child. The scenes showing the tender parting of the husband from his dear ones and of his happy return after years of sorrow will awaken much sympathy. The role of the child is an important one, and no better little actress could have been selected to fill it than little Andre Roudes, who has appeared in several former releases of this company and whose sweet childish ways always endear her to the hearts of everyone in the audience.

For the Saturday Cines, "Because of a Widow," relates in highly entertaining fashion of two young fellows who fall victims to the wiles of a fascinating widow. It is interesting to note how the sly minx by dividing her favor equally, keeps them both upon the tenderhooks of suspense, but the bubble of their fascination finally bursts when they begin to quarrel between themselves and the widow apparently tiring of the sport discloses her fickle nature. It ends by both of them deciding to return to their studio where they determine to devote themselves strictly to their work and make art their mistress for life.

"FOOTBALL DAYS AT CORNELL" (Essanay).

In this feature film is seen a splendid reproduction of life at Cornell University, Ithaca, New York. In this subject the Essanay camera conveys us to the beautiful Cayuga Lake and Valley, one of the garden spots of America. Herein lie the most gorgeous bits of scenic beauty imaginable.

Wonderful panoramic views of the valley, taken from Cornell University are unfolded before us, and then is shown the University Campus with it's hurrying throngs of students. The Varsity football team is next seen at afternoon practice, including tackling, bucking the line and going through various intricate formations. Next we see a football aspirant tried out for a position on the team. He lasts until the entire team make mince meat of him, then solemnly swears "never again." One of Cornell's annual football games was snapped by the Essanay camera, and the film shows many sensational views of the game during the most exciting moments. This, together with views of the students parading to the field and going through their famous "snake dance," completes as interesting a subject on college life as can be imagined. The Essanay camera men spent one entire week snapping this film, and the production will undoubtedly arouse the old college spirit of all those who love their alma mater. "Football Days at Cornell," is booked for release Thursday, Dec. 5th.

PROMINENT STAR ON A RECREATION TOUR.

George Periolat, the popular character lead of the Western "Flying A" stock company, is on a recreation tour after constant application to his work for about two years. Mr. Periolat will spend only a few weeks in Chicago, but will not return to the coast until after the first of January.

Red Hawk Before the Great Chief—From the Kleine Eclipse Feature, "The Redman's Honor" (Copyright 1912 by George Kleine).

Doings at Los Angeles

More Universal Companies Due to Arrive in the Western Film City—Another Selig Animal Picture.

FOUR more Universal companies are now on their way here from New York and are due to arrive the end of this week or early next week.

Two Rex companies, one Imp company and a second Powers company are in the big party which numbers more than 100 persons. It will be the largest and most important single contribution ever made to the local motion picture colony.

There are seven companies belonging to the Universal now at work in this field, counting the Powers company which arrived within a month. Eleven companies working simultaneously under one management will probably constitute the largest motion picture enterprise in the world.

Meanwhile improvements at the Universal plants in Hollywood and in the San Fernando valley are keeping pace with the other details. Since the recent arrival of A. M. Kennedy, the producing manager who came from New York, he and Wesley G. Gilmour, the business manager, have been making things hum. Last week they sent to San Francisco and hired a full regiment of militia for an indefinite period. On the way back the agent dropped off the train at Santa Barbara and spent $11,000 in thirty minutes for Western cow ponies.

About the same time 60 additional head of long horned cattle arrived at the big 20,000 acre motion picture ranch near this city, and another agent of the Universal company came back from a trip to New Mexico personally conducting 60 Indians, making 300 at the ranch.

The forthcoming arrival has made it necessary to do fast work in enlarging the Hollywood studios, where all the dramatic productions are to be made hereafter. The Bison 101 pictures and the other big Westerns will all be made at the ranch.

"The biggest thing that has ever been done in Western motion pictures, either by this company or any other, isn't a circumstance to what we will put out in the next six months and hereafter," says Wesley Gilmour. "We are going to surprise the world at the magnitude and the perfection of our big pictures. This doesn't mean that we are neglecting the drama or the comedy ends of the business, for that is being carefully studied and improved all the time, but our forthcoming productions of virile western stories with big backgrounds, big ideas, and big treatment will be epoch making."

From the way money is being spent by the Universal company in this vicinity it seems that there ought to be some astonishing results. Already the company has the largest and most completely equipped plant in the country. The organization at the ranch alone is as large as that of Barnum and Bailey's circus.

Selig Produces Big Animal Picture.

The biggest animal picture ever attempted by the Selig Polyscope Company, famous already for its animal pictures, was completed this week by Producer Colin Campbell at the Selig animal farm in this city.

It is a two reel production for which the name is still to be chosen. Several weeks will probably elapse before its release for it is expected to reflect much credit on the concern and is to be extensively advertised.

The thing that makes it especially interesting to those who know the technique of producing a picture is that there are several scenes where actual contact takes place between the human and the animal actors.

It appeared that this took place in the recent release "Kings of the Forest," but it really did not. There are a number of scenes in that feature where live lions appeared on the screen with the mother and child. This was accomplished by trick photography, one half of the width of the film being exposed for the animals and the other half for the human beings. When the film is projected it makes two separate actions appear to take place simultaneously both as to time and location.

In the forthcoming release there will be several scenes which were taken under rather tense conditions, but men armed with rifles were stationed in readiness to shoot if it became necessary to protect an actor.

A heavy price was paid for realism when one of the finest male lions in the menagerie, valued at about $800, was shot before the camera. The shooting occurs in dramatic circumstances and the scene is convincing. The character who slays the lion was assumed by Tom Santschi, the same man who had the leading male part in "Kings of the Forest."

Another exciting scene in the new picture will be one where a full grown leopard springs upon a man and a terrific struggle takes place. This scene was not rehearsed. If it had been it would never have been reproduced, for the actor who went through it said afterward that no money could induce him to repeat it.

Lillian Wade, the four-year-old girl whose presence of mind in hiding herself in a trunk to escape the lions was one of the big scenes in the last animal picture, has a prominent part in this one.

When the "Kings of the Forest" was shown at Clune's Main Street Theater in this city last week, the management aroused additional interest by engaging her to appear at each performance. Her home is in this city where the picture was made. After each exhibition of the film the screen was raised disclosing a forest, set in which were cages containing all the animals which took part in the production. A moment later the lid of a trunk which occupied the center of the stage was raised and little Lillian stepped out smiling and bowing.

Handed It To Ince.

Some of the friends of Director Ince, of the Kay-Bee Company, decoyed him to the Venice Country Club the night of November 15, where he was made the victim of a gigantic conspiracy. When he arrived there were about 300 grown-ups waiting for him to remind him in a vociferous manner of something that had entirely slipped his mind, namely, that it was his birthday. Never mind, it was one that comes after 21.

All the members of the Kay-Bee and the Broncho companies were present and a number of specially invited guests from other motion picture companies in the vicinity, among the latter being Mack Sennet and Mable Normand of the Keystone, and Mr. and Mrs. James Young Deer of the Pathe Western company.

There was a banquet, an impromptu entertainment and a dance and it took until nearly 4 o'clock in the morning to run through the program. During the evening they made Ince stand up and look sheepish while a presentation speech was made as a preliminary to handing him a topaz ring, the big stone surrounded with small diamonds. The topaz is supposed to have special significance for those born in November. After that Ince made a speech forgiving everybody for their share in the conspiracy.

Brevities.

Reference was made last week to the fact that "Bill" Clune, who owns a string of big motion picture houses in and around Los Angeles, has gone in heavily for newspaper advertising recently. It might have been added that he is not a pioneer in the newspaper advertising columns, for two other enterprising exhibitors operating big downtown houses preceded him. Mozart's Theater on Grand Avenue made contracts with all the daily newspapers two or three weeks before it opened and has continued to advertise daily ever since. When T. L. Tally came back from San Francisco a couple of months ago and regained possession of the house he had formerly operated on South Broadway between Eighth and Ninth Streets, he also went into the newspapers. The fact that three of the largest motion pictures in Los Angeles are now liberal advertisers may possibly explain to some extent the increased interest which the newspapers have recently taken in the industry.

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Marie Coe, a special writer for the Express, this week contributed an article over her signature calling attention to the powerful influence which is being exerted on the present generation by the motion pictures and suggesting what the future effect may be.

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A three-reel feature imported from Germany and known as "The Yellow Peril" was to have been shown at the Rose Theater in the downtown business section this week, but was postponed because of a mix-up with the local censor board. The board had made arrangements to hold a special session Monday morning to view the film and if satisfactory pass it for exhibition beginning at noon of the same day. Through a misunderstanding Nelson Evans, head of the American Feature Film Company, who controls it in this section, did not appear, expecting to take it before the board at its next regular meeting the following day. The board waited until noon and meanwhile the management of the theater made hurried arrangements with the Emmick Film Exchange to get the three-reel feature, "The Circus Girl," which had landed in town and was put on as a substitute. "The Yellow Peril" was passed by the board the following day after two slight alterations had been ordered, but Evans lost three days' business for the feature. At the same time the board also approved a two-reel feature of the American Exchange's called "Society Life in Paris." POWELL.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THERE is some talk among the cabaret managers in the city of substituting motion pictures for the entertainment of the diners, the idea being to use the feature line of pictures. One manager, who is particularly interested in the proposition, thinks some of the feature reels produced would be far more pleasing to his patrons than most of the cabaret performers, besides adding more class and interest to the show at a smaller cost. "When people will pay a half dollar and more to see such pictures," he said, "I am quite sure they will see equal value in them when dining. I thing it will pay to make the experiment."

* * *

The Mayor wants "Lefty Louie" given a rest. Haven't the courts attended to that?—Evening World. Sure, and let the motion picture people also take the Mayor's tip in connection with that given by the dramatic critic who says that the short-lived trash that is flooding Broadway has had its inevitable demoralizing effect upon both the drama and the public to which it looks for support.

* * *

William Fox opened Thanksgiving week with a change of policy at his Academy of Music on Fourteenth Street. He opened the season and continued it until the beginning of the present week with revivals of musical comedy successes. He has now again taken up the "continuous" at 10, 15 and 25. In his announcements he gives no reason for the change. It can readily be surmised. Many other houses that started out with the idea to draw from the picture houses this season with big straight productions at popular prices would like to do the same thing, but cannot on account of being tied up by contracts.

* * *

The writer was one of a party of people directly and indirectly interested in the moving picture business who met at dinner to talk over "why we should be thankful." It was a mixed gathering of licensed and other makers, players and showmen, but entirely impromptu. Among the first to speak was an actor. He said he made more money and worked less when with the straight live companies than is his lot with the moving picture business; but, after all, he had much to be thankful for. The pay is fair, the engagement thus far had been continuous and when the day closed he could seek his own fireside. "I do more work in one afternoon now than I did in two days on the road," he said, "and on salary figures I get less per week. But—excuse me while I cherish the thought for a moment—I get it, and without going from home, sweet home."

* * *

Another actor said, on a basis of steady employment and the absence of road expenses and incidentals, he had arrived at the conclusion that the man in the pictures is better off than his fellow actor on the one night stands, and the former has more congenial work, although at times it may be a little harder.

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An exhibitor was the next speaker and he was evidently very sincere in all he said. In fact, he spoke with such effect that several subsequent speakers advocated that similar meetings be held as often as feasible. As one of them put it: "Impromptu gatherings of this kind bring out many points that are rarely touched upon in formal affairs and help to promote the mutual interests of all concerned in the business."

* * *

The exhibitor stated the work of the Motion Picture Exhibitors' League of America during the past year had done more to create a spirit of thankfulness on the part of all concerned in the motion picture business than any other body of men connected with it. The league itself, he said, should give thanks that it has such an intelligent executive body with such an able man as President M. A. Neff at its head. A year ago rivalry and vindictiveness was rampant. All must admit there has been a great change and the Exhibitors' League must be given a large share of the credit because such changes have been brought about by bringing the people to a thinking point through the personal efforts of Mr. Neff. He has traveled through the country preaching truths of this character: "There is not only a potential influence of mutual gain to be derived from a thorough organization for ourselves, but for every manufacturer, film man and others with whom we have business relations. We believe that every exhibitor should conduct his theater in a pleasant and efficient manner and guarantee the public that the exhibitors, as well as the manufacturers, are working to place cinematography on the very highest plane."

* * *

Another speaker was a gentleman widely known in the picture field and who follows all events in connection with it very closely. He heartily endorsed the sentiments expressed by the exhibitor and expressed the hope that before the next Thanksgiving season arrives the public press will have been converted to a spirit of fairness towards the picture business. He said newspaper men, as a rule, are good fellows and when they do not do what they should, it is frequently because they are not in close enough touch to be acquainted with the real facts. They should be brought into meetings of this character and made acquainted with the true nature of our affairs.

* * *

"Yes, they certainly need some education along those lines," said a theater owner, "I read a news item from St. Louis the other day in which a representative of the Department of Justice was quoted as saying he had found out that the moving picture trusts were responsible for the creation of the 10, 20 and 30 picture houses. If he means that the film manufacturers brought this about by making improvements and elaborations in the production of motion pictures to justify the owners of the higher priced houses in handling them to the present extent, then I say he is right. If any other meaning is to be attached to the statement, then I say he does not know what he is talking about and no intelligent newspaper man acquainted with the facts would have handled the report seriously."

* * *

Among the last of the speakers was one indirectly connected with the manufacturing interests, who took occasion to thank the previous speakers for a chance they had given him to speak on something to which he had given much thought. In view of all that had been said, he felt he could talk on the subject without rendering himself liable to a charge of self interest or prejudice, although the subject was a delicate one in view of the peculiar circumstances surrounding it. The newspapers, particularly in New York, have been devoting considerable space to the condemnation of loan sharks and fake auction rooms, all of which has been perfectly proper. Had the press assumed a similar stand with regard to the motion picture business a great justice would long ago have been done to the industry and much of the vindictiveness referred to by some of the speakers would not have taken root. The newspapers, the speaker said, say that, generally speaking, the fake auctioneer is no respecter of any law or ordinance. Some people are so constituted that they will work harder to get something for nothing than they will to accomplish a legitimate piece of good business with the same profit. "I want to say to you gentlemen," continued the speaker, "that statement can be applied truthfully in its entirety to conditions in the moving picture business as they existed until certain protective measures were taken, and which still continue under cover to a more limited extent. I refer to what is known in the business as 'duping.' The unauthorized reproduction and cheap selling of films made from negatives created by the brain work and financial outlay of others." The speaker proceeded to quote other newspaper comments by the press to the effect that fake auction rooms are a fraud upon rich and poor alike and divert trade from its legitimate channels. Every dollar spent in them is lost to the regular tradesmen and it is an injury to the makers of the goods who spend thousands to manufacture and advertise them.

* * *

"Before closing I want to say," said the speaker, "I fully realize that the newspapers cannot handle the matter I refer to with the same latitude as they can the loan sharks and fake auction rooms, because they are not backed up so well with the law; but there is sufficient room for them to do a power of good for all branches of the moving picture industry by taking up the lines I have referred to and others, and showing to people who do not read the trade journals that the legitimate manufacturers, renters and exhibitors are frequently handicapped by a class of people who are of the same class, morally, if not legally, as those the press has exposed."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

That Censorship Matter.

SEVERAL weeks ago we told of a western town where the usual red-headed censorship had been proposed and suggested a campaign of education to offset the misdirected efforts of the reformers. We mentioned no names, but the manager who wrote us was Emil Kehrlein, of the Turner and Dahnken Circuit's house in Fresno, California. His brother, Oliver Kehrlein, of the San Jose house, sends us a letter from his brother from which we quote. We do not, as a rule, get sore lips from blowing our own horn, but we are proud of this endorsement because it was not written to us.

> I had written to Sargent for some of his dope. His suggestions are always the best, and whenever you are in trouble drop him a line. As a matter of fact what he suggested was just about what I was and am doing in this town, and I have actually brought about a condition that he said would be brought about if certain methods were followed, showing that he knows what he is talking about.
>
> When the talk first came up I wrote a letter to the Republican. Then I visited the Mayor and several of the Trustees and showed them, as best I could, what the little firms were doing, and the impracticability of the proposed ordinance. They saw it, and at the next meeting the agitators backed down somewhat. They proposed a substitute measure, calling for a censor who would have the power, if appealed to by the public, in the case of an obnoxious film, to compel the manager to withdraw it. In other words he can act only on the complaint of some citizen. This is a start in the right direction, curbing the arbitrary power of the censor. I feel that the cleanliness and the tremendous number of educational subjects, coupled with my literary contests and charity benefits, have practically served to knock the props from under this censorship business. I am mad because our theater had to bear the brunt of the whole affair, no help coming from the other picture people, when it was they who were the targets.
>
> As a matter of fact I felt at times like abandoning the fight, especially when the Rev. Wallace got up at the hearing before the Trustees and urged every one of them to attend the Fresno Photo theater, as he considered it the greatest educational institution in Fresno. I also received a letter from the Humane Society complimenting me on the superiority and educational plane to which I had forced the picture game here. In short these very agitators urge people to come here and they cannot understand why I alone am fighting the measure.

Mostly the Way.

It's mostly the way that the theatre least deserving of restriction jumps in and fights for the good of the business as a whole. The man whose short sightedness in letting through the occasional dangerous picture is the last to enter the fight because the same lack of common sense renders him unable to appreciate the gravity of the situation. It is not so much the censorship that is objected to. It is the slur that is unwittingly put upon the entire business, and the house that respects its business is first to jump into the fight, not because it is itself under censure but because it regards any attack upon the pictures as an attack upon itself indirectly at least, and respecting the business in which it is engaged fights for the reputation of the business as a whole.

Mr. Kehrlein has done what we are constantly urging all exhibitors to do. He fights for the right no matter how much he may, at the same time, help those who through their own inactivity are underserving of assistance. It is the right spirit; the only proper spirit, and it has won; as it always will. It is probable that even the modified censorship will presently be withdrawn because of Mr. Kehrlein's proof to those in power that the pictures are not in need of local censorship other than public opinion.

No manager need fear an honest, intelligent censorship. What he does fear is the thick-headed, arbitrary ruling such as obtains in Chicago where very recently the Edison Willie's Dream was censored because in that delightfully absurd burlesque a small boy slew a dozen or so pirates with his trusty toy pistol. That is a condition that every exhibitor should seek to avoid by all legitimate means.

Same in San Jose.

Oliver Kehrlein adds his own testimony to that of his brother in regard to the house under his own direction. He says:

> The conditions here in San Jose were somewhat similar to Fresno when I arrived, but now I have several ministers as regular patrons, have installed two machines in Protestant Churches, am now helping the Sisters to install one and another is going to the Jesuit University at Santa Clara. All of the newspapers are now boosting and will even run editorials if the occasion demands. At present I have the City School Superintendent, the President of the School Trustees, and one of the High School Principals as judges of my essay contest on As You Like It, so you see the schools are with me. Several times I have received direct boosts from the pulpit during Sunday morning services and one Catholic priest almost forbids his parishioners to attend any other theatre in town.
>
> I wish that your staff would not only keep up the work of segregating all the educational films, but would go back and select all the good films of this character. It would facilitate my work considerably as the requests for these films come in from many quarters and it keeps me busy keeping each one supplied with different films. Do you know of any list in existence containing past educational films?

We'll Get a List.

We do not know of any such printed list, but Doctor Stockton has a card file of educationals for more than a year back and we shall submit Mr. Kehrlein's request to him. It is the only accurate list we know and will be welcomed by many.

It is a remarkable thing that some managements should be able to place their houses on such a plane as that occupied by the Turner and Dahnken Circuit, while other houses are universally condemned for the style of its performance, but some managers with the mistaken idea that sensation pays best, deliberately set out to make the pictures appear to be worse than they are.

Sensation may pay for a short time, but it doesn't last. The sensational is something that cannot be controlled. It cannot stand still. It whets the mental appetite and the sensation of to-day must be greater than the sensation of yesterday to appeal to the jaded palate. At length a time comes when a point is reached beyond which the sensation-monger cannot go. He cannot meet the demand for the ultra sensational and he loses his patronage.

And one does not have to go far to seek the proof. Five years ago the Salome had started in vaudeville, following the production of the Wilde-Strauss opera. There was a craze for nakedness. Loie Fuller saw the single dance one better by bringing over a troupe of young girls who were nude below the waistline and half nude above. Others followed that lead until the public was satiated. It demanded entire nudity or nothing and the business fell. The "big time" vaudeville business had been on the decline for the past two years. The decent people stayed away when the nudity began. The sensation seeker dropped it when nudity stopped. We have actual box office figures of houses in New York and elsewhere that show a decline of from thirty to forty per cent. in receipts in the past two or three years.

Sensation doesn't pay in the long run. Clean up and get in line with those who seek to uplift the business. Build your house on a firm foundation or you will assuredly find it falling about your ears. Follow the lead of men like the Kehrleins and enjoy the prosperity that is yet to come; a greater prosperity even, than that enjoyed in the first boom of the "store show."

Sound Argument.

We wish that we might afford the space for the entire letter to the papers of which Mr. Kehrlein speaks, but we can reproduce only the ethical argument for the benefit of others. If you do not need it now save it, for the time will come when you are likely to need it. Here it is:

> The Mayor, the honorable board of trustees, and the various civic bodies of the City of Fresno are about to be asked to concur in appointing committees for the purpose of enacting an ordinance censoring motion dramas and motion portrayals.
>
> As an earnest exhibitor, striving always for the higher plane in presenting photoplays, I ask for a few words in your valued columns.
>
> To us, who have been associated with the "silent drama" these many years and have watched it grow from a struggling babe into a sterling manhood, the idea of censorship seems so unnecessary. Not that we do not welcome every means for betterment; we do, but it is because we do that you find today the formerly much despised little films doing a vast educational work.
>
> Can you point to any one form of public amusement, in vaudeville, musical comedy or drama, that consistently, day after day, pours forth, literally, such a torrent of education and worthy subjects as do these self-same little films? What form of public amusement is there today, that will transport you from one world's end to the other, if it is not these self-same little films? What form of public amusement do you find in your theaters that shows how the silk-worm weaves its slender fabric; that shows you how paper is made; that presents the mysteries of the X-ray or liquid air; that unfolds the many beauties of art, history and literature and pours them into your lap in a veritable avalanche? And, what form of public amusement can offer 204 educational, topical, industrial, scientific and scenic pictures within a period of ten months? This theater alone has done it this year, and, mind you, there are other picture theaters presenting educational and entertaining photoplays in the City of Fresno.
>
> If I mistake not, religions were censored in the ancient days, the art of printing was likewise subjected in the middle ages, while even within the memory of the present generation, your very newspapers have witnessed censorship movements.
>
> And, have censorship movements ever solved the problem of education institutions? As a matter of fact, what is in store for the

editor who permits foul language in his newspaper, for the publisher who consents to obscene pictures in his books, or for the teacher who teaches immorality? The answer is too obvious.

Pre-supposition of evil cannot be cured by censorship—educational institutions stand or fall according to their merits or demerits.

Edisons for December.

Mr. Plimpton courteously sends advance advices for the first half of December, recommending for especial notice four of the list. The first of these is His Mother's Hope, listed for December seventh. This is clean melodrama, the story of a child who wanders away from home to a gypsy camp. In young manhood he is turned out of the camp because he protects an old woman from her brutal husband. He meets success, then reverses and finally enters his old and unremembered home for the purpose of robbery. He is detected and in the end recognized.

An Oppenheim story is listed for the tenth in Annie Crawls Upstairs. In a way it remotely suggests the theme of The Passing of the Third Floor Back. A little lame girl, the daughter of the janitor of an apartment house, climbs from the basement to the upper floors. At each landing she works good until arriving at the top of the house, the sight of her checks a would-be suicide. The child is tired out by her adventurous climb and sound asleep is carried back to the basement where her parents abandon their quarrel at the sight of the sleeping child. It is a novel theme; one that might serve as the theme of a sermon. Have you ever tried to interest your local minister in Sunday pictures? Get him to see this, then offer to bring it back some Sunday and run it in his church.

Fog, released on the thirteenth, is a Bannister Merwin story made in London. It is tense and melodramatic but not blood and thundery.

A Christmas Accident is scheduled for the fourteenth. It is a heart-interest story well worked out. It boasts some snow scenes that are out of the ordinary and unlike the cut paper variety. The story by itself will last well past Christmas.

A Special Front.

Here is a picture of a special front that is sent along with the reels of a C. G. P. C. special handled by the Feature Film Company, of New York. The story deals with a Hindoo girl who marries an English officer. Her pleasant co-religionists send a leopard to steal her child and in following the trail she falls into the hands of the fanatics who bind her to a post in a den infested by snakes, crocodiles and other amiable associates. The lower pieces are mounted on "profile" and may be placed to suit the lobby space. The frame in the center is run by clockwork the leopard moving its head while snakes writhe in and out of sight and the two figures bound to the post move their bodies in poses of despair. Anything with movement attracts attention in an advertising display and this entire layout catches the eye. It caught us the other

day when it was being run at the Comedy theater. The Comedy added a couple of men in native dress and the blackest sort of whiskers.

Doing Much Better.

And speaking of the Comedy we are glad to note that they have taken notice of a recent article and now stick to the paper furnished for the releases. They still use too much paper and show a fondness for lurid titles. We think that if they would put in the indirect lighting system (the house interior is far too dark), used less paper and planted it more attractively, letting the light into the lobby and making it more cheerful, they could raise the price to ten cents and get just as many people and twice as much money, but to do it they should try to get as far away as possible from the style of the house next door to mark the contrast. Houses further along the street in both directions make money by being attractive, and there are hundreds of people passing the door every hour who would rather pay ten cents to see a ten cent show than five cents for what that implies. The house has good projection, a mirror screen (with a crack down the middle that doesn't help any), and comfortable seats as picture seats go. They cannot be too comfortable where the house is continuous. The motion picture business has passed the stage where cheapness is the prime attraction. Loosen up the lobby, put up the price and the money will come.

Wants to Exchange.

Fred Foley, of Foley's Pictures, Christchurch, New Zealand, wants to exchange advertising matter with American exhibitors and promises some of his programs in exchange. If you take him up go to the slight trouble of having your package weighed and properly stamped. If you send matter underweight *double* the postage is collected at the other end in the case of foreign mail.

Mr. Foley runs twelve houses in two circuits of six each. He gets out one program for each set of subjects and this does for all the houses, the schedule being printed on the front page. A program, for example, starts south on Monday at Fairlie, on Tuesday at Makikihi, on Wednesday at Washdyke, Thursday at Temuka and so on, going on the North Circuit the following Monday for six more towns with names just as simple. The programs are ten by four inches, four pages. The first page gives the prices, which are from 12 to 36 cents, and the schedule. The second and third pages are advertising top and bottom with the program in between and the last page is all advertising. There is one star film and six or eight other titles. Mr. Foley writes an interesting letter on the exhibition business in New Zealand which will find its way into Foreign Notes in due time.

About a Kalem.

If you have not yet run Kalem's The Apache Renegade, here is a clip from the Santa Fe New Mexican that will work in well with your press stuff. So many of these western pictures have been made with prospectors with D-handle shovels and sieves instead of washing pans, that it is something to have a picture that is guaranteed authentic by westerners. This picture was made by the Kalem Company in Santa Fe, which explains the burst of local pride. The De Vargas picture referred to is Uprise of the Indians in Santa Fe, yet to be released, which was made on the occasion of the De Vargas celebration. Here is the clipping.

> I went to the Elks' theater partially as an interested party in the returns being received by the New Mexican, on election results, and partly to see the Apache Renegade, the Kalem picture which reproduced one of the dramas enacted by the company last Summer in and around Tesque.
>
> Manager Stanton is to be congratulated on getting this truly wonderful picture for its first run. It is difficult to conceive of anything more perfect in a moving picture production and no Santa Fean should fail to see it.
>
> Of course, it appeals to us in a peculiar way because we all know the country where the little drama was enacted, but wherever shown, this wonderful picture should attract wide attention as it is the very perfection of photographic art.
>
> I felt a little pride, too, as I read on the slide, introductory to the reel, the announcement that the picture was taken near Santa Fe, at an altitude of 6,000 feet and realized that from one end of the country to the other, these pictures would be seen. It will be a splendid advertisement for our old town. It will call attention to the wonderful bits of scenery about here. It will impress upon the minds of the people all over our land that Santa Fe is a place worth seeing, and when the De Vargas pictures come out following this one of the Apache Renegade they will only add to our reputation.

The Shaughraun.

Kalem will release at an early date The Shaughraun, the most popular of all the Boucicault dramas. This picture, which is made by arrangement with Mrs. Boucicault, was done in Ireland last Summer and with real Irish backgrounds will prove one of the best of the Irish productions. You can't afford to let this get past you for box office reasons. Special music will be published, about twenty-eight pages of score being supplied for half a dollar. Don't let your pianist "fake" the music. You will pay extra for the subject. Spend another half dollar and get the music right. Get it ahead that your pianist may become familiar with it. These Kalem special scores are splendid things for the live wire managers.

The Melies Poster.

The Melies Company has sent the licensed exhibitors a large poster in brown showing the members of the company who are now on their around the world tour. The poster is a handsome one and worth the ten cents asked for it but we think that the sending of the poster with the request that ten cents be returned was not altogether tactful. The same tube also carries the announcement of sets of eleven photographs of the players at two and three dollars the set according to the finish. The poster is good advertising matter though the accompanying text is poorly prepared.

Nowadays the careful exhibitor tabulates all the data regarding photographs and postcards of the favorites that requests for information may be intelligently replied to. Do you? You should, for to encourage interest in the favorites is to make more popular the pictures in which they appear.

Better Yet.

S. L. Baxter of the Bee and Isis theaters, Denver, goes even further. M. L. Smith, "The Slide Man," of that city, send in a black and white fac-simile of a slide run at both houses every performance which reads:

> "All the People read the daily newspapers, comparatively few read the pictures; the Moving Picture World, a weekly publication, furnishes all the information in advance with a synopsis of every picture to be released and the date. For Sale by all News Dealers at 10 cents per copy or $3.00 per year."

Mr. Baxter knows that whatever interests his patrons in the pictures helps him to hold the business he draws. He finds that the brief descriptions of the films on his program rouses interest and creates a demand for fuller information than can be given in the house publication. By recommending the Moving Picture World he knows that he not only does this paper a very graceful compliment, but he helps his own business by getting his patrons more fully interested in the pictures.

Mr. Smith writes that the New Isis is nearing completion and that a photograph will be sent when the house is done. We hope that he ties a piece of string around his finger to be sure to remember to send it.

The Isis program remains the same, a four page folder with the name of the house appearing nine times on the front page in a novel arrangement with the program on pages two and three and the special features more fully treated on the fourth page. Early runs are used and apparently all of the special features are snapped up as soon as they appear.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Kinemacolor Address.

A CORRESPONDENT points out that while our address slips give the Kinemacolor address as Los Angeles, the company's advertising asks that photoplay scripts be sent to the New York address.

The Kinemacolor photoplay editor is Mrs. Anita Hendrie Miles, who is with the company at 4500 Sunset Boulevard, Los Angeles, and scripts should be sent to her and not to the New York office where there is no editorial force. Send them straight to Los Angeles and they will come at once into the proper hands.

Watch K-B and Broncho.

It will pay advanced writers to study the Kay-Bee and Broncho releases; not merely look at them, but study them in an endeavor to penetrate their style of production. They are now making two two part subjects each week and Richard V. Spencer writes that they have not been able to find a writer whose work exactly fits in with the studio ideas. To quote Mr. Spencer: "We find it impossible to get writers who can put over powerful stories and put them over in *our* style of technique. We have had work from many of the star writers, but somehow they cannot put over the stuff that we demand, and as a consequence Mr. Ince and myself have to do most of the writing."

Mr. Ince has four directors under him, putting on the big scenes himself, and he cannot well spare the time to frame up the stories as well. He would welcome the advent of a writer or two who could get the stuff over in exactly the form he wants it, and it will be worth while to make a try for the inside track.

Eastern Universals.

Joseph Brandt, publicity promotor for the Universal Film Company, is authority for the statement that the Universal is now willing to act on the outside scripts. He states that all scripts have been held for reading and that now they are settled in their new quarters in the Mecca Building they will hurry to catch up with back submissions and handle more promptly the incoming scripts. Mr. Brandt is less communicative as to the dozens of letters we have received asking why the Universal does not reply to letters of inquiry accompanied by return envelopes, but contents himself with the statement that from now on things will be run properly.

Ever since Hal Reid was permitted to upset what started out to be a good script room, the Universal Photoplay script department has been an unspeakable thing, and it will take some time to fully clear up the mess Mr. Reid made of things. It is pleasant to know that a start has been made—and Mr. Brandt says that such a start has been made.

If You Live in Pittsburgh.

If you live in Pittsburgh and want to talk photoplay with other writers, we have the address of a man who is willing to form a circle. Send in your names and they will be passed along.

Barely Possible.

We can't imagine two photoplaywrights in a populous place like Rockville Centre, Long Island, but if there is another one in the town we can put him in touch with a fellow fan.

Someone in Kansas City.

A photoplaywright in Kansas City wants the society of his fellows. He suggests that two or three heads are better than one, even if his own is of solid ivory. Send in your name and it will be sent to him.

More Fools Needed.

To translate a current expression into more polite talk, there is a credulous fool born every minute, but the supply will have to be increased if all the photoplay grafters are to have their full supply, for the fakirs are increasing all out of proportion to the visible supply of fools.

The latest comes from the Rocky Mountain district and is a "Clearing House" for photoplayerights. All you have to do is to send ten cents in silver for a copy of the book they issue and if you do not like the book you can keep it and ask for your money back. You are also required to sign an innocuous contract to the effect that you appoint the clearing house your agents and will send them all your stuff. If it conforms to style you are not charged a reading fee. If it doesn't you pay the fee for reading. You also pay all postage costs in the event of a sale or not and you give them ten per cent. on all sales and let them collect the money and send you your share less the postage.

It all looks simple enough, but it is as full of jokers as a Tammany Hall graft bill at Albany, and all you get is the privilege of giving up ten per cent. to these benevolent persons who do for you—or at least promise to—precisely what you can do for yourself.

There is not one single agency, clearing house, society, association or individual who can sell to any better advantage than yourself and in most studios you stand a far better chance of making a sale than the agency, since most editors are disposed to choke off these pests who can do them no good and who have rich possibilities for harm. Send for our list of addresses—which costs you only the return postage and addressed envelope—study production through this page and you have the best of any sales agent.

Richard V. Spencer.

Although Richard V. Spencer is located in Los Angeles, he is no stranger to New York writers for he spent several weeks in the east last Summer and made a host of friends. He is an unassuming sort of chap, quiet, modest but a good mixer and not at all suggestive of a man who can supply the scripts for 5,000 feet of film each week, though he has to do much of the work with the manager of production, Thomas Ince. Mr. Spencer originally hails from the east though recently a resident of Los Angeles. His scripts attracted the attention of the old Bison company when they went westward from Coney Island and he was installed as photoplay editor and writer. Prior to this connection he had done considerable free lance work in stories and photoplays and for a time was Los Angeles correspondent of this paper.

Richard V. Spencer.

He Knows.

Here is something from David Morrison that should put a muffler on some of the kickers who spot family resemblances between their rejected scripts and some other production. Mr. Morrison writes:

> I would like to state a curious and rather interesting fact that occurred to me that might prove helpful in relieving the minds of those various kickers who make known to the world through your column of the Photoplaywright that their ideas have been stolen by a film company to which same have been submitted.
>
> To prevent the loss of plots and ideas I keep what I choose to call my "Idea Book" and put down from time to time different ideas and suggestions as they come to me. Some time ago I hit upon what I thought a clever idea and put it down in the book, to be worked out in its turn. I had lately started work on it when I read in last week's World of Eclair's release entitled "The Black Hand." This caused me to discard my plot altogether.
>
> My story was also called "The Black Hand" and was very similar to Eclair's synopsis. My chief character was even named Bridget, as I believe to be the same case in Eclair's story. Now I know positively this idea was not stolen from me, in that I never submitted it to anyone, in fact, had not finished writing it out. It is just a case where "two hearts beat as one" and Eclair's beat faster than mine.

If anyone had seen my synopsis and also Eclair's, it would not have taken much labor to convince them that one was taken from the other, and yet the very fact that I had never shown my idea to anyone (no one but myself ever sees my Idea Book) proves that such remarkable coincidences can really happen. And I had my idea long before Eclair announced their release of "The Black Hand."

I have never landed one with Eclair, so even though I lost out I get some compensation out of it in the knowledge that I undoubtedly would have landed had I been quicker. So much for being an optimist.

The Right Viewpoint.

Here's a writer who looks at things from a sane viewpoint. Recently he had a chance to go over old files of THE MOVING PICTURE WORLD and read up the things that were printed before he became interested in photoplay, and these are his conclusions:

I was particularly interested in the letters from Hall and Kitchell, for they show what tremendous strides have occurred during the last year in the lot of the scenario writer. Though my success has been very small, my experiences have been sufficient to show me that a scenario writer to-day receives very decent treatment, and if only some writers would realize, as I try to do, what poor stuff they are turning out, they would not grumble in the way they do. It always seems to me that a writer is getting an absolutely fair deal whichever way it comes to him, whether in rejection slips or in small checks. The companies are not going to pay out fancy prices for stuff they cannot use in its entirety, and I have come to the conclusion that a small check is good proof that one's efforts have failed except in one regard, which is that one has given the manufacturer an idea which he can work up, and nothing more.

That's a lot better than kicking, and it leads to better things. If you think that your checks are too small strive to do better work and the pay will be better. You'll not get the top price until you can write the top notch play.

Writing Comedy.

Don't think that because it is easy to think of a joke that it is easy to write comedies. It is not. It looks simple, but it is the most difficult form of playwriting because it demands an appreciation of humor and the ability to invent humorous situations. A comedy is merely a story humorously told. In the comedy of the stage the dialogue is as important as the plot. In the comedy of fiction the incident must be revealed in diverting phrase. In photoplay the comedy must be told in continuously funny action. You cannot write twenty or thirty scenes of sober action leading up to some funny situation where the plot breaks. The majority of the scenes must each have its own comedy action while the narrative is advanced and it is here that the average writer of comedy falls short. If a scene is not naturally funny, put some humor into it. Do not force the comedy action but invent something that is germane to the plot and natural to the situation. If you can do this you can write comedy, but until you can get a laugh in every scene you are not writing comedy no matter how funny the central idea may be. As a rule the central idea furnishes the comedy for only one scene; not for the entire play. In comedy you must play faster, work harder and strive constantly for the natural, unforced laughs. And remember that the editors go to vaudeville shows, the same as you do. They know the old sketches and the whiskered jokes. If they wanted them they would write them themselves.

Dynamite the Sticker.

Now and then we see a script someone has written that could be very much improved if some charges are made, but it seldom happens that the changes are made in full. The average writer seems to cling to a certain idea or set of ideas like a burr to a horse's tail. You'll never be able to swing your scripts until you can wash the slate clean of all ideas save the central one. If you think it will be clever to have the father of the girl kick the young man from the house, you'll keep that kick in through a hundred new versions of the script. We recall one late incident in which a man was annoyed because a married woman, an old sweetheart of his, called him to her house late at night for old time's sake. A change was suggested in the script that unmarried the lady and did other important things, but back came the script and the young man was still annoyed though now the phone called him to the home of an attractive unmarried woman at a perfectly circumspect hour. He had been annoyed in the first line up of action and he kept on being annoyed through two other versions of the plot though the reason for his annoyance had been removed in the second version.

Unconsciously you'll cling to such bits as this through successive versions, though you'll never be able to work over scripts until you can clean the stage and start fresh. Use dynamite to remove the stickers if you have to, but get them out of the way or you'll never be able to do much with the good idea improperly developed.

Talking Pictures.

A correspondent who is looking rather far ahead, wants to know about the talking pictures.

It will probably be some time before the talking pictures are regularly released and it is probable that when they are the writing of the plays will be given to a few persons familiar with the spoken drama, for the script of a talking picture will simply be a drama in miniature with rather full stage directions.

It will require a nice knowledge of time values to write to even approximately fit the thousand foot release. Each scene must be carefully timed for dialogue and action, each interval must be allowed for and the dialogue so condensed that each scene shall carry on the story to the point required. All of this will be beyond the ability of the average writer for a time and must be done at first by specially trained persons, but here are a few hints for the inquirer and others who want to start practising now against the time when there is a demand for the spoken photoplay.

In writing dialogue it is essential that it be colloquial and not in the lofty tone of blank verse. The dialogue must be in every day language and not the stilted declamation of the old time dramas. In other words the characters must speak as every day men and women naturally do speak.

To keep within the time limits it will be essential to keep the talk down to the essential speeches so far as practicable. Long descriptions and monologues must be avoided, the speeches being cut up and divided among several players rather than held to one or two when more are on the stage.

It will be necessary to indicate the business more fully than in the stage play, but not as fully as in the photoplay. It is permissible to have scenes of action, alone, though not many of these.

The great point is to transfer to the stage the natural speech and action of every day life rather than to create a false standard for the picture. George M. Cohan is not a great writer, his diction is faulty, but he seldom scores a failure because he makes his characters human beings and not stilted puppets. Aim first, last and in between at naturalness, naturalness of speech, of action and of situation.

But do not be in a hurry because it will be several years before there is any real demand for the spoken photoplay.

Inquiries.

NOTE.—No question can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

F. F.—In Gold and Glitter Miss Grace Lewis, formerly of Imp and Vitagraph, was the wife and Lionel Barrymore her lover. You have better eyesight than we. We can see no reasons why we don't want to print Miss Pickford's picture now that she is out of photo play.

B. T. I.—You will require permission of the manufacturers to use the portraits of their players for your proposed souvenir. We are advised that all scripts sent the Universal office will shortly be acted upon.

C. A. C.—American casts are not available as the company is working under pressure and cannot spare the time to send them out.

M. J.—We do not consider the ages of the players proper subject for inquiry. Address Mr. Williams in care of the Vitagraph studio. His personal address concerns only his intimate friends. Miss Leonard is not working at present. Miss Buckley is not ill. Miss Joyce is not in town at present. Mrs. Costello is not dead.

E. H. H.—Pathe does not reply to inquiries as to players' identities.

L. H.—See reply to B. T. I. Give Kay-Bee eight weeks before querying.

J. R. A.—If you have any idea your photoplays will be stolen don't send them out. You don't belong to the business so long as you nurse that idea. It is impossible to give an average price for scripts.

E. F. M.—Miss Mary Pickford had the leads in the two Biograph plays you mention. She has left photoplay for the dramatic stage.

ALLDER.—No one around the Lubin plant ever discovered the names of the Los Angeles players, so your first question cannot be replied to. Baby Nelson was the child in Together. Lillian Wade was the child in The Lake of Dreams. Send envelope for the picture information. We do not supply addresses in this department.

NOVICE.—Send to this paper for a copy of Technique of the Photoplay. It will be sent postpaid for one dollar. We cannot reply to your question in the limits of this space.

H. B.—Same one.

W. E. W.—We are shy that first Biograph cast. Miss Mae Hotely and Jerold Henever are with the Lubin Comedy Company in Jacksonville. Miss Martha Russell is touring the picture houses at present on leave of absence from Essanay. The Husband in Gold and Glitter was Elmer Booth. We do not answer Pathe questions since they will not.

F. B.—You are not limited as to the number of words used in a photoplay, but the fewer you use the better so that the meaning is clear. A trained writer will use from a third to a quarter the number of words the novice employs and make his idea more clear. Describe only the principal action; the action that tells the story. There is a well defined form. See Technique of the Photoplay. Western stories are made in and around Los Angeles where it is possible to work outdoors the year round.

C. E. C.—The Powers casts are not available.

W. H. R.—See reply to B. T. I. The companies you mention all have Winter studios. Kalem has four or five.

A. B.—The Asta Nielson features were virtually a special brand. Will reply later to your second question. The third is outside the scope of this department. You should know the answer to the fourth better than we since you are on the ground.

W. I. G.—There is some difference between Tom Beckett and Thomas A. Becket. Vitagraph made the latter about two years ago. We do not place the other two titles.

A. B.—We do not reply to inquiries as to the marriage relations of the players, but at the mere fact that a man and woman play sweethearts in the same company is not sufficient reason to suppose them to be man and wife. We have not heard that the Thanhouser intends releasing through the Universal. Probably it is news to them. If we had such dreams as these we would cut out mince pie.

M. E. H.—In the first place you'll lose a lot of valuable time trying to market scripts made from copyrighted plays. The studio can do this sort of work far better than you can if it wants to. If you do work over copyrighted plays, it is necessary to make some arrangement with the holder of the copyright. The purchase of a copy of the book carries with it no right to dramatize or make other use of it and changing the names of the players does not alter your legal responsibility in the least. You are liable to get in trouble with the author and then be arrested for obtaining money under false pretenses as you are required to state that you are the author of an idea before you get your check. Your questions do seem unnecessary, as you suggest, for a little thought would have shown you that you have no right to the property of another and a copyright is tangible property. Scripts should be addressed to the photoplay editor of a company and not to the director.

R. R. P.—Mrs. Julia Mackley was the Mother in Essanay's The Mother of the Ranch. Miss Virginia Ames was one of the daughters (the smaller). The other is not known to the home office. Please be more explicit than "the man" in asking questions. Which of the several men do you mean? We have not the Nestor cast.

Comments on the Films

Licensed

"THE THIRD THANKSGIVING" (Edison), Nov. 25.—There is a note of human earnestness in most of James Oppenheim's work that places him among a group of photoplaywrights and writers following the path of Charles Dickens. There never was a humaner or more wholesome model to follow.

This is a dramatic little picture of a family reunited at Thanksgiving. The son had married an actress, and the father had refused to let him come home even to spend Thanksgiving Day. The refusal was repeated the following year, but just at the third anniversary, events turned so that the father was brought to see how fine a character the little woman had. He relents. Charles Ogle plays the father; Mrs. William Bechtel, the mother; Harry Beaumont, the son, and Edna Flugrath, the actress. Robert Brower, Bigelow Cooper and Viola Flugrath also have roles. It is a very pleasing picture, well acted and full of heart-warming sentiment.

"WILD PAT" (Vitagraph), Nov. 23.—A story of Ireland and America. Wild Pat is a hard drunkard at home, but the village priest induces him to go to America and brace up. He makes good in America, but is killed in averting a boiler explosion nearly caused by the carelessness of his drunken associates. The priest has to tell the wife and comfort her. Arthur Bently, the author, has provided a wholesome human picture, which has been skillfully produced by Charles Kent. The acting is commendable. Rose Tapley, as the wife, has the only role that requires highly emotional playing. Her characterization is intelligent, but has its limitations. Harry T. Nearey's part, Pat, is clearly drawn, as is the village priest, by Tefft Johnson.

"THE REVOLT OF THE PEASANTS" (C. G. P. C.), Nov. 22.—This is not a historical picture in any strict sense of the word. It exists for the sake of a sensational climax. Some Dutch peasants bind four of the Duke of Alva's Spanish soldiers each to an arm of a windmill, and let the wind fling them around. It is melodramatically acted, so that from the first everything is a climax, and when the climax comes it is flat in consequence.

"MANFREDONIA, SOUTHERN ITALY" (Cines), Nov. 23.—These old cities in lower Italy are extremely interesting. Some fine panoramas of the mountainous neighborhood are included. A very instructive offering, well enough photographed.

"TWO AFFLICTED HEARTS" (Cines), Nov. 23.—On the same reel, a farce with a very slight situation. It is short, but seems strung out, nevertheless. Part of it is good.

"BILLY'S BURGLAR" (Vitagraph) (Special).—A two-reel picture that held a large East Side audience very closely. It is a story of a boy of about twelve, who had a decided taste for detective stories, his family including the cook, a burglar in police uniform and the copper on the beat. It is very well produced and naturally acted. The thrilling story is pleasingly relieved with unforced humor that made several good laughs. An excellent picture that can be depended upon to please.

"THE SILENT SIGNAL" (Lubin), Nov. 23.—A melodramatic picture, in which the hero, heroine and villain are introduced without loss of time, which is commendable. We see at once enough to understand the social status of the first two, but not of the third. It is always safe to take time enough to properly introduce the villain. In this case we don't know that the man was influential in any way. Such a knowledge helps in melodramas. The villain must never be a nonentity, even for one act. Also, since the melodrama's writer had decided to have this villain caught abusing a meek halfbreed, it would have been better to have the hero interfere, rather than the heroine, since the villain was to wreak vengeance on him, and she was to learn of his predicament by means of a silent signal, and to bring the troops to the rescue. A heroine needs to be young and pretty more than courageous, while the hero needs to be chivalrous. The hero in this instance is almost colorless. Capt. W. Dean wrote the scenario. L. C. Phillips plays the lieutenant and hero; Edna Payne, the colonel's daughter and heroine.

"RED WING AND THE PALE FACE" (Kalem), Nov. 23.—An Indian story, and one that hardly could be less probable. It fails to convince at all, but it is clearly produced, and one or two of its scenes are beautiful photographs. Jane Wolfe plays Red Wing, an Indian girl; Carlyle Blackwell, a white man who has killed Red Wing's sweetheart, an Indian, played by Knute Rahmn. Her father, the chief, is played by Paul C. Hurst. The white man's father is played by William Herman West, and his wife by Lillian Christy.

"A CHASE ACROSS THE CONTINENT" (Edison), Nov. 23.—That the situation behind this picture is artificial doesn't hinder it much, once it gets under way. It is for the most part well acted and plausibly conducted. There is one scene that seemed to us extremely displeasing. A niece is being defrauded by her uncle, who has hidden a will by which, unless the niece is married in San Francisco by a certain date, he is to inherit. A thief has robbed her aunt of gems. She finds the will, calls up her fiance and prepares to hurry with him to San Francisco in disguise. The uncle sets a detective on the girl's trail as the thief. This detective enters the girl's room with a drawn revolver. It seems unnatural and unnecessary. Charles Reigel plays the uncle; Camille Dalberg plays the aunt with some distinction; Laura Sawyer plays the niece; Jessie McAllister, her maid; Benjamin Wilson, her fiance, and James Garden, the detective. It plainly pleased a large Broadway audience, and is commendable and good entertainment. The photography is fine.

"A SAILOR'S HEART" (Biograph), Nov. 25.—A satirical comedy of a sailor and his many sweethearts, each of whom is the only one he ever—etc. Satirical comedies exist for the sake of laughter, and not for smiles. Under the fun there is the nettle, and where it fails to get strong hold of us it is apt to irritate. In this there are good laughs; they come only when the satire stumbles and true comedy steps into its place. This relieves the picture and makes it good entertainment.

"THE STOLEN SYMPHONY" (Lubin) (Special).—A two-reel subject that was very carefully produced and finely acted. It probably would have been a masterpiece in one reel, but seems drawn out as it is. A big East Side audience, a large part of which came in because this feature had been advertised, watched it with close attention and, although there was no applause, seemed to take pleasure in it.

"PATHE'S WEEKLY No. 48," Nov. 25.—Contains a number of good items on the Balkan War. There are no battle scenes, but we are shown now the Bulgars going out to war, and now the Turks. A good picture.

"THE PENITENT" (Essanay), Nov. 22.—In this picture a conventional story is very well acted and smoothly and clearly told. The sets and backgrounds are fine and it has many lovely scenes. These things alone keep its head above water and make it an acceptable offering. But it seems too bad that the skill and care that was expended hadn't been used on a better scenario. Francis X. Bushman plays a hopeless lover of a pretty girl (Beverly Bayne) who loses her sight in a chemical laboratory explosion. Her fiance (Wm. Bailey) grows tired of her being blind and falls in love with her cousin (Mildred Weston). Howard Missimer and Helen Dunbar play Beverly's parents and Wm. Walters plays the doctor.

"A LETTER TO THE PRINCESS" (Eclair), Nov. 22.—This is the fifth installment in the "What Happened to Mary" series and appeals to us as the most interesting of the whole series so far, although we remember saying that same thing of the one just preceding. Of course it is well acted, but it is unusually thrilling, being a story after the manner of Dumas' stories and dealing with some important "state paper," of character not disclosed, which Mary is to deliver to Princess Ida. She has trouble doing it. Mark MacDermott and Miriam Nesbitt play two conspirators who do their best to get it away from her. One good scene, from a popular viewpoint, is the lawn party of royalty at which Mary (Mary Fuller) finds the princess.

"LOVE AND TREACHERY" (Lubin), Nov. 21.—A theatrical story of smugglers in which there are no new characters, just the stock villain, hero, heroine and half witted man, with the soldiers, etc. We find the usual rocky beach scenes, etc. The author is William C. Carr, who has followed the approved formula for fabricating a melodrama. The hero is played by Geo. E. Reehm, the villain by Walter Stull, the heroine by Frances de Moyer; the half wit by Thomas Aiken and the captain by Robert Burns.

"THE GOVERNOR'S CLEMENCY" (Melies), Nov. 21.—There is more freshness and humanity in the idea set forth by this picture than we expected when the situation was first stated. It interested us not a little. It's a story of the West and concerns a man out of work and desperate because his family is in want. He determines to hold up the stage; but misses it and comes on the Governor who is driving alone. This official hears his story and makes him a game warden. The picture suffers from the artificial way the man's brother is warned of his intention of robbing the stage; but it suffers most from the fact that we are left in the dark about what happened when he held up the Governor until we know that he has been appointed to some office. We are left to guess what happened and we are led to guess right. Then the whole is shown to us. We should have been led to guess wrong, then the showing of it wouldn't have seemed like repetition.

"THE FLOWER GIRL'S ROMANCE" (Kalem), Nov. 23.—A tragic picture taken on a flower ranch in California and full of beauty, of scenery naturally; but of human things also. Jane Wolff is the story's heroine, the flower girl whose heart is piteously wounded. Miss Wolff has usually played older roles and it is with agreeable surprise that one finds her so adequately filling a part that needed youth and comeliness. We have long been noticing her work and have seen it as the saving grace of some than one picture. She is most certainly among that not too numerous group of players of distinctive talent.

The story is of the simplest, but, in those scenes in which Miss Wolff shows a young girl's sorrow, it is deeply significant. She has indeed accomplished something more than a portrayal, at least in the best part of her work; she has almost identified herself with the flower girl whose love had been wakened by a man already engaged and who later sees how matters stand and is compelled to gather flowers for the wedding.

The picture is not wholly comprehensible, chiefly because the hero's character is shown in only a sketchy manner. He is drawn as distinctly not a villain and yet is shown as making love to the girl. For the first half of the picture we felt that perhaps the producer was going to make the fiance turn out to be only a sister. We had been seeing many other pictures and perhaps owe the producer an apology although it was the producer's weakness that sent us searching for some explanation. Again, we cannot help feeling that to cut off the last two hundred feet would help the offering. The last three scenes consciously asked our pity for the heroine whereas those that immediately preceded them were content merely to show us these

reasons for pity. They were sincere, true and very effective and were followed by a distinct anti-climax.

As an offering this picture is desirable. The people will like it. Wm. Herman West plays the girl's father; Carlyle Blackwell the man, and Neva Gerber, a very pretty girl, very acceptable in this role, the man's fiancee.

"THE INFORMER" (Biograph), Nov. 21.—The one quality that marks the work of an experienced maker from that of others is a feeling for what is significant. We notice evidences of skill and experience in this picture, but not so markedly as in some by this company. Yet so thrilling and so well made is the story that it will draw the audience forward, make it swallow the scenes with its eyes, so to speak. The scenario behind it is unusually strong for a war time picture. It, as a human tale, is a long advance over "The Battle," by the same company, and the producer has made it far more thrilling than that picture, although only a squad is seen fighting. A very desirable offering.

"HOW MR. BULLINGTON RAN THE HOUSE" (Vitagraph), Nov. 22.—Mr. W. L. Tremayne, the author of this picture, has at least added one delightfully refreshing series of scenes to a rather stale situation. The last third of the picture is dandy and kept the house full of hearty laughter; but the first two thirds, except for two or three moments, is not fresh enough to be very funny. Florence Turner played her part well and was ably supported by Kate Price, but it is a comedy depending largely on the character of Mr. Bullington and probably was written for Bunny. Hughie Mack is an intelligent actor; but he didn't show genius in this part, and left it rather flat. When Flora Finch, the last cook, arrives with her family, she dominates the situation and makes it very amusing. Lillian Walker plays a Swedish girl whom the Bullingtons tried out after they fired Kate Price, the first cook.

"THE FIRE FIGHTER'S LOVE" (Selig), Nov. 21.—A melodramatic picture with some very convincing fire scenes. Two firemen are rivals in love. The unsuccessful one gets drunk and is abusive. A fire call is rung and the successful one risks his life to save the other. Nothing is impossible except things that contradict each other, like round squares, for instance. But it surely is not probable for two men to be caught on the second story of a burning house when the walls and roof fell and yet lived almost unhurt. The picture is an adaptation from Carl Chapin's story, "The Test," was produced by Oscar Eagle, and seemed to interest. Charles Clary and Wm. Stowell play the two firemen; Adrienne Kroel plays the girl. Others in the cast are Walter Roberts, fire captain; Fred. Bernard, an old fireman, and Collin Reid, the old fireman's son.

"A QUESTION OF AGE" (Pathe), Nov. 21.—A picture that tickled a large audience and kept it laughing. It is a success without a doubt; but it is probable that few beside Gwendolin Pates could have got it over. As it is, she fails once in a while, but for the most part keeps its very farcical business from falling into the utterly ridiculous. Her part calls for a young girl of Gwendolin's own age who learns that an old flame of her widowed mother is coming to see her and the "baby." So a baby she decides to be and finds a dress suitable to a girl of five. She gets across with it very well, better than her friend, the youth next door who is let in and dresses in the clothes of his small brother very fat. These two make mamma's lover romp with them. The plight of the small fat boy who has to wait long for his clothes also makes laughter.

"BILLY McGRATH'S ART CAREER (Essanay), Nov. 21.—Pictures dealing with studio life and with artists and their adventures have a big advantage over pictures of fugitives from justice, of unconvincing, impossible love stories and melodramas. And when, as in this case, they are good comedies with a tangible amount of real human experience, albeit exaggerated for the sake of fun, they can be depended upon to furnish amusement. This one kept a smile warm all through and now and then made a good hearty laugh. The audience liked it.

Billy McGrath (John Steppling) is a society man who gets squelched by an impressionist (E. H. Calvert) for not knowing what a picture was about. His fiancee (Dolores Cassinelli) and her mother (Eleanor Blanchard) are there and are ashamed of him. The former tells him he must amount to something before she'll marry him, so he turns artist. His butler (C. Hitchcock) has to play model. Billy's accidental achieving of fame gives him an idea for helping a girl artist whom he finds is having hard times. A few crazy smears on her paintings help in their ready sale. Ruth Stonehouse plays this girl. Alkali Ike is now an art connoisseur, and appears in this picture.

"TIMID MAY" (Vitagraph), Nov. 20.—One hardly expects much that is fresh in these ranch farces played by clowns. There is one unexpected incident, but after it has been used four or five times over and over again, the laugh, that was most hearty at first, grows thin. Mary Charleson is fair as a clown; but that kind of work doesn't seem to be the true path for her. Robert Burns plays a timid, blustering puncher; Geo. Stanley plays a timid, bewhiskered terror of the mountains; Chas. Bennet, a sheriff. The author is Royal A. Baker; producer, R. S. Sturgeon.

"DARKTOWN DUEL" (Vitagraph), Nov. 20.—A shorter and more amusing picture than the other on the same reel. It's a picture of colored people and in it a love rivalry ends in a melon eating duel. Mr. Johnson, of the cavernous mouth, loaned from the Kalem studio, wins the duel; but loses the girl who fears she can't support a husband with so big an appetite.

"THE COUNTRY BOY" (Pathe), Nov. 20.—Just a romance in which Betty Gray plays the heroine and Charles Arling her wealthy father. Although at first Betty is an invalid, she travels out to the West alone, notwithstanding the ample means of her people. This is merely a specimen of work that many producers carelessly leave in their pictures, expecting the spectators to excuse them. Even where such are excused the picture suffers none the less. The only really fresh or convincing part of this offering is the manner in which the heroine's father's factory catches fire. The girl is in the building; she has recovered and has come back from the West. A cowboy who had fallen in love with her and who had come to the city and had been given the cold shoulder by her father is now on the fire force and rescues her. In the first place, these stories in which poor cow punchers who are grown up and who fall in love with rich girls so young that they wear their hair down their backs, are anything but convincing. This one invites cynical thoughts. It is pretty well photographed, but very poorly acted.

"THE TELL-TALE MESSAGE" (Kalem), Nov. 20.—A picture of a crime and how it was brought home to its instigator, a rich banker. Two old ladies, frightened at account of burglaries, bring their treasure to the banker for safe keeping and he gets his gate keeper to steal it from the safe. A clew is produced that leads the detective to the old man who is arrested. The tell-tale message comes from the banker to the old man in prison. It is hidden in an egg and discovered. This story gives some chance for character sketching, but it is made much use of along this line. The producer's attention seems to have been given more to creating suspense. But his failure to get strong plausibility hinders this. The chief difficulty seems to have been that we are not shown why the innocent old gate keeper should have fallen so easily at his time of life. As shown, it is displeasing. Stewart Holmes plays the banker; Lawrence Wood, the gate keeper; Earle Fox, a detective and also the banker's valet, a good duplication. Hazel Neason plays an unimportant role as gate keeper's daughter.

"HIGH EXPLOSIVES AS USED IN THE U. S. ARMY" (Edison), Nov. 20.—It is well photographed and naturally makes a dandy offering.

"SALLY ANN'S STRATEGY" (Edison), Nov. 20.—Louise Alvord, the authoress of this delightful comedy sketch, has provided two of the Edison players with fine character parts. Alice Washburn has the happy faculty of making her characters, within her limitations which give her plenty of scope, quite natural and convincing. She plays Sally Ann, a farmer's wife. Martin Fuller, whose work we haven't been noticing so long, does as well in the role of her husband. They have just sold the farm and have a bundle of money. Si is going to the city to deposit it. Sally wants to go with him, but he won't let her. She uses strategy—it is a quick inspiration at the last moment—and exchanges the package of money for a package of wood that looks like it and this Si takes along. Of course, he falls in with the plausible stranger and loses it. For some reason, this little comedy was a welcome relief from the artificial, melodramatic or complicated pictures we have been seeing for more than a week. Charles Ogle, Wm. Bechel and Bigelow Cooper have lesser roles. A pleasing picture.

"THE SAINT AND THE SIWASH" (Selig), Nov. 19.—The saint refers to the wife of a man, reported to be a fugitive from justice; who has followed her husband to the wild lands. The Siwash is a squaw, owned by a villainous white man, and whom the saint rescues from her bondage. If the picture's object, even in part, was to stir us with admiration for the white woman's nobleness to call her the saint it wasn't wholly wise. We are also kept from full sympathy with her by the fact that until the end of the story when, through an unexpected turning upside down of the situation brought about by what was almost a prestidigitator's trick, not organically dramatic, it is shown that her husband is innocent. By no means do we argue that a wife shares her husband's gilt; but her seeming to help him in his escape makes her seem to. The picture has the advantage of being freshly interesting and as entertainment it deserves a good place among others of the week. The wife is played by Myrtle Stedman; her husband, by R. de Roselli; the Siwash by Mrs. Lester Cunio; the brutal squaw man, by Lester Cunio. William Slavens McNutt wrote the scenario, which was produced by Marshall Stedman.

"A FUGITIVE FROM JUSTICE" (Lubin), Nov. 19.—One wonders what object the writer of this picture had in view, what impression he desired to create. He shows ability in his construction. There are three qualities in every good dramatic production. They are clearness, smooth progress of incident, and interest. In this picture we find some of all of these; but precious little of the last and after all, with the people, it is the most important. In the early days the man who had committed some crime and was fleeing from justice used to be helped by a girl and he then found in her a sweetheart. This was the cause of much disgust. Then we found fugitives being helped and converted; but it wasn't found convincing enough. Of late, the helped fugitives are shown as biting the hand that helped them. At least it convinces; but we can't sympathize with such a man; he disgusts most people. Now, looking merely at the present picture, is there any one with whom we can sympathize very heartily? The man and woman who warmed the viper at the hearth and got stung can be made interesting by true artists; but one reason why they are not in this case lies in the brutality of the man. When he has been fed in the cabin and both man and wife have lied to the sheriff, he gets up in the night and goes away with the man's gun and horse. And, next day, comes back in the man's absence and demands not only money but is taking the woman too. The picture is, indeed, most distressing. The characters are played skillfully. The badman by Burt King, the husband by Edgar Jones and the wife by Clara Williams.

Independent

"THE WAY OF THE TRANSGRESSOR" (Powers), Nov. 27.—A comedy staged amid Southern California gardens. There is a real plot and plenty of incidents. A pie-stealing tramp is especially amusing. Also there is a hen-pecked husband, who goes to great lengths to get into a little game. It will hold.

"THE ENCHANTED UMBRELLA" (Milano), Nov. 30.—A bit of the slapstick stuff which seems to be so popular in some houses.

"THE ADDA RIVER RAPIDS" (Milano), Nov. 30.—On the same reel is this fine scenic. Also there is shown many ways of utilizing water power commercially.

"BONIFACE IS BASHFUL" (Milano), Nov. 30.—Also on the same reel is this comedy of the broad sort.

"AT THE FLAME THE BUTTERFLY BURNT ITS WINGS" (Eclair), Dec. 1.—This single reel by the Paris company is notable for the appearance in the leading role of Miss Lucille Guyon, the Eclair's feature star. The story is staged amid Japanese settings. Miss Guyon, in her portrayal of the Japanese maiden, again shows her marvelous versatility. It is hardly necessary to say that any picture in which she figures is bound to be notable.

"VENGEANCE" (Imp), Nov. 28.—This two-reel production, directed by Herbert Brenon, well may be featured. In the first part appears the

scene of the frightful train wreck, photographed just after the disaster on the New Haven road. While there may appear to be an unusual series of coincidences dovetailing into the story, these in no way detract from the interest of this strong play. There are fine settings, outdoor and interior. Vivian Prescott here does some of her best work. So also do William Shay and Bill Lawrence.

"IT HAPPENED THUS" (Victor), Nov. 29.—A picture showing the struggles of a man against the inclination to yield to the impulse of a hereditary suicide taint. There was one scene which reminded the writer of the story of the man going into the fields to commit suicide, and ran from a charging bull. In this case, when the burglar took from the would-be suicide the bottle of poison and fortified his position with the display of a revolver, the man so anxious to end his life made no attempt to induce the intruder to try his marksmanship. However, this is but an unimportant incident. The work of Mr. Moore and of Fritzi Brunette, as the sweetheart, was good. The portrayal of the burglar was unusually convincing.

"A HEART RECLAIMED" (Rex), Dec. 1.—A strange story of the man who lost, told in a series of pictures in large measure. There are dramatic moments.

"THE REGENERATION OF WORTHLESS DAN" (Nestor), Nov. 25.—We cannot sincerely find much to praise in this picture, except the scene choosing and the mechanical work. The story is very improbable, and, because it could not have been made effective by any producer, it has been handled in a hurried way and very awkwardly.

"THE TWO CHEFS" (Punch), Dec. 12.—A brisk farce, full of snap and fun. A recipe for a sauce so good that all the patrons come to the restaurant that has it is the bone of contention between two rival chefs. There is an entirely new flavor to Punch's pictures, and if they keep up to this we think they will be successful.

"HIS DRESS SUIT" (Punch), Dec. 12.—A light-hearted clown farce, in which a dress suit is pawned to pay for flowers for a girl. There is joy in the morning, but gloom after five, when dress suits are required. It is extremely slight.

"THE QUEEN OF THE SEASON" (Great Northern), Nov. 30.—The three knights who dog the footsteps of the young matron in this comedy closer than her shadow are good characterizations. One of them is young, the other a sly old dog, and the third very fat, with a comical face. The lady who visits the seashore resort alone disappoints the ardent trio very much when she presents her husband and little son to them. The production will appeal in particular to mature, experienced men and women.

"THE MATRIMONIAL EXPRESS" (Gaumont), Dec. 3.—An interesting view of French train service, equipment, etc. The hero carries on a very difficult and correspondingly clever flirtation with a girl in one of the compartments, much to the chaperone's dislike. Pleasing comedy and good pictorial effects.

"THE BALL PLAYER AND THE BANDIT" (Broncho), Nov. 27.—Baseball fans will enjoy this picture more than other people, but it will interest anyone. Harry Burns, the college star pitcher, refuses to carry a gun when he goes West. But he knocks out one fellow with his fists very handily, and brings down a bandit with a swift throw of a baseball. Rather improbable, but it leaves the audience laughing, which makes up for a lot of things in a moving picture. The love story is also interesting.

"A SPIDER IN THE BRAIN" (Itala), Dec. 2.—The hero of this eccentric comedy does a great amount of jumping about when a big spider crawls into his ear. The knockabout scenes are better than common, and the locating of the spider in his brain by use of the X-ray is amusing.

"TOO MUCH BEAUTY" (Itala), Dec. 2.—The new maid is so pretty that every man about the place becomes a "Jack-the-Peeper." She and the mistress of the house leave notes under the doors of the men, telling them to meet the maid in the greenhouse at midnight. They arrive there, one at a time, are locked in and have the hose turned on them. Successful comedy. On same reel with the above.

"THE BROTHER OF THE 'BAT'" (Reliance), Nov. 30.—The "Bat" proves an interesting specimen of the underworld, with his training as a pickpocket. But he comes to grief, and Rex, who has joined a sociological order, undertakes to reform him. Then "The Slugger" appears and forces the boy to help him rob the house. The glove fight between Rex and "The Slugger" for possession of the boy brings a very interesting film to a close. The plot of this is above the average, and is well handled throughout.

"THE TRUANT'S DOOM" (Thanhouser), Nov. 24.—The Thanhouser Kid is, as every one has remarked again and again, a most remarkable little player. She certainly is a great help when poetic child-life pictures are being made, such as this. The Thanhouser Company has made other good ones even without Marie Eline, but in this her sincere and earnest picturing of the truant boy who dreams a heart-breaking dream of prison, and so runs back to school, gives just the impression desired. It was an impression, too, that it would have been easy to overdo or to fall short in. The boy's mother is played by Mignon Anderson, and Jean Darnell plays the teacher. Both have reason to be cross with the boy, and both handle the situation with delicate sense of preparation and with skill. It makes a very pleasing release and good entertainment.

"THE THUNDERBOLT" (Thanhouser), Nov. 26.—A picture with a startling climax, but almost lacking in dramatic suspense. Of course, a thunderbolt could not be made to be expected, yet it might have been used so as greatly to add to the climax of a dramatic story. The present picture lacks unity of interest. It fails to set forth one person or group of persons with whom the spectator can sympathize. It isn't a story about any one person, as it starts out to be, but of a bundle of money. The thunderbolt reveals its hiding place. James Cruze, as the dishonest broker who steals the poor man's little legacy and has it hidden, does excellent and very interesting work. David Thomson plays the poor man; Jean Darnell, his wife; William Garwood, their son grown up, and Mignon Anderson, the broker's daughter grown up. It is a prettily made picture.

"CROSS YOUR HEART" (Thanhouser), Nov. 22.—A story of a boy who grew up. It makes a heart warming little picture that calls to human sympathies strongly through its simplicity. Three little children are brought together early in the story. The little girl (Thanhouser Kid) and her smaller brother are children of a farmer who has caught a kid of about nine (an orphan whom a tramp scissors grinder has picked up) stealing his chickens. The farmer has locked the kid in a closet while he calls up the constable; but the little girl, moved to pity, lets him go after a promise cross his heart, that he won't steal any more. Marie Eline makes it ring true. After a well suggested lapse of years the boy has grown up and becomes the employer of the same farmer's son who steals from him. His thoughtful and humane method of handling the situation brings him again in contact with the girl who had long before helped him. In a natural way a means of recognition is furnished and another cross your heart promise is given and received and a pretty love story began. James Cruze plays the boy grown up; Marguerite Snow, the girl and Francis Newburgh her grown up brother. A very pleasing offering.

"THE SLEEPING BURGLAR" (Comet), Nov. 23.—A story turning on the sleep walking of a man who has some of his employer's money in his keeping over night and innocently and unknowingly hides it. As a situation, it lacks freshness, but the producer has made it serve as a farce. It is very light.

"AN OLD LOVE LETTER" (Majestic), Nov. 24.—A love story picture which has more farce than comedy in its action and loses thereby very nearly all its dramatic quality. It is not at all convincing and as entertainment is of the slightest.

"SHOCKING HER FUTURE MOTHER-IN-LAW" (Majestic), Nov. 26.—A love story told with clearness, smoothness and regard for things that make a picture effectively dramatic as far as the scenario permitted. It takes an unconvincing farcical turn which quite spoils a normal mind's sympathy for the heroine who plays she is vulgar in a way that quite persuades us that, at heart, she is and thoroughly so. She is the fiance of the son of rich people and is a singer. The man's mother persumes that she is vulgar before seeing her, so she plays vulgarity to shock that lady and succeeds. As entertainment it is fair; but it doesn't rise to the level of thoroughly commendable or humanly pleasing pictures. It lacks good taste.

"POOR FINNY" (Punch), Nov. 28.—A farce of limburger cheese and a lover who is called poor Finny. The girl's small brother uses the cheese; but Finny has a cold and can't understand. It it very slight; but on the same reel is a very funny picture and together they make a desirable release for brightening a program. Mr. Arthur Finn, Mr. Rice and Miss De Lespine play the leads.

"O YOU BABY" (Punch), Nov. 28.—A farce with a situation so ridiculous that it should make anybody laugh. It is very well played and a dandy offering. Mr. Rice is the baby.

"A DESPERATE LOVER" (Keystone), Nov. 25.—A very slow camera and consequent speedy entrances and exits are the amusing things in this film. Fred Mace's disguises also may make a laugh or two; but the reason for his disguise is not at all clear nor is the story clear. We should like to tell what it is about; but we don't know. We notice Mabel Normand in the cast.

"A BEAR ESCAPE" (Keystone), Nov. 25.—On the same reel is this farce in which we find our two friends the comical sleuths, Mace and Sennett. The bandit chains them to a tree in the bear country and bruin comes; but they manage to escape and then follows a comical train of happening in which our two friends accidentally win the reward for shooting the bandit. It is amusing.

"GRATEFUL HENRY" (Lux), Nov. 29.—Henry gets caught in a downpour and is loaned an umbrella. Henry is so grateful that his kind benefactor can't get rid of him and the result makes one of those delightfully and ridiculously droll farces. A good but light offering.

"THE DIARY OF A BAD BOY" (Lux), Nov. 29.—On the same reel is this series of farcical happenings pleasingly new. The two make a very fair offering.

"FATHER" (Reliance), Nov. 23.—A picture appealing to our interest by presenting a father's love for his son so strong that he steals from his employer to enable the young man to complete his law studies. Now the son doesn't know his father or even of his existence. The boy is cared for by a lawyer whom he supposes is his uncle. The father had been rich; but lost on Wall street. It was shown that "the blow killed mother." Titles are a part of a picture just as scenes are and a responsible artist ought to choose. It is the chief weakness of this picture that the reasons why the father hid from his baby son and supported him through a gardian are not made clear. No reasons we can imagine are worthy. This, to our eyes, spoils the picture's effect. It also lacks smoothness in its development. Every now and then some action was skimped and its meaning blurred. Yet there is plenty of good acting in the drawing of the characters and the picture by no means lacks interest. As a whole, it makes a fair offering. The father is played by Hector Dion; his son by James Cooley.

"THE ARMY SURGEON" (Kay-Bee), Nov. 22.—A two-reel melodrama of life at an army post where the post surgeon and a young captain are rivals for the colonel's daughter. Throughout the whole story the human interest is so sincere and fresh and worthy of men and women and the dramatic suspense when an Indian outbreak complicates the love episode is so vigorously created that the few minor defects are brushed aside. Yet, if the place in the story of the captain and the doctor had been made plain earlier, that feeling in the mind which comes only when the meaning of the story is completely grasped would not have been delayed till the end of the first reel when we first definitely and assuredly know who the doctor is. Now, seeing that the doctor was to be the one kept away from the girl by a duty so pressing that he couldn't send her word and reason for his absence, it also would have helped the story if she had shown him, in the first place, some clear mark of preference. He is the one shown as heroic, not the captain, it would have added to our interest if we had seen him taking his life in his hands for the safe of his friends at the almost deserted post and on account of it losing a love that would have been his. We needed to have it made plain that he was losing. It happens that we are left also in doubt whether the girl had definitely accepted the captain and also as to whether the captain had the message that the Indian chief sent

to the post asking the doctor to come. We didn't notice the doctor giving this to the captain that he might give it to the girl. It may have slipped past us; it ought to have been so clear that no one could miss it.

The girl had promised both men the "answer" at her party. The outbreak came and called most of the force away. The captain was left in charge. The night before the party, the chief whose wife was sick sent for the doctor. The doctor's adventures are thrilling and very well pictured. It is he who saves the fort when it is besieged and the doctor wins the girl in the end. It is an offering that was enthusiastically greeted.

"A SEMINARY COMPLICATION" (Comet), Nov. 26.—There certainly is not a great deal of probability in this picture's idea of a girl's school; but the picture is unquestionably pleasing and entertaining. The dramatic suspense of most of the film and the prettiness of its scenes and photography keep it humanly interesting. It tells a refined, wholesome love story and its players are good company, a point that tells with audiences.

"THE CIVILIAN" (Broncho), Nov. 20.—There is only one fault we notice in this picture and that is its name. In the first place, it isn't a picture of the civilain, but of the lieutenant whose courage contrasts with the civilian's cowardice. These two men and the pretty daughter of the colonel (Mae Marsh) furnish a love story. The disentangling of this comes about when a band of hostile Indians reach that part of the country. The three meet them several miles away from the fort and the scene is set for a most thrilling chase, perfectly constructed and full of incident and strategy. The story fills two reels and needs every foot. As a thrilling offering it is a sure feature and likely to make any audience enthusiastic.

"THE INVADERS" (Kay-Bee), Nov. 29.—This three-reel picture of Indian warfare is one of the best of its kind. It tells a long, fascinating story of an army post in frontier times. The massacre of a surveying corps is graphic, though the after scene was a little too realistic. Do not such scenes shock average observers beyond the point of enjoyment? There is a tremendous sweep of mountain vista and fine reproduction of battle scenes. The burning of the telegraph poles, the attack on the depleted fort, and the young lieutenant's dash for assistance were admirably handled. The principals, including the Indian girl, gave creditable performances. A big story of the kind.

"THE HORROR OF SIN" (Itala), Nov. 29.—As the title suggests, this is not a very pleasant picture. It pounds in its moral so forcibly that the observer asks if it really isn't unnecessary, in a way. An Italian father, seeing his daughter reading romances, tells her that her mother had sinned.

"THANKSGIVING" (Reliance), Nov. 27.—A good picture of two Thanksgiving dinners, one of which is pulled off to the floor. Two child actresses, a doll and a real live baby all combine to bring about reconciliation between a quarreling couple. Very good from a photographic standpoint and has a seasonable interest.

"HER OWN COUNTRY" (American), Nov. 28.—A story with a Mexican hacienda as its locale, which contains a thrill for patriotic Americans. The clash between the American hero and the Mexican lover over the American girl, who had been adopted and reared by a Mexican family, is well worked out. There is romance a-plenty, some fine glimpses of the cactus country, and a coherent plot to hold the interest. A desirable offering. Played by the premier company in its well known good style.

"PALS" (American), Dec. 2.—This photoplay gets hold of the sympathies at once. The discharge of the faithful old cowpuncher is pathetic, also the manner in which he turns loose his horse on the plains and gives it freedom. His subsequent rescue of the child and restoration to his place on the ranch brings a feeling of general relief. A good film.

"THE ANIMAL WITHIN" (American), Dec. 5.—A peculiar story, winding up in a disappointing way, though very well acted throughout. The girl in the picture induces her lover to hold up a stage coach and rob the United States mails. His rival in love and his mother both learn of the holdup and there is a double killing at the end. The part of the weakling son is played by Warren Kerrigan.

"BLUDSOE'S DILEMMA" (American), Dec. 7.—This is one of those pictures best described as "gripping." It winds up with a series of decidedly sensational incidents. The mechanical nature of the plot is apparent throughout, and there are some bad pieces of "business," such as dropping the trap door with an unnecessary slam, and the attempt to hand the husband for shooting his wife, when she afterward recovers fully. Yet there is ingenuity in the picture also. The character work is good, the running duel with revolvers is exciting and the breaking of the rope over the cliff is well managed. Successful sensation.

"ON BOARD THE STEAMSHIP DUBUQUE" (American), Nov. 30.—An interesting view of Uncle Sam's naval training ship Dubuque. Inspection, hammock call, wigwagging, hospital drill, target practice, etc., are all well exhibited.

"THE HIDDEN TREASURE" (American), Nov. 30.—On the same reel with above. The "philanderings of Puddenfoot Pete" are somewhat on the usual order of tramp pictures. The lady of the house throws him a pair of old boots, one of which contains a roll of bills. Then follow scenes of Puddenfoot Pete spending the roll, which he does before night. The tramp's costume and characterization are good.

"THE GATEWAY TO AMERICA" (Champion), Nov. 25.—These very complete moving pictures of Ellis Island tell a graphic story of the manner in which new citizens are brought to this country. The medical staff, boarding house, hospital, etc., are all shown. Glimpses are given of various immigrant characters. A fine educational offering.

"THE INDIAN OUTCAST" (Bison), Nov. 26.—A one-reel offering, telling a compact, thrilling story. Some new tricks in Indian warfare are shown. The manner in which Brave Heart leads three pursuers over the cliff was well-planned. The bear trap scene is also good. There was just a glimpse of that famous old punishment of the Indians, called "running the gauntlet." Perhaps the Bison company will make a special feature of this some day. This reel as it stands is an attractive offering.

"THE TOLL OF THE SEA" (Gem), Nov. 26.—Jean McPherson and John Adolphi have the lead in this tragic story of the coast of Brittany. Their work is very good indeed, as well as that of the jealous girl The costuming and glimpses of the coast lend picturesqueness to the film, which will help vary the average programme.

"A GIRL FROM THE COUNTRY" (Eclair), Nov. 26.—Teddy thought it was going to be a bore to have to entertain his friend's sister, so he asked several of the boys to help him. When she appeared, she was pretty and he fell in love with her. But the boys insisted on entertaining her, at his expense, as arranged! But all ends happily for Teddy. A comedy of the quiet sort with a fresh idea and better than the average offering of the kind.

"FOR THE LOVE OF MIKE" (Rex), Nov. 28.—In spite of its rather breezy title, the story told here is a strong one. The injury of the boy in the quarry is realistically shown. The girl's fight with her selfish, unscrupulous employer brings about the sympathy of the observer for the love scenes with Mike, which follow. This picture will appeal to the average audience.

"THE DARLING OF THE MOUNTED" (Eclair), Nov. 28.—Little Clara Horton, the Eclair Kid, is an appealing figure in this picture. The work of Guy Hedlund is also excellent. The disappearance of the child in the boast, her rescue by the outcast, the empty boat riding down over the falls—these are all brought out well. And the last scene of all is particularly good, where the men give the outlaw the boat, weapons, food, etc., but refuse to shake hands with him. Altogether a good conception and a top-notch reel.

"HAWKINS MOVES" (Powers), Nov. 27.—There is a good comedy back of this picture, but it is not brought out strongly enough. The antics of the three drunken men are very tiresome and not worth the amount of film given them. As a split reel, with only a glimpse of Hawkins in his intoxicated state, this would have been much stronger. The point of the story, that he moved back into the same house, is good.

"A FRIEND INDEED" (Nestor), Nov. 27.—Families that have experienced the need of raising money quickly in a case of illness will appreciate this film. The husband tries to sell an old painting, thinking it is very valuable, only to find it an imitation. Then he is accused of stealing $500, but his son comes to the rescue and clears him. This is pictured in a natural and interesting way and has a good love story.

"THE MATRIMONIAL AGENCY OF ROARING GULCH" (Nestor), Nov. 29.—The boys at Circle K ranch put up a job on Bob Leland by advertising that he wants a wife. Through the manipulations of a matrimonial agency, established in the vicinity, many love affairs result. The agency's room is decorated with mottoes, reading, "When In Doubt Get Married," "Marriage Is Never a Failure with Us," etc. Well acted and up to the standard of interest.

"LOCKED OUT" (Crystal), Dec. 1.—Pearl White gives us a true picture of agonies from a lobster supper after one has retired for the night. Her husband, played by Chester Barnett, goes for a doctor, locks himself out, and in the ensuing misadventures both are arrested and taken to the police station. The lady reaches there attired in her robe de nuit with a fur cloak over it. Brisk without being offensive.

"A PICNIC IN DAKOTA" (Crystal), Dec. 1.—An amusing offering on the same reel with above, in which a white girl and an Indian girl exchange clothing. Complications of a laughable nature follow swiftly. The warm sepia tint makes this a restful and attractive film, and there are some good outdoor scenes. As a whole the film makes good.

"ROMANCE AND REALITY" (Nestor), Dec. 2.—A picture which illustrates very forcibly the havoc a graceless young man may play with feminine hearts if he is mean enough to do so. He turns down the Western girl in a manner that breaks her heart, and flies back to his lady love in the East. When the Western girl dies, and he is pictured as happy in the arms of his first love, we somehow feel that justice has gone astray, but this is probably what is meant by the word "reality" in the title. The work of the two leading characters in this is exceptionally good.

"MAMMA'S BOY" (Imp), Nov. 25.—King Baggot and Jane Fearnley are featured in this film. The former appears as a gay young Lothario, idol of all the cabaret girls. A note addressed to him creates trouble between his mother and father. Photographically good, but we have enjoyed this company more in stronger offerings.

"A MOTHER'S AWAKENING" (Rex), Nov. 17.—The story of an absorbed society mother awakening to the neglected state of her little daughter. True to life in certain phases, and worked out with strong appeal. The mother's part is well taken, and the forlorn little girl with her kitten arouses the interest of the observer.

"THE CHORUS GIRL" (Crystal), Nov. 17.—A film featuring Pearl White and Chester Barnett, which combines the elements of comedy and tragedy, with the former predominating at the end. A wife, finding a note in her husband's pocket, masquerades as a chorus girl, and she discovers her in this guise. The humor is rather broad at times.

"HER OLD LOVE" (Crystal), Nov. 17.—On same reel with above. Jack arrives from the sea and impetuously embraces his former sweetheart, now married, in the presence of her mother-in-law. Complications ensue, during which the husband appears and is locked in a trunk while Jack escapes. This is rather too broad, also, though well acted.

"REPTILES" (Kinemacolor).—We are given very interesting views of snakes found in Asia Minor, mountainous Asia, and Europe. Chamelions, lizards and tortoises are included. Colors come out remarkably well.

"OFIA, THE WOMAN SPY" (Kinemacolor).—A dramatic story of international intrigue, with very interesting backgrounds. The spy, a strikingly built woman, is sent for important papers. She fools the general who has them in keeping; but not a secret service man, who arranges things so that she flies away with dummy plans. The last scene shows her making away in her aeroplane—a scene as beautiful as a painting.

"ICE CUTTING ON THE ST. LAWRENCE" (Kinemacolor).—Gives one beautiful series of views of horses on the ice drawing the produce to shore. Its pictures of green ice blocks are fine.

Projection Department

Edited by F. H. RICHARDSON

The Screen Question.

PERHAPS one of the most serious questions confronting the moving picture industry at this present time is that of screens, though this fact is not generally recognized.

In the earlier days of the business, the screen was either one of two things, viz: Cloth or plaster; and let us incidently remark that there has, to date, been no projection surface yet discovered which is superior to plain, white muslin for the projection of an artistic and beautiful picture, having the soft, mellow lighting and depth of perspective.

Hower, as the business began to grow, thousands of alert minds were quickly engaged in the problem of seeking avenues for improvement, and, among other things, the projection screen came in for its share of inventive consideration. The first noticeable attempt at improvement consisted of paints of various kinds, very few of which amounted to much, except in the over-vivid imagination of their producers. The colors of these curtain paints ranged all the way from white to various shades of salmon, light green and light blue, and many were the advocates of each particular shade. So far as the writer could see none of these tints served any purpose whatever other than to make stronger light necessary, and to detract from the beauty of the picture to a greater or less extent.

Next, following these efforts, came the aluminum screen, which was promptly heralded as a wonder producer. But in its first stage it was far from being that kind of an article, since it consisted merely of a smooth surface coated with size upon which aluminum was spread, and rubbed down to a polish. The result was an out-of-focus effect, a painful glare, an accentuated flicker and a metallic harshness in the color of the light. After some thousands of dollars worth of these freak screens had been sold the truth was discovered, viz: that they were of no value whatever. Soon their resting place was the scrapheap. The exhibitor charged up another bunch of dollars to his costly experience and promptly began to look for something else. But the aluminum screen had not completed its story. It was discovered that there probably was, after all, real merit in this kind of a curtain, provided it be rightly made. It was also found that aluminum could be mixed with certain other substances, with a probable improvement in general effect. The discovery was made that the surface should not be perfectly smooth and flat, but, instead, of rather a rough matte effect, if this type of finish was to be used.

While all this was taking place, Mr. Rembusch, of Shelbyville, Ind., was experimenting with glass mirrors, and through these experiments he finally produced the "mirror" screen, which has taken its place among the permanent fixtures in moving picture theatres. Mr. Rembusch passed through a strenuous experience. He made many serious errors in the finish of the earlier mirror screens, and these were exceedingly costly mistakes, since the mirror is itself an expensive article. He stood by his guns however, and fought the battle through, until finally he has evolved a projection surface which is giving remarkable results. The mirror screen, like its aluminum and amalgam brothers, has passed through the babyhood stage. It has withstood the experimental era, and is now, as I have said, a permanent fixture. It was not, however, to set forth the merits or demerits of the various types of screen that I planned this particular article. What I had, and have in mind, is the warning of all and sundry that the screen matter is one which should be approached with due respect and the experimental period should, so far as possible, be passed before a screen is finally introduced to the purchasing managers. The installation of a screen containing defects is an exceedingly serious proposition, and should, not only for the benefit of the individual exhibitor, but for the good of the business as a whole, be avoided just as far as it is possible to avoid it. One of the most serious things connected with the projection of moving pictures is the possible injurious effect, on the eyes of the audience, of what is termed "flicker." In this connection, let it be clearly understood that, ordinarily, the more nearly the surface projected upon approaches a reflecting surface, the greater will be the tendency to flicker. When the writer was a boy, such a thing as a child, or a young person wearing glasses was almost a curiosity. Today look about you and observe the number of young people sporting spectacles. The proportion is surprisingly large. Now, do not jump to the conclusion that I intend charging this condition to moving pictures. Far from it! But I do say that it is evidence that the human eye, in these days of artificial light and the turning of night into day, is being enormously abused and overstrained; so much so that the condition is becoming very serious. Now, add to that the harmful effect of flicker in moving pictures, and the matter becomes still more and more so. It therefore behooves moving picture theatre managers to eliminate, just as far as they possibly can, the flicker from their screens. This is a duty they owe to the public at large, and it cannot be fulfilled by experimenting with new and untried projection surfaces simply because somebody wants to sell them. Before a new screen is purchased, let it be installed in the theater, cover one-half of it with white muslin cloth, running your machine at normal speed, with a light film in. Observe the percentage of difference in flicker between the two surfaces. If the flicker is abnormal on the surface of the new screen, as compared to the cloth screen, then reject that screen. It is not a suitable one for projection.

Now, please do not misunderstand me. I am not hitting at any particular screen, or any particular patent surface. I am simply giving you, Mr. Manager, and you, Mr. Screen Inventor and Maker, a good plain talking to on the general proposition of projection surfaces, leaving it to you to apply what I have said with discretion and common sense. With modern, up-to-date projectors, there is little or no excuse for flicker on the screen.

Low Voltage.

Boston, Mass., propounds the following:

> I had an argument recently, in which I took the position that one cannot run a projection arc from 55 volts line pressure. My opponent said that if one hitched up in multiple one could get the proper amperage. I told him that was true enough, but the pressure was not sufficiently strong on 55 volts, so he said go and look in your motion picture hand-book, and I did, but could not see anything concerning that particular subject. I told him that the least he could use was 110 volts. He said he had 110 volts coming into his operating room, and by using a compensarc this voltage is split up, therefore he runs the machine on 55 volts. I told him that when I took my last examination, that was one of the questions they asked me, and the inspector told me that was right when I answered that a projection arc could not be run on 55 volts. Will you kindly decide this matter?

You are both badly twisted in your knowledge of resistance, Boston. I have explained this thing a great many times; I shall do so once again: The d. c. projection arc operates at from 45 to 55 volts, sometimes reaching 60. The a. c. projection arc operates at from 30 to 35 volts, usually nearer 35. All voltage in excess of this *must be consumed in the rheostat*, or else, where a transformer is used, it must be transformed from 110, or whatever the line voltage may be, down to the arc voltage. It would be possible to operate a projection arc on 55 line pressure, but it would be a highly unsatisfactory arrangement, and the light would not be good, since one could not use sufficient resistance to properly steady, or balance the arc. You must understand that in this connection there is a very large difference between "line" pressure, and the pressure at the arc, and that difference is exactly what the rheostat or transformer, or mercury arc rectifier takes care of; the latter also transforming the a. c. into d. c. at the same time.

Outside Shutter.

Manson, Iowa, propounds the following:

> (1) I wish to know if there is a three-wing shutter for Power's No. 5 machine on the market. If so, has it given satisfactory results? If not, can one make a really practical three-wing outside shutter for Power's No. 5? (2) What is it that determines the size of the picture on the screen? Can you furnish me with the back numbers of the Motion Picture World? If so, what price?

There is no three-wing outside shutter on the market for Power's No. 5, so far as I know, but several operators have made shutters for their own machines, and they have been entirely satisfactory. On page 710, April 1st, 1911, issue, you will find such a shutter illustrated by photograph, together with the address of the operator who made it, with whom I have no doubt you can communicate and get all necessary instructions. (2) The focal length of the lens and the distance of the lens from the screen. (3) Yes; the price is 10 cents per single copy. But why not get the bound volumes? They are neatly and substantially bound, and are furnished at $1.50 per volume, plus 80 cents postage. Postage will probably be lower after January 1st, when the parcels post goes into effect.

Aluminum and Blueing.

Grand Ledge, Mich., tells how he made a very satisfactory screen. He writtes as follows:

> I am using an Edison Exhibition Model machine, projecting a 14-foot picture at 82 feet. My machine is motor driven, upon a very simple plan. The motor connection is simple, and the whole thing is inexpensive. As regards aluminum screens, I have been using one for the past three years, with excellent results. I had a local dealer order me a 12 x 14 foot oil-finish window shade. This was of an apple green color. I stretched it on a frame and coated it with aluminum, as follows: I bought one pint of steam radiator aluminum, to which I added one-half pint of boiled linseed oil. I crushed eight balls of ball blueing, and dissolved the same in turpentine, adding the same to the aluminum. This gives the screen a very good tint, and does away with the glare; it also adds depth to the picture and will retain its color permanently. My three-wing shutter is very similar to the one in issue of October 19th, only the small wings are perforated, which gives an almost flickerless picture. My operator has a snap, and never kicks on running an extra reel or show. I hope I will be welcome to the department. My motor drive is made as follows: Twelve-inch fan motor sets on bracket supported by ¾-inch gas pipe

through the floor. It is not attached to the machine table. Pulley on the motor is friction tape, wound on shaft ¾ inch in diameter, with a 5½-inch pulley on the take-up shaft, same being mounted by drilling three 3/16-inch holes in the take-up belt pulley, and bolting them together with machine screws. The belt is of ½-inch belt lace. Idler is made from fan guard arm, with a 1½-inch pulley bolted on side of outer end. A rubber band from arm to machine table gives plenty of tension. Use 10-point fan speed regulator to vary speed.

The brother sent a sketch, but I could not quite make out whether he sets the motor on end, with a pulley on end of the shaft, thus giving a half twist to the driving belt, or whether he mounts the pulley with a bevel gear arrangement; therefore I do not publish the sketch. The blueing in the aluminum for curtain coating is unique, and for that reason I have published this formula, though I have long since given up publishing curtain-coating formulas. As to being welcome to the department; my dear sir, you're as welcome as the flowers in May.

A. C. to D. C.

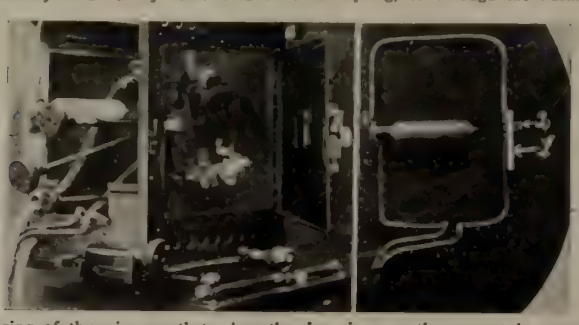
Carlisle, Pa., is puzzled as to which current is best. He writes as follows:

I intend opening a new theater, and will give data concerning it later. I have used a. c. and have had a Mercur Arc Rectifier, but now I can get 110 volt d. c. I have heard advocates of both currents claim superiority for their choice. Which is really the better; also what screen do you recommend, after the mirror screen?

I do not understand how anybody could put up an argument in favor of either a. c. or pulsating current, as against direct current. For projection purposes there is no comparison between a. c. and d. c. D. c. is far the better in every way. As between pulsating current, through a rectifier, and direct current, there is not so very much difference, though what there is favors d. c. As for the screen question, I see you have it in for me and want to get my block knocked off. If I recommend any one particular screen, dear boy, the rest of the screen men would camp on my trail with a gatling gun, two clubs, a revolver and whatever else they could lay hands on. Sorry, old man, but you see how it is.

Excellent Idea.

Mr. Jacob Merkel, New York City, supplies the accompanying photograph of his method of automatically lighting the interior of the lamphouse. The wire frame shown in one photo sets in the back end of the lamphouse, and carries a lamp socket and globe as shown. The globe is frosted. Now, unfortunately, Brother Merkel did not send in a written description, so that I am obliged tto guess at part of it, but the way I have it doped out is that 1 is a piece of insulating material which attaches to the lamphouse, beside the door latch, and that 2 is a stem sticking out perhaps a quarter of an inch beyond the lamphouse wall, so that in closing the door it is shoved in and automatically breaks the circuit, thus extinguishing the lamp when the lamphouse door is closed. The stem is probably held out by some kind of a coil spring, or through the natural



spring of the wire, so that when the door is open the contact is remade and the lamp automatically lighted. Such an arrangement is one that would be of very great value, particularly where it is necessary that the operator work fast in resetting his carbons. We therefore thank Brother Merkel for its submission.

Patent Claim.

Mr. G. J. Gilmore, Chicago, Ill., makes the following statement:

In reference to the condenser protecting cone illustrated on page 557, November 9th issue, will say that I hold United States Patent No. 925,326, dated June 15th, 1909, covering the idea—"a lens shield for moving picture machines." The cone-shaped shield does not interfere with the rays of light. A straight line from the center of back condenser to crater of arc is 3¼ inches (7½-inch condenser). The light rays travel from a very small point (arc crater) diagonally to the condenser. The shield protects the thin edges of the rear condensers from the excessive heat of the lamphouse, consequently equalizing the expansion and contraction. It is the same as the theory of pouring boiling water into a drinking glass. Strike the center of bottom of glass and all is O. K., but should the water strike the sides of the glass it (the glass) will surely break. I make the shields from a clay which is an insulator. Tin would cause a ground, or short, in contact with the carbons.

I am afraid, Brother Gilmore, that I cannot support you in your contention. By this I do not mean to dispute your word as far as owning a patent covering the cone idea is concerned. However, there are 48 patents, all of which are claimed to be valid, on that humble article the washboard. Now, by your own statement, you have had a patent on a certain thing for more than three years; yet you have never, so far as I know, done a single solitary thing with it; therefore it may reasonably be presumed that you will not do anything with it. If this idea has value it should not be permissible that anybody tie it up with a patent and let it lay there in idleness. Moreover, because you have a patent on a condenser cone is no evidence that it prevents anyone else from using the same idea. The number of patents on washboards is an illustration. It is evident, too, that your patent does not cover the idea in the same way the idea of Oklahoma does, since his cone sets back a considerable distance from the arc, and is made of metal, whereas your cone evidently comes quite close to the carbons, and is made of clay. I do not propose to enter into the merits or demerits of either type of shield. I am merely pointing out the fact that because you have a patent on a condenser protecting cone, it does not necessarily prevent a dozen, or a hundred, other men getting patents on the same identical thing, or using the same idea in a different way. The only way in which you could tie up an idea is to get what is called a "basic patent," and then have the bankroll neccessary to fight the thing through the courts, and get a final decision in your favor. Personally, I am entirely opposed to the patent proposition as at present conducted. I believe the government itself should reimburse the inventor to a reasonable extent, and that all ideas should be free for the use of any person who can and will make use of them. As to the pouring of the water into a glass, you may be right, but I can say that I have filled hundreds of glasses with boiling water by simply refilling them up quickly, regardless of what particular part of the glass the water struck first. The point is fill 'em up, and do it quickly.

Chemistry.

Fort Worth, Tex., has prepared and sent in a somewhat elaborate article on the chemistry of certain things, particularly that property of certain plants called cellulose. After careful consideration I cannot see where such discussion would be of general benefit, though if it were carried out in such a way as to show the various steps in the formation of celluloid from cellulose, then it might be of considerable interest. However, we thank Fort Worth for submitting the article, although it is in its present form not available. We would have returned it, but no street address was given.

Raw Work.

As I ride down every day past Atlantic Avenue, Brooklyn, on the Elevated, I have noticed a certain theater front which is very pretty, and, noting that it was devoted to moving pictures, I have had it in mind to visit this house and see what I should see. One evening recently, when my better half was attending some affair over in Manhattan, and the house was dark, and the editor had nowhere, for the time being at least, to lay his head, we remembered this beautiful front and concluded the time was opportune to pass a pleasant hour, and at the same time possibly be able to say some kind words about a good performance. So I purchased my ticket—price, 10 cents—passed through the aforesaid "beautiful front" into what was indeed a nice little theater. There were plenty of seats, not more than 50 people being in the house. At this I wondered, but later was enlightened. The house was equipped with the regular stage, and the screen was located back possibly ten feet from the curtain line. Apparently, too, it was a good screen, and its location was ideal; but alas and alack, that was about all there was to it. I sat out the projection of two reels. I then walked up to the balcony and peeped into the operating room to see what kind of an outfit was being used. It was an old type machine with one of those little dinky lamphouses and a two-wing inside shutter mechanism. The operator was grinding away at the rate of about 50 a minute—certainly not more. The figures on the screen were floating through the air peacefully and calmly, and the flicker was enough to put your eyes out. I think the operator must have been half asleep, since four or five times during the time I was there a dense shadow crept half way up the screen before he adjusted his light. A very few times in the two reels I sat out was the screen clear all over. All this was due to absolutely rank carelessness or ignorance on the part of the manager who stood for such work, and on the part of the operator who put it on, because two or three times immediately after adjusting his light the screen was white and brilliant, and the light all that could be desired for a minute or so, until the shadows came again. Finally I got up and went out, as my eyes began to hurt from the excessive flicker. As I passed the box office I handed in my card and remarked that an hour of that kind of business would ruin my eyes entirely. It is such performances as this that injure the business permanently. It is such rank work that discourages people from attending photoplays. This "manager" will no doubt say, "Well, I am doing a good business, anyhow," which may be true enough, but how much better business could he do if he put up a decent show, or how much better prices could be obtained. I have no patience with this kind of work. It would be bad enough in a 5-cent storeroom theater of the lower class. You expect such things there, but you certainly do not expect them in a really nice house, charging 10 cents admission on week days and 10 or 15 cents on Sundays and holidays, as this house does. Why do I not name the house, do you say? Oh, well, what good would it do? Managers of this type are beyond hope; therefore it does not do any good to roast them by calling direct attention personally to their rank performances. They will eventually force themselves out of the business. This manager will know whom I am talking about, all right, and I hope I have made it strong enough for him to remember.

For Gas Men.

Mr. George Krauss, proprietor Midway Theater, Mogollon, N. M., contributes the following valuable information concerning the Model B gas-making outfit:

In the October 26th issue, under heading, "Calcium Light," a brother in Urbana, Va., sets forth the trouble he is having with his Enterprise Model B gas-making outfit. Now, I feel it is up to me

to shy my hat into the ring in defense of this machine, which is, in my estimation, a very excellent device, indeed. The brother claims he cannot get an even flow of gas. I have never experienced any such trouble, though I have used my Enterprise Model B continuously for two years. I might add that in all that time I have never paid out one cent for repairs, which is, I think, more than can be claimed for most gas-making machines. Urbana says he cannot get a clear picture when located more than 20 feet from the screen. My throw is 41 feet 6 inches, and I am projecting a 12-foot picture which is as clear as a bell and good and sharp all over. The light is as steady as the rock of Gibraltar and has no flicker at all. My machine is a 1911 Motiograph, equipped with a double cone shutter. Urbana says he thinks his machine is using too much gas. Sixteen cakes of oxzone in half an hour! Holy smoke! what a waste. I have used the Edison gas-making machine, which Urbana is now using, or has used, and have never used more than 13 cakes for an entertainment lasting one and three-quarters hours, though with the Enterprise machine I beat that, as I am only consuming 9 to 11 cakes for the same length of time, and get very excellent results; but let it be clearly understood that to get good results from any gas-making machine it must be well taken care of. I wash my gas-making machine in three different waters after each entertainment, and am very careful that there is no water in the cooling jacket of the saturator. This jacket must be kept perfectly free from water in order to get results. Should there be the least bit of water present it would evaporate and be forced with the oxygen gas to the burner, thus causing an uneven flow and a flickering, which is very annoying. The filter cloth in the saturator should be taken out once a month, boiled in clean water (no soap), washed and thoroughly dried before replacing in the saturator. Keep the needle valve perfectly clean; also the tubing which carries the oxygen gas to the burner. If this latter is not cleaned frequently it will eventually become coated, making trouble at the burner. Use none but the purest water for oxygen tank, because the fine particles in impure water will, when the water gets hot in the oxygen tank, travel with the gas to the saturator, causing the needle valves to be partly stopped up with it, thus causing an uneven flow of gas. Should the particles travel on to the burner they will cause the light to flicker, or perhaps stop up the mixing chamber of the burner, thus causing the gases to reach the burner not properly mixed, the result of which will be a hissing at the jet and more flickering. I have a 1,100 c. p. burner, the finest thing out, using 1/16 bore jet, which is very large. I only use one more cake of oxzone with this burner than when I used 1/32-inch bore jet on 700 c. p. burner which came with the Motiograph machine. I use a 7½-inch and a 6½-inch condensing lens—the latter in front—the best grade of lens obtainable. Projection lens is a Gundlach Manhattan, which make I like the best. It gives a good sharp picture. I have three other projection lenses, in case of accident. Should any brother operator using calcium as an illuminant have trouble, let him read the foregoing carefully. It may be of assistance in overcoming the difficulty.

I extend to you, Brother Krauss, on behalf of our readers, my sincere thanks for your excellent letter. It is what I call very practical information indeed, setting forth clearly and concisely some of the various possible causes of trouble and their remedy. I have been looking for just this kind of a letter for some time. I am sure it will be appreciated by our gas-using readers. I take particular notice of one thing, viz.: The large bore jet you are using. You did not say, but I presume you are using 1¼-inch limes with that jet. I have another letter this week from a gas user, and I think, between the two, most of the troubles the gas maker is likely to encounter are taken care of.

??????

A large manufacturer of a certain class of electrical devices for use in operating rooms propounds the following:

> We are frequently called upon to furnish customers using our goods with information in regard to water-cooled type of condensing lens. Will you kindly favor us with what information you have in regard to this type of lens, as well as advise us as to who manufactures same?

Never heard of any such thing. Has anyone else? I pause for reply—and I'm afraid it will be a considerable pause, too.

More Gas.

New York City helps out on the gas-making proposition as follows:

> I notice in October 26th issue you ask for dope on gas-making outfits. I have run the outfit the brother has for a long time, and if he will use good ether, or 88% gasoline, keep his saturator perfectly clean and not get too big a crater in his limes his light will be O. K., as far as brilliancy is concerned. On a short throw, with proper condensers, one can get a fine light, but you cannot go asleep on the job. Keeping the limes even is very important. And now as to the boiling over: The case for receiving the oxzone (not ozone) is divided into step-up cells, having a net bottom so the water can come up through. If the net is in bad condition and the oxzone breaks, it will fall through and, of course, start boiling. When this happens it shoots like a geyser. If the brother will see that the nets are all in good shape, put in new ones where they look worn, and keep his optics on the lower cells, his boiling pot will be out of a job.

All of which is very clear and very much to the point, except where he says, "Keeping the limes even is very important." I do not understand what he means by this, unless it is that it is important that the lime be placed in the carrier perfectly straight up and down, so that as it is revolved it will at all times be exactly the same distance from the jet. I recall, from my own experience, that a good deal depends on the lime itself, though I cannot remember just what it was, as it has been many years since I used gas. A little more information on that particular point would not be out of place.

Length of Throw.

Tiffin, Ohio, writes as follows:

> We are projecting a 13-foot picture, at 70 feet, and would like to increase the distance to 116 feet, same size picture. Would it make very much, if any, difference to our light? We now have the operating room half way down the auditorium, and want to move it back over the box office, but the manager does not want to make this change until he is sure he will get as good a picture at 116 feet as at 70 feet. I ordered a Handbook last week, and hope it is on its way by this time.

No, Tiffin, the Handbook is not on its way yet, but it will be before very long. The book is so big we ran out of paper and are obliged to wait on the mill for more. If the air is not smoky or very dusty you will not find much, if any, difference in light requirement as between 70 or 116 feet. Seventy feet is just a nice throw for a 13-foot picture, but 116 feet will be all right, too. To project a 13-foot picture at 116 feet you would want a lens just a little more than 7½ inches e. f., and with that lens you should have a 7½ and an 8½ condensing lens, with the 8½ in front. However, I believe you can get good results with two 7½ lenses. Try that first, anyhow.

Book Wanted.

New York City propounds the following question:

> Can you name any book on the subject of moving picture operating which commences right from the beginning? The writer knows how to operate a machine, but wishes to learn things more in detail.

Of course, this sounds like tooting my own horn, but nevertheless it is a matter of fact that I do not know of any real comprehensive work on projection, other than my Handbook, which will be off the press shortly. It will be almost a 450-page book (yes, its size has been increased since last writing), and its price is $2.50, which sum should be forwarded to THE MOVING PICTURE WORLD, 17 Madison Avenue, New York City, and the book will then be mailed just as quickly as it can be gotten ready.

In Error.

Dayton, Ohio, arises to make the following remarks:

> As to the resistance problem submitted in the October 5th issue, it is impossible to calculate the amperes at the arc when the size of the wire in the resistance is not given. The rule is: Amperes equal circular mills multiplied by volts, divided by lengths of wire, multiplied by 21.6.

I am sorry to inform Dayton that he is wrong in several particulars. In the first place, he has left out the resistance of the arc altogether, and if he wants to come down to fine points he would have to have the exact temperature coefficient. For instance: A change of .4 of 1% per centigrade degree in ordinary copper means a change of 1% in resistance, up or down, for every 2½ degrees centigrade when the temperature varies up or down. The temperature coefficient of alloys depends very much upon the composition of the mixture, and inasmuch as ordinary resistance wire is now made of nickel—steel composition, Dayton would have to have the exact coefficient of this composition in order to figure things out his way. I have only set this forth to show Dayton one or two of the many difficulties he runs into when he springs a proposition of this kind. As a matter of fact, in figuring resistance for projection circuits we do not pay any attention to these matters. The figuring as applied is quite rough, and the results are in the rough also, but they are nevertheless close enough, I think, for all practical purposes as applied to projection, and it would be entirely impractical to figure otherwise.

Carelessness.

Fort Worth, Texas, sends in a two-page kick on bad splices of certain makes of film, the whole thing being based on the sample which he was supposed to have sent me, but which is not in evidence. He asked me to take the matter up with the manufacturers. This I cannot do until Fort Worth does it all over again, and sends the sample along with the letter.

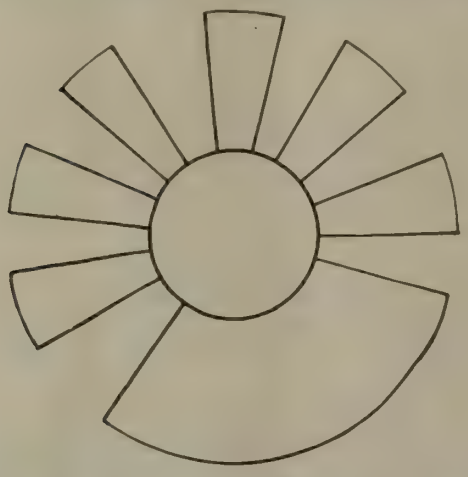
Quick Change Artist.

Mr. L. B. Adkins, Alhambra Theater, Lane and High Streets, Columbus, Ohio, claims to change reels in the following time: Power's No. 6 in 12 seconds, Edison in 15 seconds, and the Standard in 17 seconds. He refers to Mr. J. F. Potts, of the Arcana Theater, Portsmouth, Ohio, for reports on this record, he having been chief operator in that house for three years. That is some speed, all right, but after all, as I said before, I would rather have reports on *perfect projection on the screen* than reports of fast changes. Let somebody send me in a report that he has run for 10 minutes without a movement in the picture, and without a perceptible change of the light at any point on the screen, and I will say to him: "Hello, Bill! You are the man I want to meet." Let some one else tell me how he has studied his picture, and gauged his speed so as to bring out every beauty of the production in the best possible manner, and I will say, in the language of our ex-President, "Bully! De-lighted to meet you!"

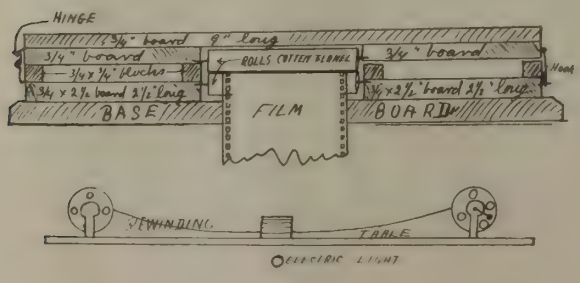
Interesting Letter.

Mr. Bertram I. Williams, Ponca City, Okla., contributes the following interesting letter:

> It is some two years since I had the pleasure of introducing one of my efforts to the waste basket of the august head of our department, so I have now concluded to do it again. I have almost complete files of THE MOVING PICTURE WORLD and Film Index, which I find of invaluable assistance in my work, as almost every happening associated with machine troubles is located either in one or the other of the publications, or else can be found in the "Bible." I am now handling three motor-driven Edison Model B machines, and find that they give excellent satisfaction. I have equipped each one with a shutter of my own design, a plan of which I hand you herewith. I find this shutter to be a vast improvement over anything in the line of an Edison inside shutter



I have as yet seen. We are taking advantage of our proximity to a glass factory, and are having electric light bulbs blown into various fantastic designs for use in interior lighting. I find that mercury vapor lamps of the Cooper-Hewett design are excellent for attracting attention for the front of the house. In my operating room I have a switchboard made entirely of asbestos, in the construction of which I used 65 pounds of the fibrous material, coating the same with pure shellac until a smooth surface was presented, which has given entire satisfaction. Am sending you herewith design of a film cleaner I have been using for some



time. Since I started cleaning the films it has been the unanimous verdict of our patrons that the pictures have improved fully 50 per cent. in appearance. For a cleaning fluid I use the following: Tannic acid, 1 part; chloroform, 8 parts; grain alcohol, 8 parts, and glycerine, 1 part. I find, after cleaning and drying, that the film is more flexible and in better shape than before. Am using 110 volts, a. c., through a coil rheostat and transformer of my own make. What do you think would be the result of introducing the current into a quart of heavy oil before using it at the arc? By that I mean a jar of oil for each wire. Ten or twelve years ago I thought I knew practically everything to be known about operating. If I at the present time knew one-tenth as much as I thought I knew then, I would certainly be a cracker-jack. But by a continuous series of experiments I every once in a while run into some little thing which proves to be a help in producing good projection. By working together, and accepting advice from other experienced men, it will only be a question of a few years when moving picture productions will be exhibited with perfect projection—projection which is almost inconceivable to the present mind.

I do not remember, Brother Williams, your previous effort, which you claim was introduced to the waste basket, but that is only natural, since in two years I have received many thousands of letters. You must remember that I do not publish all the mail I receive. If I did there would not be much room for anything else in the paper; therefore I have to select what seems best, treating it as briefly as I can. Now, as to that shutter, I will say that the same design has been tried out and discarded long ago. However, if you are getting good results with it in your case, that is all that is necessary, as it is results we are looking for. I believe myself that the Cooper-Hewitt light would be quite a novelty in theater-front lighting. As to your film cleaner, it appears to be practically the same thing as the Mortimer Film Cleaner, a most excellent device, which is patented and has been on the market for some time. I intend to describe this device in this department in the near future. I do not understand what you mean by "introducing the current into a heavy oil before using it at the arc." If you mean simply to run the wires through oil, it would not make any difference at all. If you mean to run the current itself through the oil, why, it would simply have the effect of adding resistance, and a lot of it, too—in fact, I doubt if you could do it. I do not see any reason why it should make any difference at all in the current itself, except to consume a large proportion of the voltage in forcing the juice through the oil bath. I do not think I quite catch your idea. Yes, friend Williams, it is indeed a wise man who is able to realize how little he knows. That is the biggest curse we have to contend with today—the operator who has a swelled head and "knows it all," in his own estimation; whereas, as a matter of fact, he really knows very little. If this particular brand of idiot would start to study he would quickly discover his own shortcomings, and it would be a matter of immense and intense surprise to him to discover, even as you found out, how little he really knows, compared with what it is possible for him to know, concerning projection. The editor of this department probably receives more ideas on matters pertaining to projection than any other one man. His opportunities to learn are indeed exceptional, and have been for a long time; yet he fully realizes that he doesn't know all there is to know about projection, simply because there are many things still to be discovered, and they are being discovered every day. The operator who says he has not anything further to learn is a fool, and if he rests content in his folly he will drop behind, and in course of time drop down and out.

Tinted Film.

Albany, N. Y., propounds the following inquiry:

> I notice that some sections of films are tinted, without any apparent reason. In some instances the beauty of the film is enhanced by the tinting process, while in others there appears to be no advantage. Can you tell me why this is done?

You have propounded an inquiry which is difficult for me to answer with certainty, Albany. However, you must remember that the film duper is still abroad in the land, and you must also remember that the duper cannot operate successfully on film which is tinted. I presume this is the answer to your inquiry, though, to tell the truth, it is little more than a guess on my part. If one section of a dramatic film, which may have cost thousands of dollars to produce, is tinted, then Mr. Duper is knocked out, so far as that section of the film is concerned, unless he reproduces that particular scene, and I think if you watch carefully you will find that the tinted scene is usually one which the duper will have considerable difficulty in successfully re-enacting.

Up to Bartlesville.

Kansas City, Mo., hands Bartlesville one, as follows:

> I have never before asked for space in your "Bible class," but nevertheless I presume I will be permitted to make a few remarks regarding Bartlesville's three-wing shutter. Did he give you the correct dimensions? If he didn't, I guess he is sure having some nice times about now. I made one from the drawing, fastening it on the old shaft, but I guess it was too heavy. I then tried sheet aluminum, enlarging the two interrupters one-half inch on each one, and it does not suit me yet. There seems to be a travel ghost at the top of the leaders. This does not appear just at the upper left-hand corner, but clear across on each line of reading matter. But I am still pegging away, make changes here and there, and hope to perfect it so as to eliminate the troublesome flicker of the old two-wing shutter. When I do you will hear from me. And now, I think, seeing that Bartlesville was so kind in giving the department his idea, I will follow suit. There are plenty of operators in the country who are running two-wing shutter machines, who would be glad to discover some wrinkle which would ditch the flicker on 20-minute speed. Here is just one thing more, and I am through: Enclosed you will find three patches I cut from Lubin's "The Sheriff's Prisoner." Now, for the love of Mike, Mr. Richardson, see if you cannot illustrate these patches in some manner, alongside the right kind. If you can, perhaps the operators in this neck of the woods will discover their mistake and reform. I cut nine out of this reel after the first run in our house. I would send them all to you, but some one might get careless with smoking utensils, then sparks would fly around your office, and I want the paper too bad to have that happen.

I think very likely, Kansas City, that the fault does not lie in the pattern Bartlesville sent, but in the variations in the different types of machines Edison has put out from time to time. I do not quite understand. If your travel ghost is at the top of the letters in the title, and not at the bottom, it would indicate that the shutter is not set right. You say you have an idea to contribute, yet you do not contribute it, unless you refer to the patches. It would be impractical to illustrate the patch fault. The splices are not made by the manufacturer. They are operators' patches, which are very imperfectly made. They are stiff, and the sprocket holes are not well matched in any of them. They would therefore cause a jump as the film went through, and might also cause the film to climb the sprocket teeth. The most important things in making a patch are to have the emulsion scraped off perfectly clean, match the sproket holes absolutely perfect, and use cement which will not cause the film to harden or curl after the job is done.

The Picture and the Pulpit

By the Rev. E. Boudinot Stockton, S.T.B.

THERE was once a conscientious young priest who had worked up his parishioners into such a state of dissatisfaction and antagonism that they sent a delegation to the bishop complaining of him and asking that he be removed. The bishop listened to all they had to say. The priest's moral character was all right, he didn't teach any heresy, he was a faithful, conscientious worker, and in his personal life set a noble, Christlike example; but, as one old gray-beard summed it up, "He do tell you what to do and why you must do it, till he makes you so mad you've got to differ with him if you're going to keep on being a man." The bishop then sent for the young priest, heard his side of the case, and finally asked him what he thought was the trouble. "Father," said the young man, "I honestly don't know. I've tried every way I can think of; and I've argued and argued in the pulpit and out—" "My son," the bishop interrupted him, "that's just the reason. Don't argue, convince."

Convincing vs Arguing.

The old bishop's advice is our answer to quite a number of requests that we have been receiving lately asking us to state our position as to the Sunday question and to offer any suggestions we might have as to the best way of settling the vexed problem. We have deliberately kept silent up to now, not because we have no definite ideas on the subject, but because we have very decided opinions. If we state them, we shall have to explain them and tell you why you ought to believe them and practise them—in other words, argue.

As this is a department in a trade paper it is not the place for a theological argument on any question, and especially on the most vexed and most insanely disputed theological problem of ecclesiastical history. Moreover, even if this were the place, arguing on the subject will only cause trouble. Arguing makes enemies, not friends. If you want to get a man to believe as you do, you must convince him you are right, not argue with him, and there is but one way in which you can do that. You can't make a man believe anything by compulsion, or reasoning, or in any other way than by moral suasion. Compulsion merely makes a man do something because he has to and can't help himself. Reasoning and arguing makes a man at once your opponent and antagonist; his self-respect forces him to take the opposite side, and though you may have the best of the argument and reduce him to silence, a "man convinced against his will, is of the same opinion still."

The first thing to do is to set the man in your own life an example of that which is cleaner and better and nobler. Then get him to want and try to live that kind of a life himself. Don't attempt to persuade him to believe as you do; you can't make a good Christian out of a bad anything (be he Baptist, or Methodist, or heathen, or what not) until you have made him a good something. Instead of striving to have him think your theology is the correct one, help him to live up to theology which he professes to have. If you do this and the man fails, you have a good chance of really persuading him that your life is higher and holier than his because of the things you believe in that he doesn't. The man will have found out by experience that he needs something he hasn't got and that you have; and he will be willing to listen when you tell him what that thing is and anxious to try it for himself. When he succeeds by following your advice, you will have convinced him you were right.

The Sunday Question.

Now as to the Sunday question: we have as we said very definite opinions, and those opinions are based on our theological beliefs as to what is right and wrong. Others have their opinions based on their theological beliefs. Others still haven't any definite opinions on the subject at all; and the opinions of some others are based not on real beliefs but simply on their appetites and desires. If any of these persons want us to help them to keep Sunday better individually, we shall be very glad to do all we can either as man to man or as man and priest; but as the conductor of the "Picture in the Pulpit" our only concern is to assist them in using the pictures so that they can themselves live up to their own professions and aid others in doing the same. Consequently what we ourselves believe or what we don't believe is of very little consequence in this place, and at present we see no reason why we should break silence on the subject further than to say that we believe there is a proper Sunday use for the pictures and that we shall have no hesitation in so using them whenever the need or opportunity arises.

As we said in a former issue, the pictures are morally good when they are used in the right way and at the right time, and they are morally bad when they are used in the wrong way and at the wrong time. What these right and wrong times and ways are, each man must settle for himself in accordance with the dictates of his own conscience and the beliefs he professes; all that we can tell him here is: Obey your conscience and live up to your belief in order to please God and not yourself and sooner or later in God's time and in God's way you will find out what is true and what is false on the subject for yourself.

The "Pulpit's" Point of View.

To sum up: the "Picture and the Pulpit" is no more the place for us to try to foist on our readers our own individual opinions, never mind how true and important we believe they are, than is a church pulpit the place to advocate the platform and principles of a particular political party. No preacher, whatever his rights are as a man, has any right as a church official to tell you whom you ought to vote for; but it is his business to tell you how you ought to vote and to help you make your own decision in accordance with what you yourself believe to be right or wrong on the subject. For the same reason, while we have no business to use this department as a means of persuading you to keep Sunday according to our own way of thinking; it is our duty, as well as our privilege and pleasure to help you make up your own minds as to how Sunday ought to be kept in accordance with your own principles of right and wrong. This doesn't mean that we believe The World has been wrong in printing editorials and articles on the Sunday question in other parts of the paper, because we don't believe anything of the kind.

In its editorials, The World is looking at the question from the general point of view of a trade paper; in its special and department articles, it is looking at it from the viewpoint of the special writer or of the department. The tradesman, the advertiser, the educationalist, each looks at the question as it affects him; the "Picture in the Pulpit" looks at it as it affects God and man's relation to God, in other words, from the moral point of view. We are therefore concerned not with any particular observance of the day, but with having it observed in accordance with the fundamental principles and universal laws that govern the relations of God and man. A knowledge of these laws is entirely independent of a man's denominational belief, they are a part of his make-up and constitute his religious nature. Even when he can't put the laws into words and tell you what they are, his conscience, if he hasn't abused it, tells him when he obeys them and when he breaks them; as conductor of the "Picture in the Pulpit" we are trying to aid men in training their conscience to judge aright all the time, and to help them to live up to what it tells them to do.

Laws and Law.

Consequently we have no business here to take sides either for or against any of the particular "Sunday laws." As a man and a clergyman we have the right to advocate or attack any or all of these and we do so whenever the occasion demands. These laws are legislative enactments made by man; they are human laws and they may be right or wrong, better or worse; if they don't suit, or if they prove vicious, men can and have the right to repeal them and substitute others in their place. That is a point for men to decide for themselves and the only thing we can do to help them is assist them in making up their minds in accordance with the dictates of their conscience and the universal principles of right and wrong, in other words tell them how they ought to do it, not tell them what to do. Here we are not concerned with human laws, but with moral laws and divine laws that are of universal application. We are dealing with the fundamental principles common to and binding on all men. We are advocating the observance of law, not of particular laws. No man has a right to break the law, although it is his bounden duty to break any particular laws that bid him do what is wrong. The early Christians broke the state-made law about worshiping idols; but they were law abiding. They submitted voluntarily and quietly to the penalties imposed by the state for such infraction. This was because the law must be obeyed and law (not particular laws) is divine, not human. If any legislative enactment orders you to do what your conscience tells you is morally wrong, then by all that is good and holy, break it and willingly and cheerfully pay your fine or go to jail or even be hung or shot or electrocuted; but if it doesn't tell you to do what is morally wrong, then see that you obey it yourself and by every means in your power see that everybody else does the same.

The Sunday Laws.

Accordingly, therefore, if the Sunday laws on the statute books of the different states and towns bid you do anything your conscience tells you you oughn't to do, evade or break the law every time the occasion arises; but we are bound to say, frankly and emphatically, that we know of no Sunday law in existence that does tell us to do what is wrong. They confine themselves to forbidding us to exercise our rights and privileges of doing certain things, all right and proper in themselves, at a particular time, namely, on Sunday. Consequently the Sunday laws simply say Sunday is the wrong time to do certain things. No man in his senses will deny that this is good moral law. Every one is agreed that Sunday is not the same as the other days in the week and that it should be observed in a different manner. Men do differ, however, as to their particular reasons for believing Sunday is not like other days and as to the particular things that ought or ought not to be done on that day. Therefore there is no question but that the Sunday laws as long as they are in force ought to be obeyed; it is simply a question as to whether those laws tells us the proper things to do or not to do. If you think the laws forbid your doing what it is all right and proper for you to do, don't break the law, but keep it; enforce the law as hard as you can and at the same time agitate for its repeal and its replacement by another law that will let you do the things your conscience tells you are permissible. Whenever and wherever the Sunday laws forbid the showing of moving pictures on Sunday, that time and that place are the wrong time and the wrong place to show them; and in accordance with the principle we laid down above if you show them under those circumstances, you are there and then making the pictures morally bad and vicious, because you are simply using them as a means of becoming a law-breaker, and law-breaking is wrong. The early Christians broke the law of man in order that they might keep the higher law of God, which commanded "Thou shalt have none other gods but Me," but in the case of the pictures we have no such excuse. On the contrary, when we break the man-made Sunday laws, which do not command us to do something wrong, we are also breaking the divine law which says, "The powers that be are ordained of God; whosoever therefore resisteth the power, resisteth the ordinance of God." Consequently, whatever you do, keep the law until it be changed.

Meanwhile.

Until the Sunday laws are changed remember that the way to put to silence the ignorance of foolish men is not by arrogantly breaking the laws and willfully going our own gait, but by well doing, that is by upholding with every means in our power the sanctity of law and convincing such persons, not by argument, but by the force of our example as we live up to what we believe to be true and right, that our way of thinking is truer and nobler than theirs; and when they find that our beliefs enable us to lead higher and holier lives than theirs, there will be no difficulty in getting them to see also that our way of wanting to keep Sunday is better than theirs. Meanwhile there are many ways in which the picture can be used on Sunday that does not come into conflict with the obnoxious statutes and by using them in these ways we can give others an object lesson on their real goodness and moral value that coupled with our law-abiding example will be more convincing than anything else we can do, because it will be using the pictures in the right way, at the right time.

AMERICAN FILM COMPANY AT SANTA BARBARA, CAL.

Mr. William J. Bauman, one of the producers at the Chicago studio, and Mr. Omer F. Doud, editor-in-chief of the scenario department, have been transferred to the coast. The future plans of the company are closely guarded, but from the activities encountered, both at Chicago and Santa Barbara, it is evident that "something big will soon be pulled off."

Mr. S. S. Hutchinson, president of the American Film Manufacturing Company, who has been on the coast for the past month, has engaged an additional company to operate at that point. It is believed that the increased operations at the Coast studios will mean that Warren J. Kerrigan, the handsome leading man, will be seen in other than Western plays. During the past two years Mr. Kerrigan has only appeared in the wild and woolley West plays. Mr. Hutchinson spent considerable time in Los Angeles and it is understood that plans are being perfected for the erection of large laboratories and granite and glass studios.

ANOTHER MAX FILM.

Max Linder, the popular comedian, appears in another uproariously funny C. G. P. C. skit, entitled "An Escape of Gas." The film will be released on December 6th.

Aimee Rosette, a beautiful young woman, promenading with her father, strikes the fancy of the heart-free Max. He follows the couple, but his efforts to speak to the girl meet with a cold reception. They enter their home and Max lingers at the door. While he is arranging a plan of campaign, a gasman enters the scene with a ladder and a kit of tools. He has been sent to repair a gas leak in the Rosette apartments. For a consideration the gasman exchanges positions with Max. Max has some difficulty carrying the ladder up stairs, but he manages. Once in the house he lays siege to the girl's heart.

Scene from "An Escape of Gas" (C. G. P. C.).

Her father insists that he do his work, and in a quandary Max starts operations by tapping the wall rather heavily. His hammer connects once too often with the water pipe and a fine stream issues forth. Covering the break with a tapestry cushion Max calls for help. The adored young lady enters the room. Max, rushing to declare his love, leaves the leak unguarded and before he can get back both he and Aimee are drenched. As Mr. Rosette enters very angry the stream gets beyond control until he, too, is water-soaked. He goes to Max's assistance to help him prevent a further shower and Max leaves the job entirely to him while he proposes to the girl. Every time the father makes an attempt to attack Max the water calls him back to his duty and keeps him there until Max and the girl have agreed that they are in love with each other.

The film affords many opportunities for a good comedian and, of course, the part is well taken care of when Max plays the lead. It will be released on December 6th.

KINOGRAPH SELLS MORE TERRITORY.

Through the agency of the Pan-American Trading Company the Kinograph Company of America has disposed of its product in Brazil and Argentina for the coming year. The Kinograph Company also has sold Canada and the remaining Southern states, those east of the Mississippi, for the same period. This practically closes out the territory in this country. The office of the Kinograph will be the New York headquarters of the Hagenbeck Wallace Spectacular, the title of a new five-reel review of a great circus. Twenty-one thousand feet of film were taken, and it was then cut to the present length. It is the intention at present to rent these films, and not to dispose of them on the states rights plan. They will be ready on December 16. In billing this feature there will be something new in the way of advertising, as it is stated that there will be eighty-five different sizes and kinds of paper, ranging from a quarter sheet to thirty-six-sheet stands.

H. A. SPANUTH HAS NEW FILM.

H. A. Spanuth announces that he has taken the agency for Canada and the United States for the Cossack films, a brand from Russia, the first, as a matter of fact, from that country to be put on the market in the United States. The film will be of the feature sort, of two and three reels, to be released every fortnight, and probably later on every week. The Cossack will release through the new Feature Manufacturers' Association. It is said that the pictures will make especial appeal to those of the Jewish race.

Manufacturers Advance Notes

"BIG ROCK'S LAST STAND" (101-Bison).

THOSE who have a fondness for Indian-military pictures will find much in these two reels to book their attention. Those who are indifferent to this class of pictures will be interested in "Big Rock's Last Stand." When we find a drama staged in an interesting and a pretty country and conveyed to us through the medium of excellent photography, the director who produces the picture has fought half of his battle. This story was written by Richard Willis, of the Universal staff. Frank E. Montgomery made it. Mona Darkfeather is in it. She is as usual—serious-faced, alert. Fortunate indeed is the producer who has the assistance of such undoubted native talent as is possessed by this talented native. William Bertram makes a real thrill when as Big Rock, the captured chief, he does a rear vault to the back of a horse and renders insensible the mounted sentry. The movement is cat-like and Indian-like. Art Ortego, as Eagle Eye, is the second Indian listed in the cast. His work is first-class. Virginia Chester is also placed with the Indians and has the role of Peach Blossom, the squaw of Eagle Eye. Roy Watson has the part of Johnson, the brutal trapper, and Jane Keckley that of Mrs. Johnson.

Scene from "Big Rock's Last Stand" (101-Bison).

There are many Indians in the drama. Some of the scenes are particularly picturesque, such, for instance, as when the troop of cavalry is seen at a distance, traveling rapidly in single file, or when the Indians, warned of the approach of the soldiers, all ride out of camp.

The story is a repetition of history—of the Indians and whites living in peace until one of the whites commits an overt act, which arouses the redmen. In this case Johnson, the trapper, finds Peach Blossom out in the fields gathering herbs and kidnaps her. The girl sees the Indians, out on a hunt, calls to them, the trapper throws her to the ground, and then escapes. Eagle Eye, in revenge, goes to Johnson's cabin and takes his boy, who is carried to the Indian camp and turned over to Mona. She becomes a little mother to the child, refusing to permit others to touch him.

Mrs. Johnson, discovering the loss of the boy, rides to the fort and informs the commander. He orders out a troop. When the Indians hear of the approach of the soldiers they break camp and take up a position in what seems a very poor tactical position in a hollow, where the soldiers can not only shoot down into them, but roll rocks among them. The Indians are captured and lodged in the stockade.

Big Rock and Dark Feather scale the fence. Big Rock steals up behind the sentry, throws him to the ground and with Mona gets away. The soldiers pursue. The chief, exhausted, is overtaken and shot. The Indian woman draws a knife and plunges it into her own breast. She creates a situation and competently sustains it. The end is dramatic.

"THE HEART OF A SOLDIER" (American).

A beautiful drama with a patriotic pathos taken from life and told in such perfectly natural sequence that every foot of it is bound to inspire the audience.

Scene from "The Heart of a Soldier" (American).

The excellent photographic quality and perfect dramatization are especially commendable. It will be released December 14th. Wm. Lee, the producer, shows marked ability in this production.

A MINING FEATURE FOR INTERNATIONAL.

Albert W. Hale is up in the mountains of Pennsylvania with a company of players, making a three-reel mining picture for the International Feature Film Company. Joe Graybill, formerly of Biograph stock, is playing the juvenile lead, and Miss Wedgwood, the only woman who ever drove a car in a Vanderbilt Cup race, is taking the ingenue role. The drama will be of the spectacular order.

EDITORIAL KIND TO "BETHLEHEM."

Never has a daily newspaper printed a more appreciative editorial on motion pictures than did the New Rochelle Evening Standard on November 20th. While New Rochelle is the city wherein the Thanhouser studio is located, and the picture commented on was a Thanhouser release, it will be readily perceived from the straightforward style of the article that all thought of closeness of the Thanhouser studio was forgotten. The editorial follows:

"Even those who witnessed the private production of 'The Star of Bethlehem,' which the Thanhouser Film Corporation regards as its crowning achievement, and received such a highly favorable impression of the motion picture as an educational force, do not fully comprehend the time, expense and people required for its presentation. For this production 200 people were required, a month was consumed in its preparation, and $8,000 expended before the picture was run off yesterday afternoon. It was a remarkable representation of historic events fraught with great interest to the Christian world. The characters, customs and dress of the large numbers of people acting the scenes were required to be carefully studied, in order that the representation should be kept as close to the biblical narrative and tradition as possible. Probably only those charged with the supervi-

sion of a production of this magnitude realize the labor and painstaking care required. Few realize, also, the extent to which this form of entertainment and instruction, although in its infancy, has reached. Outside of the press it has become, doubtless, the greatest educational force, for good or ill, in existence. The motion picture is instructing as well as entertaining, in which respect it differs from the stage, which enters the domain of instruction only in a slight degree. Like the newspaper, its mission is the daily dissemination of that which entertains and instructs. Both are great educational agencies, and the influence that each exerts depends upon the character and purpose of those responsible for their conduct. The character of motion pictures is undergoing a change. Their standard is being raised. The newspaper has relegated the lecture platform to the past, and the motion picture, a more advanced form of

Scene from "The Star of Bethlehem" (Thanhouser).

kindergarten teaching, is to share with it, to a certain extent, the obligation of public instruction. It is an up-to-date improvement on the stereopticon of boyhood days. There is no country too cold, none too hot, none too far away, and no obstacles too insuperable for the motion picture man and his camera. The schools, and even the churches, are utilizing it for the wholesome entertainment and instruction of their charges. This has been brought about largely through wholesome censorship and a demand from parents and teachers for a higher class of production. It would be invidious in this connection, to make comparisons, to say that the Thanhouser productions have been of a comparatively high grade during the evolution of the motion picture, and it is said that there has been no severer critic of reels offered for approval than Mr. Thanhouser himself. That is why the patriotic New Rochellean always feels proud of the fact, whenever he sees a Thanhouser picture, that it is 'made in New Rochelle.'"

MARSON ORGANIZES PICTURE COMPANY.

R. D. Marson, until very recently branch manager of the General Film Company at Boston, Mass., has organized the R. D. Marson Motion Picture Company, which will be located at 597 Washington Street, Boston, Mass., to deal in exclusive features, machines and all kinds of supplies, and to conduct a general repair business for picture men. In the feature service Mr. Marson promises three exclusive features of the highest quality. A repair shop with adequate facilities will be something new for Boston, and Mr. Marson will supply a long felt want in this respect.

Mr. Marson's resignation from the General Film Company was the signal for his friends to come to the front with marked appreciation. He was summoned by a large assemblage of theater managers, who presented him with a substantial certified check and their best wishes. Later the employees of the General Film Company presented him with a gold watch of elegant design, suitably engraved. Commenting upon these events, Mr. Marson declared that he did not know he had so many friends in the trade.

Mr. Marson went to Boston several years ago to open an exchange for George Kleine. When the General Film Co. commenced business, the Howard and Kleine exchanges in Boston were the first to come under the new company's control, and Mr. Marson was the first branch manager to be appointed.

"BRONCHO BILLY'S LOVE AFFAIR" (Essanay).

Mr. G. M. Anderson certainly shows his ability as an actor of merit in this production, portraying the role of "Broncho Billy," his world-wide character creation.

The plot in this remarkable story is gripping, and the manner in which it is enacted is excellent. Winnie Allen, a pretty Western girl, is loved by Dan Wild, whose father owns the Circle C ranch. Broncho Billy, foreman of the Circle C, also loves Winnie and she favors his suit. Knowing this, and to make his way clear, Dan persuades his father to discharge Broncho. Broncho is unable to learn the cause of his dismissal from Wild. Dan now manages to secure Winnie's engagement ring from her room, forges a note in her writing, telling Broncho she is returning the ring because he has been discharged for dissipation, then pins the note and ring to the door of Broncho's shack. Broncho finds it

Scene from "Broncho Billy's Love Affair" (Essanay).

and, unsuspicious of the trickery employed, leaves the country. Years later, young Wild, now a dissipated ruffian, is married to Winnie. Taking her meagre earnings, he goes to the town hall, becomes involved in an argument and kills one of the punchers. Broncho Billy now sheriff, is advised of the shooting and immediately starts out to find Wild. Mortally wounded Wild staggers back to the shack, and gasps out his story to Winnie who does everything possible to alleviate his suffering. Tracking Wild to the shack, Broncho recognizes Winnie. Realizing death is upon him, Wild makes a clear and full confession of the despicable way in which he won Winnie for his wife, secures Broncho's promise to care for her always and dies.

The dominant personality he has given his world wide character creation of Broncho Billy has made Mr. G. M. Anderson a great favorite in motion pictures and his splendid portrayal of his character in this story will only insure popularity with the hosts of his admirers. Evelyn Selbie portrays the part of Winnie charmingly and Brinsley Shaw gives his customary finished study of the dissolute Wild. This film is booked for release Saturday, Dec. 7th.

OPENS NEW PICTURE HOUSE.

Messrs. Manley and Roxberry, former proprietors of the Bijou moving picture theater of Chatauqua, Pa., have built and opened a $7,500 picture house in that city. The managers say that it is one of the prettiest little picture houses in the Lehigh Valley, and has a seating capacity of 400. The managers intend to run light vaudeville every now and then and played to 2,000 people the first night the place opened. Business continues to be good.

KIMBALL BUILDING TO BE CONVERTED INTO PICTURE HOUSE.

Mr. Henry Goldman, who operates three moving picture houses in the city of Green Bay, Wis., has leased the building owned by Charles T. Kimball in North Washington Street and announces that it is his intention to convert it into another picture theater. Mr. Goldman has leased the building for fifteen years and the transformation will begin about the middle of December. It is expected that the place will be ready for the public some time in February, 1913.

"Life in a Circus" (Great Northern).

Reviewed by W. Stephen Bush.

THE comedy of the circus and its tragedy with all the mysterious glamor, which still hedges about the sawdusted arena is to be found in this two reel feature and it is all mixed in proper proportion. The circus is at once the oldest and the youngest of amusements, it drew its millions in the days of the Coliseum and it still has power to charm our modern audiences in the city and in the country. In other words it is sure of a welcome, at all times and places.

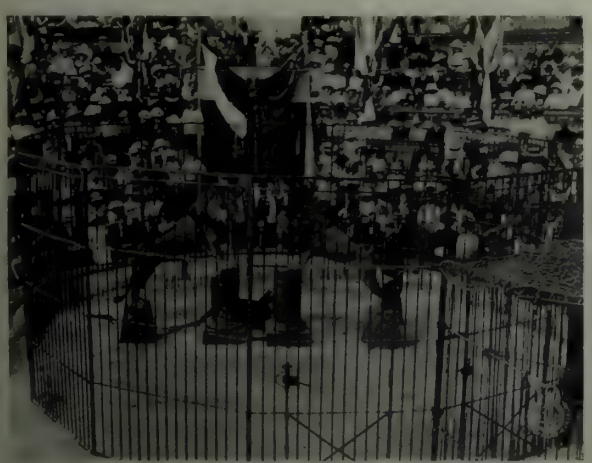
"The elephant goes 'round and 'round
"And the band begins to play."

"Life in a Circus" as produced by the Great Northern Company in two reels shows again the infinite variety of the motion picture. If we spent a week at the circus we could not get any more of those pleasant and sometimes prickly and creeping sensations which we enjoyed so much when the lure of the

Scene from "Life in a Circus" (Great Northern).

white tents drew us from the schoolhouse. It is at once apparent to the spectator that considerable time, skill and money were spent in the making of this feature. The plot is of the slenderest and we are glad of it, for it enables us to give full attention to the magnificent performances in the arena.

Is it possible, we ask in delighted wonder, that a man will dare what this tamer of lions and tigers dares? He looks to the audience as if he were flirting with the jaws of death, very aptly symbolized by the jaws of two fierce lions. No finer speciments of these kings of the desert were ever seen



Scene from "Life in a Circus" (Great Northern).

anywhere and making them do their prettiest in a small iron cage looks like the most dangerous of sports. In one scene the brave tamer throws a dozen lions and tigers to the ground as if they were so many harmless kittens and then jumps upon this perilous animated rug of wild beasts as if it were the most common thing in the world. There are most daring feats upon the trapeze; all of it done by professional athletes. One rarely sees such exhibitions of strength and gracefulness.

The most thrilling of all the adventures so vividly depicted in these two thousand feet of film is the escape of a huge python, its wanderings through the circus into the quarters of the performers, its intrusion into the room where the little child lies sleeping and the rescue of the child from the threatening coils of the monster. The contrast between the audience, eager to see, thoughtless of all save pleasure and excitement and the scenes in the quarters of the performers, where all is repressed anxiety and feverish expectation, is brought out with consummate skill in these pictures and cannot fail to impress the spectator. A word is in order too about the audience in the picture. It is a very large audience and it acts just exactly like a real audience. Indeed the audience is one of the finest things about this feature, so rich in fine things. The acting merits high praise throughout, but the heroine, who plays the part of the rope dancer is surely entitled to more than passing notice. She has a most charming personality, very sweet and womanly and she plays her part with uncommon cleverness and understanding.

The photography is beyond all praise, here and there the figures stand out with stereoscopic distinctness. "Life in a Circus," as presented in these reels, is bound to be popular with any and every audience. It pleases the eye from the first scene to the last, keeps our curiosity in constant questioning suspense and makes us regret that the "circus" does not last longer. In these days of spurious feature films it is refreshing to see a genuine feature, which keeps its promise to the audience by being markedly better than the average release.

COLES WITH PRECISION MACHINE CO.

Mr. H. B. Coles, who has been connected with the Nicholas Power Company for the past five years, has resigned his position with that company, to take the office of general manager of the Precision Machine Company, makers of the

MR. H. B. COLES.

Simplex projecting machine. Mr. Coles entered upon the duties of his new position on Monday, November 25th. His wide experience and knowledge of the machine business should be of incalculable value to the Precision company. The Moving Picture World wishes him success in his new field.

MARION LEONARD JOINS MONOPOL COMPANY.

ONE of the latest deals in the film world is the engagement of Marion Leonard by the Monopol Film Company. This bright particular star has been engaged by the Monopol people for what is perhaps the largest salary ever paid to a moving picture star. Her salary is said to be $1,000 per week. Her work will be done under the direction of Mr. Stanner E. V. Taylor, the well-known producer, formerly of the Gem, Rex, Reliance and Biograph companies. Mr. Taylor recruited a company of twenty competent actors and actresses, cameramen and laboratory workers, and on Sunday morning, November 24th, the entire company departed by train for Los Angeles. The company left the Lackawanna depot by special train, attached to which were two baggage cars tightly packed with picture-making paraphernalia costing many thousands of dollars. In the equipment was a complete set of Aristos Quartz lights, scenery, furniture, costumes, laboratory material and other equipment. On either side of the cars were posted long streamers bearing the name of Marion Leonard and the Monopol Film Company, to remain on the cars until the company reaches California.

MISS MARION LEONARD.

Before leaving New York, Mr. Taylor made arrangements with the authors of thirty of the most successful dramas of the past few years. All of these are copyrighted plays, and many of them are still being played by road companies. All of the Marion Leonard productions will be of 3,000 feet or more in length, and will be put out as features at the rate of two a month by the Monopol Film Company. These plays are all suited to Miss Leonard's winsome personality and her characteristic beauty. They will be of the romantic costume type. These productions will be begun immediately upon the arrival of the company at Los Angeles. The erection of the studio will be commenced at once, and will progress while the company is working in the open. This venture is backed by unlimited capital, and no expense will be spared to make the productions the very best in which Marion Leonard has ever appeared.

WILLIAM PALEY RELIEF FUND.

In response to the appeal for aid for the veteran picture man, William Paley, who is now seriously incapacitated at Los Angeles, Cal., The Moving Picture World is in receipt of a check for $100 from Nicholas Power, president of the Nicholas Power Company, which was accompanied by the following letter:

NEW YORK, Nov. 25, 1912.

EDITOR THE MOVING PICTURE WORLD,

Dear Sir: We learn with regret the misfortune that has come to William Paley, who has been so long and favorably known to the moving picture world.

We heartily agree with the sentiment expressed by you and we take great pleasure in inclosing you check which we would ask you to kindly have forwarded to Mr. Paley at once. We would be glad to see a fund established for the relief of one so worthy and we would suggest that you do all possible toward bringing it about.

Yours truly,

NICHOLAS POWER, President. NICHOLAS POWER COMPANY.

Supplementing the liberal donation of the Nicholas Power Company, The Moving Picture World has sent a check for $25 drawn to Mr. Paley's order.

Others who are disposed to render assistance to Mr. Paley may send their contributions to The World, with the assurance that they will be forwarded promptly. It is not likely that a great sum will be needed to put this old veteran on his feet again, but prompt assistance is the kind needed just now. Who will help boost the Paley relief fund?

Nicholas Power Company.....$100.00
Moving Picture World..... 25.00

HAL WILSON LEAVES VITAGRAPH.

It was with much regret that members of the Vitagraph Company said good-bye to their long-time associate, Mr. Harold Wilson, who recently left the company. Mr. Wilson was one of the early members of the Vitagraph Company and has always been one of the most popular men there, in a quiet, unassuming way. There are few better character actors than Hal Wilson. His work as "The Blind Miner" was a masterpiece. Mr. Wilson is at present considering several offers. He desires us to state that any letters will reach him at the Screen Club.

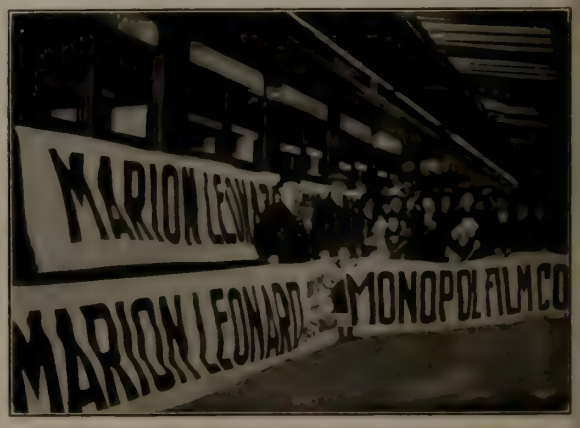
A PRINTER'S ERROR.

In the General Film Company's advertisement published on pages 850 and 851 of last week's issue, the printer gave the release date of the Lubin two-reel special subject entitled, "The Crooked Path," as being on December 3rd. The date should have been December 13th, the "one" dropping out when the form was being lifted to the press.

WILL SMITH JOINS THE NICHOLAS POWER CO.

Mr. Will C. Smith has associated himself with this concern as assistant general manager, and Mr. L. W. Atwater has been appointed sales manager, in place of Mr. H. B. Coles resigned. Mr. Smith has had a long experience as an operator and dealer and is especially well qualified for the position to which he has been appointed.

J. H. Hallberg reports the sale of Simplex M. P. Machine with Hallberg Economizer and all supplies to the East Islip Amusement Company, East Islip, N. Y. One Simplex M. P. Machine to Criterion Theater, Rutherford, N. J. Power's No. 6A to W. R. Lusher, 828 Coney Island Ave., Brooklyn, Power's No. 6 and full line of supplies to new Halsey Theater, Broadway and Halsey Street, Brooklyn.



Scene at Lackawanna Station Upon Departure of Monopol Company.

Calendar of Licensed Releases.

Current Releases.

MONDAY, DECEMBER 2nd, 1912.

BIOGRAPH—Brutality (Drama) .....
CINES—At Napoleon's Command (Drama; 2 reels; Spe.)
EDISON—The New Squire (Drama).....1000
KALEM—The Farm Bully (Drama).....1000
LUBIN—By the Sea (Drama).....1000
PATHE—Pathe's Weekly No. 49 (Topical).....
SELIG—The Fire Cop (Drama).....1000
VITAGRAPH—The Absent-Minded Valet (Comedy)..1000

TUESDAY, DECEMBER 3rd, 1912.

CINES—The Ancient Town of Mari (Scenic)..... 300
CINES—Up Against It (Comedy)..... 700
C. G. P. C.—The Electric Laundry (Comedy).....
C. G. P. C.—Paris and Its Monuments (Scenic).....
EDISON—A Dollar Saved Is a Dollar Earned (Drama).1000
ESSANAY—Western Girls (Drama).....1000
LUBIN—Struggle of Hearts (Drama).....1000
SELIG—The Mantle of Red Evans (Drama).....1000
VITAGRAPH—The Scoop (Comedy-Drama) .....

WEDNESDAY, DECEMBER 4th, 1912.

ECLIPSE—Wrongly Accused (Drama).....1000
EDISON—The Latest Addition to the U. S. Navy (Top.)1000
EDISON—The Winking Parson (Comedy)..... 400
ESSANAY—Almost a Man (Comedy).....1000
KALEM—A Daughter's Sacrifice (Drama).....1000
PATHE—His Little Indian Model (Drama).....
SELIG—When Helen Was Elected (Comedy).....1000
VITAGRAPH—The Curio Hunters (Comedy).....1000

THURSDAY, DECEMBER 5th, 1912.

BIOGRAPH—The New York Hat (Comedy-Drama)...
ESSANAY—Football Days at Cornell (Educational)....1000
LUBIN—Twixt Love and Ambition (Drama).....1000
MELIES—The Sheriff Pro-Tem (Drama).....1000
PATHE—A Tenacious Lover (Comedy).....
SELIG—A Freight Train Drama (Drama).....1000
VITAGRAPH—Mrs. Lirriper's Legacy (Drama).....1000

FRIDAY, DECEMBER 6th, 1912.

C. G. P. C.—The Escape of Gas (Comedy).....
C. G. P. C.—The Octopus (Natural Science).....
EDISON—A Forest Fire (Educational).....1000
ESSANAY—The Supreme Test (Drama).....1000
KALEM—A California Snipe Hunt (Comedy).....
KALEM—Something Wrong with Bessie (Comedy)....
LUBIN—Locked Out (Comedy).....
LUBIN—His Father's Choice (Comedy).....
SELIG—John Colter's Escape (Drama).....
SELIG—A Question of Hair (Comedy).....
VITAGRAPH—Too Many Caseys (Comedy).....
VITAGRAPH—Cork and Vicinity (Scenic).....
VITAGRAPH—The Dawning (2 reels; Drama; Special).2000

SATURDAY, DECEMBER 7th, 1912.

CINES—Because of a Widow (Comedy).....1000
EDISON—His Mother's Hope (Drama).....1000
ESSANAY—Broncho Billy's Love Affair (Drama).....1000
KALEM—The Driver of the Deadwood Coach (Drama)
LUBIN—A Soldier's Furlough (Drama).....1000
PATHE—The Spendthrift's Reform (Drama).....
VITAGRAPH—The Awakening of Bianca (Drama) ...1000

Advance Releases.

MONDAY, DECEMBER 9th, 1912.

BIOGRAPH—Jinx's Birthday Party (Comedy) .....
BIOGRAPH—She Is a Pippin (Comedy) .....
EDISON—Saving the Game (Drama) 600
EDISON—Harnessing a Mountain Stream (Edu.) 400
KALEM—A Race with Time (Drama) .....
KALEM—Conway, the Kerry Dancer (Dancing) .....
LUBIN—A Lucky Fall (Drama) 1000
PATHE—Pathe's Weekly No. 50 (Topical) 1000
PATHE—Harem Captives (2 Reels—Special—Drama)..
SELIG—The Vintage of Fate (Drama) 1000
VITAGRAPH—The Signal of Distress (Drama) 1000

TUESDAY, DECEMBER 10th, 1912.

CINES—Picturesque Italian Scenes (Scenic) 650
CINES—The "Lion Tonic" (Comedy) 350
C. G. P. C.—A Marked Man (Drama) 1000
EDISON—Annie Crawls Upstairs (Drama) 1000
ESSANAY—The Shadow of the Cross (Drama) 1000
LUBIN—The Wonderful One-Horse Shay (Drama) ...1000
SELIG—The Ranger and His Horse (Drama) 1000
VITAGRAPH—Doctor Bridget (Comedy) 1000

WEDNESDAY, DECEMBER 11th, 1912.

ECLIPSE—The Manchester Ship Canal, England (Sc.) 400
ECLIPSE—Just Missed Him (Comedy) 600
ECLIPSE—Glimpses of Balkan War Territory (Top.)..
EDISON—A Sunday Afternoon in Rural England (Sc.)1000
ESSANAY—Time Flies (Comedy) 1000
KALEM—Toll Gate Raiders (Drama) 1000
PATHE—Fate's Decree (Drama) .....
SELIG—The Girl of the Mountains (Drama) 1000
VITAGRAPH—Natoosa (Drama) 1000

THURSDAY, DECEMBER 12th, 1912.

BIOGRAPH—My Hero (Drama) .....
ESSANAY—The Prospector (Drama) 1000
LUBIN—Kitty and the Bandits (Drama) 1000
MELIES—The Castaway (Drama) 1000
PATHE—The Compact (Drama) .....
SELIG—The God of Gold (Drama) 1000
VITAGRAPH—Adam and Eve (Drama) 1000

FRIDAY, DECEMBER 13th, 1912.

C. G. P. C.—The Capture of Mr. Softly Beatit (Comedy)
C. G. P. C.—The Apple Industry in Washington (Edu.)
C. G. P. C.—Lisbon and Oporto (Scenic) .....
EDISON—Fog (Drama) 1000
ESSANAY—The Error of Omission (Educational).....1000
KALEM—The Mummy and the Cowpunchers (Comedy)
KALEM—Strange Places and Quaint People in New York (Scenic) .....
LUBIN—Buster and the Cannibal's Child (Drama).....
LUBIN—His First Skate (Comedy) .....
LUBIN—The Crooked Path (Special—2 Reels—Drama)2000
SELIG—A Near-Sighted Cupid (Comedy) .....
SELIG—In a Japanese Garden (Scenic).....
VITAGRAPH—The Song of the Shell (Drama).....1000

SATURDAY, DECEMBER 14th, 1912.

CINES—Trapping the Conspirators (Drama).....1000
EDISON—A Christmas Accident (Drama).....1000
ESSANAY—Alkali Ike's Motorcycle (Comedy).....1000
KALEM—Ireland, the Oppressed (Drama).....1000
LUBIN—When Love Leads (Drama).....1000
PATHE—The Rise and Fall of Mickey Mahone (Com.)
PATHE—Reindeer Hunting in Norway (Scenic).....
VITAGRAPH—The Dandy; or, Mr. Dawson Turns the Tables (Comedy) .....
VITAGRAPH—All For a Girl (Comedy).....

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Calendar of Independent Releases.

Current Releases.

SUNDAY, DECEMBER 1st, 1912.

REX—A Heart Reclaimed (Drama)
CRYSTAL—Locked Out (Comedy)
CRYSTAL—A Picnic in Dakota (Comedy)
ECLAIR—At the Flame, the Butterfly Burnt Its Wings (Drama)

MONDAY, DECEMBER 2nd, 1912.

NESTOR—Romance and Reality (Drama)
IMP—No Greater Love (Drama)
CHAMPION—Billy Jones of New York (Com.-Dr.)

TUESDAY, DECEMBER 3rd, 1912.

BISON—Big Rock's Last Stand (Two-reel Drama)
GEM—Apartment No. 13 (Comedy)
ECLAIR—Bonnie, Bonnie Banks of Loch Lomond (Dr.)

WEDNESDAY, DECEMBER 4th, 1912.

NESTOR—The Silent Call (Drama)
POWERS—An Energetic Member of the S. P. C. A. (Comedy)
AMBROSIO—The Inseparable Friends (Comedy)
AMBROSIO—Plenty of Good Lungs (Comedy)
UNIVERSAL—The Animated Weekly No. 39 (Topical)

THURSDAY, DECEMBER 5th, 1912.

IMP—Through Shadowed Vales (Drama)
REX—Paul and Virginia (Two-reel Drama)
ECLAIR—Dick's Wife (Comedy)

FRIDAY, DECEMBER 6th, 1912.

NESTOR—Brides and Bridles (Comedy)
NESTOR—Almost a Suicide (Comedy)
POWERS—When the Sphinx Spoke (Comedy)
POWERS—Waterfalls of California (Scenic)
VICTOR—The Foolishness of Oliver (Comedy)

SATURDAY, DECEMBER 7th, 1912.

BISON—The Rights of a Savage (Drama)
IMP—A Trip Through the Cincinnati Zoo (Nat. Hist.)
IMP—An Election Bet (Comedy)
MILANO—Diamond Cut Diamond (Two-reel Drama)

Advance Releases.

SUNDAY, DECEMBER 8th, 1912.

REX—The Wheel of Destiny (Drama)
CRYSTAL—A Tangled Marriage (Comedy)
CRYSTAL—The Black Prince (Comedy)
ECLAIR—The Fly (Educational)
ECLAIR—The Mender, the Pipe and the Vase (Com.)

MONDAY, DECEMBER 9th, 1912.

IMP—The World-Weary Man (Drama)
NESTOR—Beauty Takes a Tramp (Comedy)
CHAMPION—The Honeymooners (Comedy)

TUESDAY, DECEMBER 10th, 1912.

GEM—The Awakening of John Bridd (Drama)
BISON—A Four-Footed Hero (2 Reels—Drama)
ECLAIR—The Black Sheep (Drama)

WEDNESDAY, DECEMBER 11th, 1912.

NESTOR—Home and Mother (Drama)
POWERS—The Petticoat Detective (Comedy)
POWERS—The Last Quest (Drama)
FRONTIER—The Goat Girl of Bear Canyon (Drama).
UNIVERSAL—The Animated Weekly, No. 40 (Topical)

THURSDAY, DECEMBER 12th, 1912.

IMP—Lass o' the Light (Drama)
REX—To the City (Drama)
ECLAIR—The Poisoned Pool (Drama)

FRIDAY, DECEMBER 13th, 1912.

NESTOR—The Mountain Girl's Self-Sacrifice (Drama).
POWERS—The Natural Son (2 Reels—Drama)
VICTOR—Owing More (Comedy)

SATURDAY, DECEMBER 14th, 1912.

IMP—Aunt Dinah's Plot (Comedy)
IMP—A Day at West Point (Military)
BISON—A Ride for Life (Drama)
MILANO—The Apache Vow (2 Reels—Drama)

Current Releases

SUNDAY, DECEMBER 1st, 1912.

MAJESTIC—The Hypnotic Chair (Comedy)
THANHOUSER—Standing Room Only (Drama)

MONDAY, DECEMBER 2nd, 1912.

AMERICAN—Pals (Drama) 1000
ITALA—A Spider On the Brain (Comedy)
ITALA—Too Much Beauty (Comedy)

TUESDAY, DECEMBER 3rd, 1912.

GAUMONT—The Matrimonial Express (Comedy)
MAJESTIC—In the Old Town (Comedy)
THANHOUSER—A Will and a Way (Drama)

WEDNESDAY, DECEMBER 4th, 1912.

GAUMONT—Gaumont Weekly No. 39 (Topical)
RELIANCE—Old Mademoiselle's Secret (2 reels, Dr.)
SOLAX—The Raffle (Comedy)

THURSDAY, DECEMBER 5th, 1912.

AMERICAN—The Animal Within (Drama) 1000
GAUMONT—A Telephone Entanglement (Comedy)
GAUMONT—Twixt the Devil and the Deep Sea (Com.)
PUNCH—Oh, You Baby! (Comedy)
PUNCH—Poor Finney (Comedy)

FRIDAY, DECEMBER 6th, 1912.

LUX—Weary Gussie Finds a Job (Comedy) 439
LUX—Arabella Railway (Comedy) 449
SOLAX—The Face at the Window (Drama)
THANHOUSER—A Romance of the U. S. Navy (Dr.)

SATURDAY, DECEMBER 7th, 1912.

AMERICAN—Bludsoe's Dilemma (Drama) 1000
GAUMONT—A Storm on the French Coast (Scenic)
GREAT NORTHERN—(Title Not Reported)
RELIANCE—Topsy Turvy Love Affair (Comedy)

Advance Releases.

SUNDAY, DECEMBER 8th, 1912.

MAJESTIC—The Winning of Helen (Drama)
THANHOUSER—At Liberty—Good Press Agent (Dr.)

MONDAY, DECEMBER 9th, 1912.

AMERICAN—The Law of God (Drama) 1000
ITALA—Peeping Tom (Comedy)

TUESDAY, DECEMBER 10th, 1912.

GAUMONT—The Mission of the Carols (Drama)
GAUMONT—Travels of the Ural Mountains (Scenic)
MAJESTIC—His Day (Drama)
THANHOUSER—Aurora Floyd (2 Reels—Drama)

WEDNESDAY, DECEMBER 11th, 1912.

GAUMONT—Gaumont's Weekly, No. 40 (Topical)
RELIANCE—Joe's Reward (Drama)
SOLAX—The Hater of Women (Comedy)

THURSDAY, DECEMBER 12th, 1912.

AMERICAN—Nell of the Pampas (Drama) 1000
GAUMONT—An Elephant Sleuth (Drama)
PUNCH—The Two Chefs (Comedy)
PUNCH—His Dress Suit (Comedy)

FRIDAY, DECEMBER 13th, 1912.

LUX—Ching Chang's Little Fan (Comedy) 488
LUX—The Pig That Would Not Stay at Home (Com.) . 445
SOLAX—The Girl in the Armchair (Drama)
THANHOUSER—(No release this date.)

SATURDAY, DECEMBER 14th, 1912.

AMERICAN—The Heart of a Soldier (Drama) 1000
GAUMONT—Castles of Bavaria (Scenic)
GREAT NORTHERN—(Title not reported.)
RELIANCE—A Fairyland Bride (Comedy)

Mutual Film Corporation.

FRIDAY, DECEMBER 6th, 1912.

KAY-BEE—For the Cause (2 Reels—Drama)

MONDAY, DECEMBER 9th, 1912.

KEYSTONE—A Family Mixup (Comedy)
KEYSTONE—A Midnight Elopement (Comedy)

WEDNESDAY, DECEMBER 11th, 1912.

BRONCHO—A Double Reward (Drama)

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CORRESPONDENCE

NEW ENGLAND.

GRACE CHURCH, Worcester, Mass., may rightly be termed a leading religious exponent of motography. A benefit was given in the church last week for Rev. W. B. Perry. The Men's Club of Grace church had the supervision of the entertainment, and chose moving pictures to do the honors. Five reels, four of which had a distinctly educational "flavor," and one of which was a comedy, made up a mighty pleasing program, and one that was well attended. This church had bought a moving picture machine last spring, and so the projection cost them nothing to speak of.

These columns recently stated that a well-founded report had it that Mr. B. D. Marson, for several years manager of the General Film Company's New England business, and with headquarters at Boston, was about to leave that concern. The rumor was found true and Mr. Marson is now taking charge of the business of the United Feature Film Company of Boston. Mr. Herbert Jacques, who formerly was with the Feature Film Company, is now manager of the Greene & Abrams enterprises, which embrace theaters in the New England section. Messrs. Greene & Abrams control the United Feature Film Company also.

The General Film Company's Boston offices have notified its customers that they will show no more advance releases. This means that first-run customers must pick their shows through the descriptions in the "World." Without doubt, this is a hardship on the theaters, who like to see what they pay for before the reels are exhibited in the theaters.

The R. D. Marson Moving Picture Company filed its certificate of incorporation at Augusta, Me., this week. The capital is stated as $15,000, with these men as the promoters: James A. Connellan, William A. Connellan, J. P. Connellan and another, all of Portland.

Gordon's Olympia Theater, Chelsea, Mass., is now in charge of Manager Sprague, who has just taken hold. The theater is a large and handsome one, and is reported to be doing a very nice business.

Manager Wats is no longer to be seen in charge of the Shawmut Theater, Roxbury, Mass. Mr. Wats remained at the Shawmut only a couple of weeks.

Mrs. Henry Coolidge Mulligan, president of the Massachusetts Federation of Women's Clubs, is an enthusiastic patron of moving pictures. Mrs. Coolidge Mulligan often manages to put in a word or two for motography when speaking in her official capacity. She recently stated that "we must encourage moving pictures, since there is so much to be learned from them." Geography, history and science can best be taught through the agency of the moving picture, and Mrs. Mulligan fully appreciates this fact.

On Monday, November 18th, the members of the North Cambridge (Mass.) Association, held an old-fashioned town-meeting in Bowers' Hall, to consider the advisability of sanctioning a moving picture show in Odd Fellows' Hall. The clergy of the district were invited to express their opinions. Up to the present writing North Cambridge enjoys what will appear to many to be the unenviable distinction of being one of the very few places in Greater Boston without a moving picture theater. Mayor Barry was present at the meeting, and refused to grant a license for the present project, and the manager sought the indorsement of the business men, hoping to overcome the mayor's objections. The directors declined to give their approval to the licensing of the theater until they had ascertained popular opinion. The matter was talked over, pro and con, and is now under consideration, with a good chance of the license being granted.

Mr. Peter J. Bowers reports that his Gem Theater, Bangor, Me., opened to good business, and that he is well satisfied with the general outlook.

"Quincy Adams Sawyer," that great dramatic success of rural New England life, has been adapted for moving pictures, and a three-reel feature has been produced by the Special and Puritan Feature Company, of 211 Tremont Street, Boston. The reels embrace about 50 different scenes, and are true to life and remarkably well acted and photographed. This feature should be an unusually easy one to make money with, as it has behind it the cumulative effect of many years of advertising, done in the interests of the play of the same name.

Brown University, of Providence, R. I., has pounced upon moving pictures as the best way of teaching English. Recently at the Brown Union, a moving picture was shown, depicting Charles Dickens' "Tale of Two Cities." Prof. W. T. Hastings acted as the lecturer, reading a synopsis of the play, and explaining the drama as it progressed. The writer believes this is the first time that this college has employed the cinematograph as an aid to its work.

The announcement in the "World" that the Keystone Co. had prepared photographs for the exhibitors, of Mr. Mack Sennett, Mr. Fred Mace, Miss Normand and others, was greeted with much enthusiasm. Many New England exhibitors got busy pushing pens or typewriters, to request a set of them. Keystone films are mighty popular in these parts, as they deserve to be.

Poli's Theater, New Haven, Conn., celebrated its seventh anniversary this week. Mr. Ollie Edwards, the local manager, took advantage of the fact to present an unusually large program, and advertised the anniversary liberally. An attractive brochure, outlining Mr. Poli's past, present and future plans was given away to the patrons.

Manager Al. V. Rosenberg of the Rockland Theater, Rockland, Me., believes in good, long vacations, he having just returned from a two-months' trip through New England. Mr. I. H. Rosenberg, his brother, states that he has been busy attending to the former's duties, and is glad that Al is again on the job. This house does a very big business, and captures the cream of the Rockland trade.

Mr. S. J. Breen, manager of Poli's Theater at Bridgeport, Conn., reports he has a new assistant manager in the person of Mr. Ted Holt, who formerly was employed by Mr. William Fox, in a similar capacity.

Mr. Oliver C. Edwards, Manager of Poli's Theater, New Haven, Conn., fittingly observed the seventh anniversary of his theater by taking unto himself a wife, Miss Imogene E. Brown, of New Haven. Mr. Edwards was a little ahead of the anniversary, having been married on October 23, but he just couldn't wait for another month to roll by.

The annual ball and show of local 84 I. A. T. S. E., Hartford, Conn., took place on November 21st, and was a great success. Fort Guard Hall was jammed to its limit, and the big vaudeville show went over big!

The Princess Theater, Hartford, Conn., is now well under way, and should be ready for its opening before very long. Another theater is about to be built at Hartford, which will be well supplied with photoplay theaters. The Empire, managed by P. S. McMahon, and manager Harris' Star Theater, are each doing very nicely.

The Dykeman and Carr Theater Company of New York announce that they have secured the lease of the Berkand Theater, Appleton Street, Lawrence, Mass. On November 23d the house opened for business under the new management, under the name of the "Bijou." The house has been carefully overhauled and improved generally. Nearly everything is now new, even to the projection machines. If run rightly, this theater should not find it too difficult to make a profit.

HENRY.

IN THE MISSISSIPPI VALLEY.

THE moving picture has been treated very kindly in the Middle West, in the last few weeks by educators and ministers. The Decatur, Illinois, board of education fulfilled its desire, and a machine has been purchased which has been installed in the high school building and will be used for entertainment purposes, as well as for educational work. The film "The Fly and Its Disastrous Work" was shown to advantage in the City Welfare exhibit which was held at the John Marshall high school in Chicago, under the auspices of the Woman's City Club. Reverend Charles W. Savidge, pastor of the People's church at Omaha, Nebraska, has announced that he will install a moving picture machine in his church giving free picture shows as well as illustrated sermons.

The women managers of the photoplay house continued to be a great factor in the central states. Mrs. Musa Reese, proprietor of the Aereo in South Sixth street, Charleston, Illinois, has installed a new $700 Wurlitzer electric piano. She recently showed the three-reel Selig picture, "The Coming of Columbus." Mrs. H. W. Harper, wife of a well known photographer in Joliet and Miss Ethel Keene also of Joliet have purchased the Empire Theater at Morris, Illinois, from Charles Welshans. Their policy should be successful, for at the very outset, they announced that the vaudeville features would be eliminated and that they would make up the deficiency in the length of the program by substituting pictures and good music. Neither has had experience in the photoplay business. The personnel of the house staff will not be changed.

The new opera house, which is to be erected at Clinton, Illinois, by a stock company, will be known as the Clintonia. The name of the company has been changed to the Clinton Opera House Company.

Two Illinois moving picture shows have been given the approval of the Independent Order of Odd Fellows, which is comprised of a representative class of men. While the grand lodge was in session at Peoria, Illinois, the De Luxe Theater made a special feature of the three-reel production "Leah, the Forsaken." The Star photoplay Theater at Lincoln, Illinois, acted as host to 150 children from the Illinois Odd Fellow's orphant home in that city.

Among the moving picture houses opened in the Middle West, were the Gaiety, at Kankakee, Illinois and the Pastime at Holmer, Illinois. Frank Smith of Springfield, Illinois, owner of the new Kankakee house, gave the residents of that city a novelty in having the first performance made up of industrial pictures showing their home town. Manager C. B. Burkhart, of the Homer Theater, made his opening on Thanksgiving night and did a large business with the holiday crowd.

Two of the leading middle west universities are to appear soon in films. The cameramen were at Urbana, Ill., November 16, and took pictures of the Chicago, Ill. football game and the festivities at the annual Home Coming celebration of the University of Illinois. The publicity bureau of Iowa University at Iowa City, Iowa, was quick to recognize the possibilities of moving pictures as a business aid in recruiting students. Arrangements were made for taking pictures of the Wisconsin-Iowa game on November 23d.

The moving picture show which is being installed in the old New York building at Galesburg, Ill., by Hufe, Johnson and Sullivan, will be known as the Princess.

The Princess Theater at Springfield, Ohio, has been remodeled.

An ordinance has been introduced before the Mattoon, Ill., city council providing for the standard construction of operating rooms.

Pictures of local scenes were recently made in East St. Louis under the direction of Manager Redmond of the Lyric Theater.

City beautiful pictures which were made by the National Cash Register Company were recently exhibited at tthe Joliet Theater in Joliet, Ill.

The Lincoln Theater Company has been incorporated at Springfield, Ill., to establish a negro theater at 1021 East Washington street in that city. The capital stock is $3,000. The incorporators are, Robert A. Byrd, Toddie L. Bradbury and Abraham M. Williamns.

The Grand Lodge of Odd Fellows at its meeting in Peoria, appropriated $300 to be used for the installation of a moving picture machine in the Odd Fellows' home at Mattoon.

The Colonial Theater Company of Fort Wayne, Ind., has been incorporated with a capital stock of $10,000. The directors are, Herman C. Heisler, Beatrice M. Heisler and Harriet Heisler.

Ira C. Thorpe of Clinton, Ill., has purchased the Gem Theater and the Smoke-House cigar store in that city.

James J. Reilly Manager of the Princess Theater at Alton, Ill., contracted for the St. Louis Motion Picture Company, to take a series of pictures in that city.

The Capital City Film Manufacturing Company of Des Moines, Iowa, recently made plans to take a series of local views in Des Moines.

Miss Caryle B. Hall of Rockford, Ill., has accepted a position as piano player in the Colonial Theater in that city.

M. Schlessinger of East St. Louis, Ill., has succeeded A. C. Best as Manager of the Majestic Theater at Fort Worth, Texas.

F. H. MADISON.

IN THE NORTHWEST.

THE recently organized Moving Picture Operator's union, No. 2, at Milwaukee, has installed officers as follows: President, Herman Hammer; Vice-President, Joseph Shansky; Secretary, Joseph Arnold; Treasurer, John Held; Financial Secretary, John Richards; Business Agent, Louis Schinsky.

Robert Vining, a commission merchant of Fairbanks, Alaska, has opened the Orpheum Theater, a modern picture house, seating 400. It has been leased to Dick Thorne, an experienced show man.

The Dream Theater at Seattle, Washington, cooperated with the Theodora home, November 27, in a tag day to raise a fund for the erection of a new building. Tags sold upon that day for ten cents, admitted the buyer to any performance from November 27 to December 2.

The Grand Theater in Seattle, featured two numbers of the Animated Weekly, which showed a Washington forest fire and the reception at Vancouver to the Duke of Connaught. The films were made by Will Hudson, staff photographer of the Seattle Post Intelligencer.

The committee on streets of the St. Paul, Minnesota, assembly, has voted favorably on an ordinance, providing for women inspectors for moving picture shows, dance halls, and other places of amusement.

The use of the "personal" want ad in the newspaper has an effective rival in locating missing persons—the moving picture show. Frederick Poudler, 20 years old, a singer, disappeared from his home in Minneapolis, October 3, and his father sent to all the photoplay houses in the Northwest, a slide, bearing the message, "Frederick Poudler COME HOME."

The moving picture and the school child will be studied in the northwest for a year. The decision is the outcome of a conference between the civic committee of the Minneapolis Grade Teachers' Association and the Womens' Welfare League. The committee in Minneapolis, will compile data which will be added to that of other cities throughout the country. Dr. Albert Hillivig, Berlin, Germany will furnish data secured in Europe. A Board of censorship may be included on the plans.

The Aurora Amusement Company of Seattle, has been incorporated with a capital stock of $5,000. The incorporators are, H. O. Allen, John E. Franklin, and T. C. Nichols.

F. H. MADISON.

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See other advertisement on Pages 994 and 995

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Special

Dec. 20, 1912

The Last Performance

Pathe 2 Reels

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous and plans revenge.

She drugs his horse, and as he mounts the Platform of Death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

Dec. 16, 1912

The Red Man's Honor

CINES-KLEINE 2 Reels

June Dew, a pretty Indian maiden, is betrothed to Red Hawk, the bravest warrior of the tribe. Seated Bear, another brave, also loves the dark beauty and his savage heart is inflamed with jealousy at the success of his rival. One day he surprises her alone and forcibly carries her off to his canoe. Red Hawk appears just in time to see the act, and springing into the stream soon overtakes his rival. A desperate struggle follows in which Red Hawk's arm, strengthened by the "Great Spirit," mortally wounds his treacherous enemy. Red Hawk and the maiden return to the village and the wounded Indian painfully makes his way to shore, where he tells a greatly distorted story of Red Hawk's crime. The accused warrior is ordered before the great chief "White Eagle," and the death sentence imposed: "He that kills a brother must die. Twelve moons hence his spirit shall join that of the dead warrior." Red Hawk's heart is filled with bitterness and he leaves his tribe to join the army of the pale faces. His bravery in surmounting indescribable difficulties to destroy a mountain bridge, thus checking the advance of the enemy, gains him the high regard of the army, but his happiness is short lived as he remembers the sentence and returns to his tribe to pay the debt of a red man's honor. With his beloved June Dew he is taken to the funeral pyre and their souls go forth to join the Happy Hunting Ground of the "Great Spirit."

Dec. 13, 1912

THE CROOKED PATH

A STORY OF THE UNDERWORLD

LUBIN 2 Reels

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. While his sweetheart, Nell Harris, sits alone in the park reading of the long prison sentence given her lover, she is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. They become engaged and Nell is very happy. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail and receives a supply of saws with which he effects his escape. He changes his convict's suit for the old clothes of a scarecrow and arrives in the town in which Nell lives. He sends her a note asking her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé, who promises to shield her from all future evils of the Crooked Path.

Dec. 9, 1912

The Harem Captives

PATHE 2 Reels

The story is concerned with the adventure of Fatima and Ourida, two Arabian sisters, although widely different in dispositions. Fatima is beautiful, passionate and petulant, while Ourida combines with a lovely face a charming, peaceful nature. Arthur Budlong, a westerner, is in love with Ourida and has won her heart, which kindles the spark of jealousy in Fatima's breast. Rather than see Ourida win the affections of her handsome lover, Fatima bribes a tribe of nomads to kidnap her and her sister. The Nomads succeed in carrying off both the willing and unwilling captive before Budlong is aware of the happening. With his Hindoo servant, Arthur follows the trail until it reaches the City of Tunis, where it is lost. The sisters arrive in the city, are sold to a wealthy merchant and accordingly enter his harem. After ceaseless efforts, Budlong finally learns of the abode of his beloved and her sister and despatches his servant with a note to them, giving the details of his plan to effect their release. Ourida is overjoyed and Fatima feigns to be, but instead, turns informer, and when they come to the gate to await Budlong's arrival they are met by servants and brought back to the harem. Arthur and his servant reach the gate and after a desperate struggle with the guard they rescue the girls. Finding that Fate is against her, Fatima gives vent to her jealous anger, and while the outburst shocks the lovers, they offer to assist her to escape, but she refuses. They hurriedly leave her, to act as principals in a wedding ceremony.

General

Features

THE DAWNING

December 6, 1912. Vitagraph. Two Reels.

Helen Mason, beautiful, high-strung and self-willed, prefers the love of Victor Gardier, a young artist, to the attentions of Henry Pendleton. The latter declares his love for Helen and asks her hand in marriage, but she refuses. The young artist visits Helen, but instead of proposing, he acquaints her with the fact that his uncle offers him an opportunity to complete his art studies in Paris. She begs him not to leave her, but he turns a deaf ear to her pleadings, and after his departure she gives way to her anger and disappointment and in retaliation she promises to marry Pendleton. They are married, but not mated.

They visit Paris and Helen conceals the joy to her of a visit to the artist's studio, and her vanity is flattered by a request to have her portrait painted. She appears for the first sitting, when Victor alone with her, vehemently expresses his burning love, though knowing she is the wife of another. She repulses him and flees to her husband. The artist and husband meet on the field of honor and Victor is seriously wounded.

At NAPOLEON'S COMMAND

December 2, 1912. Cines-Kleine. Two Reels.

This is a story laid in the time of Napoleon's great triumphs. A Lieutenant, on leave of absence, bids farewell to his sweetheart and rejoins his army. Two years elapse and the Lieutenant has not returned to his sweetheart. She becomes impoverished and marries a Sergeant, who sends her to his mother's home in Paris. Years afterwards the Sergeant has been promoted to Field-Marshal, and he, together with his wife, is now in the court of Napoleon. During the court ceremonies the wife of the former Sergeant meets her false sweetheart, who has also been promoted from Lieutenant to Marshal. Her husband and old sweetheart meet on the field of honor. Napoleon hears of the intended duel and orders the officers to their commands. During a battle that follows soon after both the Marshals are killed. The wife, in searching the battlefield for her husband, finds near him her old sweetheart. The husband, dying, begs forgiveness of his wife for her old sweetheart, and the picture closes with Napoleon and his army passing by and the woman kneeling beside her husband and old sweetheart.

THE GREAT STEEPLECHASE

November 29, 1912. Pathe. Two Reels.

A thrilling race that is sure to send the blood tingling through the veins of every human is the principal feature of this extraordinary offering. As the race nears completion startling falls become frequent. Coming into the stretch the first and second choices are but half a length apart. The favorite makes the last barrier with ease, but the next horse tops the hurdle, turns a complete somersault, crushing its rider beneath it, and leaving the jockey-lover to win the race—and the girl.

THE STOLEN SYMPHONY

November 25, 1912. Lubin. Two Reels.

A beautiful story of a poor young musician who has composed an exquisite symphony.

A famous musician obtains the score of the symphony and adds new laurels to his already great triumphs. Upon denouncing the great artist as a thief, the young composer is sent to an asylum; later he obtains his release and appears in a concert where the famous artist is playing the now world's great symphony, demonstrates it is the genius of his brain and is proclaimed to the world.

BILLY'S BURGLAR

November 22, 1912. Two Reels.

A daring capture of a notorious burglar by a brave boy. This is a thrilling adventure in a fast speeding automobile and a funny predicament of a negligent policeman.

The Stars of the Vitagraph Company are cast very happily in this splendid production.

KERRY GOW

November 18, 1912. Kalem. Three Reels.

This is a play that the Kalem Company has gone to Ireland for and brought back with the true atmosphere and every real characteristic of the Irish soil and Irish heart. The plot of the play is a regulation one, wherein the villain's efforts are frustrated at every turn, and the story ends with him on his way to jail and the lovers preparing for the wedding. The Irish landscape is produced and the remarkable attention to details makes the picture a really great one.

THE GROTTO of TORTURE

November 15, 1912. Pathe. Two Reels.

The persistence of an English lover wins him a bride from the recesses of a Hindoo temple, a woman who, knowing the punishment which will follow her action, still listens to her lover. Her whereabouts are unknown for a long time to the High Priest, but one day he finds her home and sees in its cradle her infant son. The Hindoo departs with a piece of the baby's wrap. This he uses to give the scent to a vicious leopard which is set free and hungrily picks out the trail back to the cradle and steals the child.

The mother gives chase, and her husband with an armed guard, boards an elephant and follows her trail. The mother tracks the leopard to the secret entrance to the Grotto of Torture, where she is seized and hurled into the torture room. Her husband reaches the cave a few moments later and rescues the mother and infant child.

KINGS OF THE FOREST

November 11, 1912. Two Reels.

A Wild Animal Sensation, by Selig, presenting a thrilling story of life in the Transvaal Jungles. This is one of the greatest animal pictures ever produced, and there are enough exciting moments, hairbreadth escapes and daring ventures to interest the most blase. This is a picture that is sure to attract and hold the interest of your patrons and to remain fresh for a long time in their memory.

THE MILLS OF THE GODS

November 4, 1912. Three Reels.

Signore Lorenzo, a very rich plebeian, seeks to dethrone Prince Gian of Milan. Lorenzo becomes enamored with Maria, a beautiful peasant girl, who repulses his attentions and is protected by Miguel, whom she soon marries. Through Lorenzo's influence they are driven from home into direct poverty, and Maria's death soon follows. Miguel later acquires wealth. Lorenzo's attempts to steal Miguel's beautiful daughter and usurp the throne are foiled, and he is betrayed by Pano, Miguel's servant, into a vacant house; the place is fired, and his life ground out by the Mills of the Gods. A Vitagraph production.

FRENZIED FINANCE

October 28, 1912. Three Reels.

A Pathe story. Claude Rodgers, a gambler, falls heir to a banking business. Rodgers immediately launches a "Get-rich-quick" scheme and starts a campaign to get depositors by promises of fabulous interest. The bank soon becomes the largest, although not the safest, in the East. But good things cannot last forever, and with his wife's sickness Rodgers' luck turns. A run on the bank is the next misfortune, and because of Rodgers' extravagance it cannot stand the strain. A mob of ruined depositors storms the home of the banker and finds that a bullet from his revolver has brought his reckless career to a close.

OLYMPIC GAMES

October 24, 1912. Three Reels.

Pathe shows World's greatest athletes in action at Stockholm meet.

THE LION TAMER'S REVENGE

October 21, 1912. Two Reels.

A Cines-Kleine Sensational Story. A story in which lions play an important part. A jealous lover, with the assistance of a clown, lures his rival and the girl into the den of lions. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

THE COUNT OF MONTE CRISTO

October 14, 1912. Three Reels.

Selig Release. A wonderful and tragic story of Edmond Dantes, a young Frenchman, who is intrusted with a message to the exiled Napoleon on the Isle of Elba forms one of the greatest themes ever written upon. There are over 300 people in the cast and shows the wonderful scenes, gorgeous costumes and elaborate stage setting. This is one of the most fascinating pictures ever produced by Selig.

AS YOU LIKE IT

October 7, 1912. Three Reels.

Vitagraph Company with Rose Coghlan in role of Rosalind, presents pretty Shakespeare play.

THE MAN HUNT

September 30, 1912. Two Reels.

A Pathe production, showing Kilborne, a poacher who is loved by Rose, the daughter of an old charwoman, whose cabin is in the dense forest. Kilborne is sought by the police and Rose, suspecting that he is at the house of a farmer whose daughter he is in love with, hurries to warn him of the impending danger. The police surround the house and as Kilborne steps through the door he is ordered to surrender; he refuses and the officer fires to kill him. Rose steps in front and receives the deadly bullet.

See Announcement of Special Feature Multiple Reel Releases on Page 993

IT is crowded with effective incidents from beginning to end, and the continuity of the story as told by the talented director and sympathetic actress is perfect. There is no lapse of interest at any stage of the production. . . I rose from the exhibition as I might after watching *and hearing* a great stage performance.

—Louis Reeves Harrison, M. P. World, Nov. 30.

Helen Gardner

IN

Cleopatra

Charles L. Gaskill

Director—Manager

The Critic Says.

Miss Gardner is artist enough to conceal her art and merge mimicry with realism so delicately that she seems unconscious of the fact that she is acting or has any other individuality than that of Cleopatra herself. I think her performance will rank as one of the greatest ever shown on the screen up to the present time. . . The play is strong throughout. . . Mr. Gaskill has proven his case beyond the shadow of a doubt. . . It does not require any special delicacy of perception or exceptional cultivation of taste to discern the intensity of Miss Gardner's impersonation. It is full of varied moods as the character of Cleopatra must have been, at one time the incarnation of tigerish ferocity, at another imbued with the seductive languor and delightful enervation of tropic temperament. With all the witchcraft of a worldly woman and all the wondrous charm of a naturally beautiful one, she holds the eye every moment she is on the scene. . . The general cast is good. . . Miss Gardner is moulded for the part in feature and form and she depicts the great queen as one not relying upon physical appeal to the senses alone. She exhibits Cleopatra in her lighter moods, a creature of tremendous vigor and wayward passions, but this is all changed as the tragic end approaches. She is no longer a girl of caprice, but a great woman dominated by a passion that sweeps the strings of her heart with overpowering strength. . . I hardly know whether I am talking of Cleopatra or Helen Gardner—they are one and indivisible in this rare production. . . Whatever Mr. Gaskill's system, Miss Gardner has put soul into it.—*Louis Reeves Harrison in the M. P. World, Nov.* 30.

The scenic effects are beautiful, the costumes are gorgeous, and the acting as a whole is excellent, all blending together into what is probably the most stupendous and beautiful picture ever produced. . . Miss Gardner fits the part so perfectly with her personality and rare charms that one almost feels oneself back in royal Egypt watching the sport of kings. . . The picture is of high educational character . . is one that will not jar the finer tastes, nor does it seek to meet that demand which requires horse-play. . . Each of the five parts is in itself a beautifully conceived picture.—*Warren Hastings Abbott in the N. Y. Dramatic Mirror, Nov.* 20.

FULLY aware that all managers who handle this mammoth production will make big profits, nevertheless it is the purpose of the distributers to place the cost of every State at so reasonable a figure that no prudent manager will hesitate. It is realized that this production is not the last one to be made by the Helen Gardner Picture Players, and that the only way to secure the future is to take good care of the present. This is business sense. For this reason all managers of first-class theaters and managers and buyers of territory are urged to be prompt in making their wishes known. It is not even necessary for us to say a word respecting the tremendous merits of this remarkable and transcendently beautiful motion picture—all that we could have said for the production has been said by the great authorities and critics. Everybody knows what Miss Gardner has already accomplished in motion pictures, and this six thousand feet of pictorial and dramatic beauty represents her at her very best—as Mr. Harrison says "her performance will rank as one of the greatest ever shown on the screen up to the present time." And this includes Madame Bernhardt's work as well as Madame Rejane's. A full line of superb advertising matter is furnished, namely:

1-24 sheet stand (pictorial), 1-6 sheet stand (pictorial), 2-3 sheet pictorial, 2-1 sheet pictorial, 4 page herald. Handsome booklet and postcards. Handsome photo-lobby display. Special music. Wire at once for particulars, stating the territory you wish to own.

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Special Music with Orchestral Parts
QUINCY ADAMS SAWYER *CLOSED AN ENGAGEMENT AT THE BOSTON THEATRE NOV. 9, 1912 TO* $1700.00 *ON THE DAY,*
Twelve years after its first big production in this same great theatre.

LICENSED FILM STORIES

VITAGRAPH.

THE SIGNAL OF DISTRESS (Dec. 9).—Dolly Dillard jumps at the conclusion that George Gordon is playing her false, as he affectionately greets his sister at the train when she comes to pay him a visit. Dolly, who is not acquainted with his sister, sends back her engagement ring.

Sad and disconsolate, she saunters to the cliffs overlooking the seashore, trying to forget her imagined wrong. As she is climbing down the side of the rocky prominence, her foot slips and she falls into a narrow crevice. She finds herself helpless with a sprained ankle.

Remembering George's returned match-case, she tears a piece of cloth from her skirt; writes with a burnt match a note, telling of her accident. She ties it around her shoe and throws it over the cliff to her collie dog Jean, who carries the missive to George, who at once, after summoning aid, goes to her rescue, accompanied by his sister. After a dangerous descent by the aid of a rope, he succeeds in bringing her safely out of her peril. It is then she learns that the innocent cause of all her unhappy suspicions is George's sister.

DOCTOR BRIDGET (Dec. 10).—Suffering with too little to do and too many to help him do it, Freddie, the son of wealthy and indulgent parents, develops into a regular mollycoddle. He enjoys being petted and waited upon and to indulge this tendency, he claims to be sick. His parents engage the services of all the specialists in town, but their dear Freddie grows more peevish and threatens to go into a decline, although he constantly insists upon smoking cigarettes and reading trashy literature throughout his illness. His solicitous parents are suddenly obliged to leave town and leave him under the care of a doctor and nurse.

Bridget, the cook, has diagnosed Freddie's case and concludes that she will take him in hand and administer a little physical culture to him. Taking Freddie by the back of the neck, she sets him to work about the kitchen, scrubbing the floor, washing the dishes, and cleaning the stove. With her mental and physical dominion, this treatment gives Freddie an enormous appetite, and speedily he recovers from his sickness.

NATOOSA (Dec. 11).—Sauntering through the Three X Ranch, Red Hawk and his daughter, Natoosa, are accosted by some of the cowboys, who try to take liberties with the young Indian girl. Jack Bangs comes to her rescue and drives off her tormentors. He earns the thanks of Red Hawk and Natoosa falls deeply in love with him.

Upon their return to the Indian encampment, Natoosa confides to her father that she is in love with Bangs. Red Hawk, filled with the pride and traditions of his race, goes back to the ranch, tells Bangs he would honor him by giving his daughter to him in marriage. Bangs frankly tells the chief that he is engaged to another. Red Hawk, disappointed and angry, sullenly departs. He tells his braves that they must capture Jack and his sweetheart, Lillian, and bring them to the Indian encampment. Obeying their chief's command, they await a favorable opportunity and lie in wait for Jack and Lillian, whom they seize and carry away. They tie them to stakes with the decree that on the morrow they must both die. Leaving them for the night, the Indians return to their village. Natoosa overhears them arranging for the execution of the prisoners. In spite of her rejection, her love is too sincere for Jack to see him die or to wish him any unhappiness. In the darkness of the night, she goes in search of Jack and Lillian. When she finds them, she releases them, urging them to escape, which they do with all possible speed. When Red Hawk accidentally learns that his daughter has freed them, he determines that she shall be put to death for the deed. Natoosa wanders to the transparent pool which she was wont to frequent and sadly viewing the reflection of her face in its mirror-like depths, she despondently drives a dagger into her breast and drops lifeless. Her father, who is searching for her, reaches the pool and finds his daughter has carried out the execution of his own intentions.

ADAM AND EVE (Dec. 12).—The man, Adam, not content to be alone, unto him was given a woman, Eve. They are happy and content, until one day, there comes to their home a tempter. They take him in, feed and house him over night, and during his stay, he shows them many trinkets, laces and other finery, which appeals to the woman's vanity, and she begs her husband to buy them for her. His scant earnings as a gardener cannot cater to the indulgence of luxuries, and he refuses. She pleads with him and when the peddler retires for the night, Eve persuades Adam to steal from the pedrier's pack that she may possess that which she craves.

Adam succumbs to her enticement and the seeds of sin are sown and their happiness and peace of mind depart from them from that time henceforth. In the morning, when the peddler leaves, they would believe that their unhappiness had gone with him, but not so, they must reap that which they have sown and the disquieting spirit of evil hath taken possession of their hearts and home. When the pedler discovers that he has been robbed, he is fired with the spirit of revenge and immediately reports his loss to the town authorities, who hasten to apprehend the culprits. On their way, the news spreads among the townspeople, who pretend to be inspired with righteous indignation, but in reality they secretly rejoice in the downfall of their weak and foolish neighbors. Brought face to face with the peddler, Adam and Eve confess their guilt and the discovery of the stolen property at once convicts them. Imprisonment is the penalty of their crime, but through their appeals for mercy, they are condemned to banishment.

THE SONG OF THE SHELL (Dec. 13).—Suffering with ennui, bored by society, Annie Bradley, a wealthy girl, is anxious to make her time more profitable by doing something worth while. Alice Godfrey, a nurse on the Floating Hospital of the local Guild, pays Annie a visit and suggests to her that she interest herself in settlement work among the poor and accompany her on a tour through the tenement districts. Annie consents and she soon finds herself so interested in the work, she makes application for an appointment as a visiting nurse. She is accepted and joins in the work of attending the sick children on the Floating Hospital. Her tenderness and efficiency is noticed by Dr. Ferguson, the physicism in charge, and her compliments her on her work. This courtesy leads to a friendship between her and the Doctor which ripens into love.

They are obliged, by the rules of the Hospital, to do their courting in secret, while on shipboard. The Doctor proposes to Annie, and finding him so different from the men among the wealthy set with whom she is acquainted, she readily accepts him. They are secretly married. Annie continues her labors among the poor and it is not until some time after they are married that the Doctor learns by accident of Annie's wealth and social prominence. She tells him that she appreciates his ambition but he can rest assured that her money will contribute very greatly to their comfort while he is rising to a high position in his profession. He is encouraged by her willingness to assist, but convinces her that he will value her love and sweetness of character in the future, as he has in the past, above the wealth of all the world.

ALL FOR A GIRL (Dec. 12).—Billy Joy, a young reporter, is told by his chief, if he will secure certain letters connected with a prominent divorce scandal, he will raise his wages $10 a week. This increase will make Billy rich enough to marry Claire. He learns that Mrs. Gardner, who is seeking her visit Mrs. Gardner shows Claire the letters Billy disguises himself as a milkman and makes love to Mrs. Gardner's cook to induce her to help him get a look at the letters in the case. While holding the cook on his lap, in the kitchen, Claire Taylor, his sweetheart, calls on Mrs. Gardner. During her visit, Mr. Gardner shows Claire the letters and explains to her their connection in the divorce case.

Wishing some refreshments, Mrs. Gardner rings for the cook, who does not respond. She hurries to the kitchen, accompanied by Claire, and there they discover the cook sitting on Billy's lap. Claire, who still has Mrs. Gardner's letters in her hand, is so astonished at seeing her finance in such a compromising position, drops the letters upon the floor and will not listen to Billy's explanations; leaving the kitchen thoroughly disgusted. Billy has his eyes on the letters, snatches them from the floor, places them in his pocket and makes for the Editorial Rooms of his newspaper. His Chief, delighted with Billy's work, gives him the promised raise of salary, and straightens things between him and Claire, clearing up his attentions to Mrs. Gardner's cook.

MR. DAWSON TURNS THE TABLES (Dec. 14).—The Senior Clerk of Brown Brother's office thinks himself irresistibly fascinating. He is very fixy and fussy, constantly prinking before the mirror. The rest of the clerks decide to play a trick on him, sending him a mash note from a fictitious young lady, making a date for the following Sunday. He gets wise to their game, and arranged with a young waitress at the restaurant where he eats to keep the date and put one over on the boys. She agrees. The next Sunday, the whole office force is waiting at the appointed place to see his discomfiture. They are surprised when they see the classy little waitress, stunningly dressed and betwichingly pretty, appear upon the scene, take Dawson's arm and proudly saunter away with him. With gaping mouths and staring eyes, they ask each other, "Can you Beat It?"

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N.J. Phone 1361 Hoboken

EDISON.

SAVING THE GAME (Dec. 9).—In the school we find jealousy in the shape of a substitute who is jealous of a half-back who is to play in the big game of the season. At the practice game the day before, Jim Ralston, the half-back, gets a telegram from his mother saying it is imperative for him to be at his home the next day to sign some papers for the settlement of an estate. Ed. Hobart, the substitute, looks over Jim's shoulder, reads the telegram and sees an opportunity to play in Ralston's place. Billy Hanks, one of the boys of the college, loans Ralston his car to drive to his home, thirty-five miles away, so as to be back in time for the game. Ed. Hobart gets a pal of his, Fred. Owens, to follow in another car, telling him to let the gasoline out of the tank of Ralston's automobile. The gasoline is emptied and he, Fred. Owens, stops at a road house for refreshments, confident of his success.

Upon the discovery of the loss of the power in Jim's car, the old lawyer starts to drive by a short cut to the nearest garage. Accidentally they run across Fred's automobile in front of the road house. Ralston tries to bribe the chauffeur. He refuses to accept but by the dint of muscular persuasion he is soon speeding along. In the meantime the game is very close. In fact it looks bad for Ralston's side and when he reaches the oval the score is six to six and four minutes to play. Ralston gets a big reception and proves to be just in the nick of time to save the day.

HARNESSING A MOUNTAIN STREAM (Dec. 9).—This film shows how power is extracted from a mountain stream and converted into electricity. It shows this same mountain stream through its various courses from one lake to another, until at last it reaches the great Salt Sea. From there its waters are converted into rock salt, which is refined and finally goes to the dinner table where the man who planned the harnessing of this mountain stream quarrels with his sweetheart, caused by his upsetting the salt cellar and the old tradition of throwing salt over the shoulder is introduced in order to end the quarrel. The spectator is taken from the waterfall in the mountain up to the building of the dam, the harnessing of he stream by wooden troughs carried miles over the mountains where it is converted into electric power.

ANNIE CRAWLS UPSTAIRS (Dec. 10).—Annie, the daughter of the janitor, who wears a brace and is three years old, is neglected by her parents. They quarrel. She finds the door ajar and crawls out and up the stairs.

A young girl on the first floor is tempted to go out for a wild night; her mother has been unable to dissuade her. As she opens the door to go, Annie crawls in. In a few minutes the girl goes back to the mirror and takes off her finery. Annie, neglected again, crawls out and up stairs again.

On the second floor an ex-convict is contemplating a burglary. He is making ready when Annie knocks at the door. When she comes in the man takes her up and kisses her. He puts away his burglar's kit and Annie crawls out and up again.

On the third floor there is trouble between a pair of lovers. The girl does not want to marry, she wants a career, so the young man says goodbye but as he opened the door, Annie crawls up. He picks her up, shows the lame leg to the girl. The girl hugs Annie and Annie hugs them both together. Naturally the young man puts her down and turns his whole attention to the young lady. Annie crawls out.

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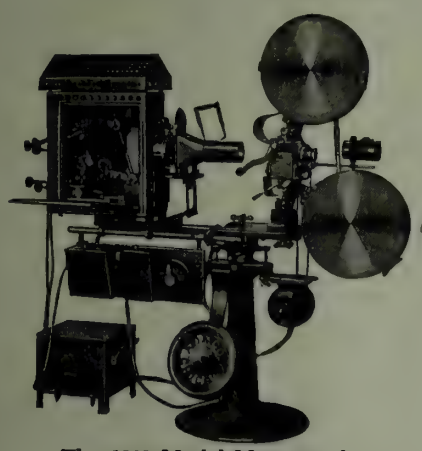

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On the fourth floor, a seamstress is sewing at the machine and her little girl, a child of about Annie's age, is trying to attract her attention. The woman gives the child a slap and the child cries. Annie crawls in and the two begin to play together. The woman notices this, picks up her own child, hugs her and feels her little limbs which, unlike Annie's are sound and whole, and so neglected. Annie has to go out and climb on.

By now she is so tired that she can hardly crawl up the remaining stairs. On the top floor a young man, a stranger in the city, is contemplating suicide. He is alone, without friends and in despair. Annie comes sleepily in. He picks her up and she falls asleep in his arms. Very gently he carries her downstairs again. The janitor and his wife are still quarreling but when the young man appears with Annie fast asleep, they are silent, look at the sleeping child and draw each other close.

A SUNDAY AFTERNOON IN RURAL ENGLAND (Dec. 11).—This scenic film carries us into the beautiful rural district of England, through quaint little villages and past wayside inns and speak of Shakespeare and Dickens. Along the river and past some of the flower decked locks whose blossoms rival California's garden spots. Then there are delightful little, old, flat cottages with rose vines climbing all over them and half hiding the diamond-paned windows.

NO PLACE FOR A MINISTER'S SON (Dec. 11).—In a letter from college Cyrus Brent tells of a play to be presented by the fraternity. His parents, a country minister and an old fashioned wife, determine to pay him a visit and be present at the rendition of the play. They arrive at the college town the evening before the play is to be presented and manage to locate their son's boarding house only to find that he and his chums are attending a dress rehearsal of the play. The landlady, however, ushers them into Cyrus' room where they decide to await his return.

In the meantime Cyrus and his college chums are struggling with their final dress rehearsal at the local Town Hall where the stage carpenters are very busy building the scenery. Their hammering finally becomes unbearable and the stage director calls off the rehearsal for one hour in the hope that by that time they will have finished their hammering.

Cyrus and is chums avail themselves of this opportunity to finish the game of cards at his room in the boarding house where the old folks, unbeknown to him, are patiently awaiting his return.

At the sound of the boys' footsteps on the stairway the old folks conceal themselves in an adjoining room in order to surprise their son. They see Cyrus and his chums enter, and throw off their overcoats, disclosing their stage costumes. One young man represents a gay young thing in a harem skirt and another a ballet dancer with a short gauze skirt. They resume their game of cards, the old people watching them from their hiding place. When, however, they see the "ladies" smoking cigarettes, they are filled with indignation at their son's downfall and burst into the room upbraiding him and his brazen associates. Explanations follow and wigs are removed to the satisfaction of the old people who decide that college life is too deep for them.

FOG (Dec. 13).—We are introduced to Liz, an East Side vender of vegetables and we see her driving her moke through the East End of London. The next scene shows Lady Cecily of Park Lane breaking a pearl necklace which the Honorable Jack Penderberry offers to have repaired for her. As the Honorable Jack leaves the house and travels past Hyde Park Corners and down Picadilly, a London fog begins to fill the air and soon he finds himself wandering helplessly in its obscurity.

A member of the under world, familiarly called "the rat," who has been talking with Liz and her father, hears a sound in the distance and following the scent, comes up behind the Honorable Jack and bowls him over with a blow on the head. The handsome young man falls at the feet of Liz and when "the rat" comes to complete his work and rob his victim, Liz, who has been struck by the looks of the stranger, protects him. Her father backs her up and "the rat" is sent about his business while Liz and her father take Jack home. They find that he has entirely lost his memory of the past and Liz decides that she will keep him and make him learn to love her, so she hides the pearls in what she considers a safe place and Jack begins a different life which continues until Lady Cecily joins a slumming party one night and stumbles into a restaurant where Jack and Liz are having supper. Then the cloud clears from Jack's mind but Lady Cecily seeing him with Liz cannot understand the situation and refuses to hear any explanation. That night in the wharf cottage, Liz realizes that she has really lost the man she loves and that his happiness depends on her making his peace with the girl he loves. She makes the sacrifice and finding Lady Cecily at home, tells her how it all happened.

A CHRISTMAS ACCIDENT (Dec. 14).—The Gilton's are next door neighbors to the Biltons. The houses are exactly alike and adjoin each other; the back yards are even unseparated by a fence. Gilton is a crabbed old money-maker and childless while his wife has grown submissive through years of continual nagging.

The Biltons are a happy family of seven; poverty and scrimping have not soured them. The struggle to maintain his wife and the little ones has left Bilton threadbear, it is true, but the loving wife and five pairs of little arms that crept around his neck each morning and night were worth the fight. The fact that old Gilton fumed and fussed about the children sometimes stepping over the line of his back-yard, bothered him only in so far as he disliked discord; and when Gilton's dog was poisoned Bilton was as sorry as though it had been his own, yet old Gilton accused him of having been the poisoner. Even the heart-broken sobs of Cora Correlia, Bilton's sweet little daughter over the death of her canine playfellow, failed to convince the crusty old man. When the grocer's boy delivered Gilton's order to Mrs. Bilton and she cooked the dinner, thaiking her husband has sent the things home, Gilton was almost ready to commit murder.

As Christmas approached the Biltons were hard pressed but gave their little store to the children to buy presents, telling them that Santa Claus was too poor to leave them a turkey.

On Chrismas eve old Gilton staggered home in a blizzard, the turkey for Christmas dinner under his arm; on the porch that led to the twin doors of his house and Bilton's a teriffc gust of wind and snow closed his eyes and horror of horrors, he entered the home of the hated neighbor. Blinded and cold, his entire figure snow covered, be stepped into the midst of the Biltons, gathered as they were about the table laden with the cheap presents listening open-mouthed to Bilton reading "The Night Before Christmas." The children's vision of cheery Santa was rudely interrupted by Gilton's snow covered figure. To them he was a real Santa Claus.

In a beautiful closing scene old Gilton's flinty eyes filled with tears and the breach between the families is closed as though the spirit of Santa Claus himself had welded it.

CINES.

THE LION TONIC (Dec. 10).—An old chemist invents a marvelous remedy and calls it "Lion Tonic." He proudly displays the medicine to his wife, but cautions her to be careful not to take an overdose. Womanlike, as soon as her husband departs, she determines to test the potion with a good, plentiful drink, whereupon she immediately assumes alarming proportions. Their little son Tommy follows suit, and is at once transformed into a stalwart man.

The chemist is horrified when he witnesses the terrible results, and hurls the bottle out of the window to the ground where the little pet dog licks up what remains, and immediately is changed into a monstrous lion.

Numerous other startling complications ensue which make it necessary for the inventor to discover an antidote which shall put everything right again.

PICTPRESQUE ITALIAN SCENES (Dec. 10).—Spreading before us some of he most picturesque spots in all Italy, especially in the vicinity of Naples. A visit to the beautiful valley of the Treia concludes the subject.

TRAPPING THE CONSPIRATORS (Dec. 14).—Stealthily, in the dead of night, the conspirators meet and select one of their number, Sir Reginald De Lancy, to kill Cardinal Richelieu. After swearing eternal loyalty to the cause, De Lancy sets out for Paris on his dangerous task.

Debois, a spy in the employ of the Cardinal, having learned of the plan, orders the arrest of the conspirators, and then goes in pursuit of De Lancy. The clever fellow persuades Richelieu to disguise himself, after which, by means of a decoy letter, he brings De Lancy before the Cardinal, who extracts from him a full confession of his terrible purpose.

Upon hearing this, the Cardinal throws off his disguise and angrily orders his soldiers to arrest De Lancy. They are about to carry the prisoner off, when suddenly the door opens and Louise, the Cardinal's niece, who is secretly in love with De Lancy, enters the room, and, throwing herself upon her knees, beseeches her uncle to spare the life of her sweetheart. Her earnest pleading finally causes the Cardinal to be merciful, but De Lancy refuses to accept pardon unless it is extended to his comrades.

The Cardinal, after a pause, even agrees to this, and De Lancy rushes off to prevent the executions, but, alas! arrives too late. Making his way upon the scaffold, he gazes at the lifeless bodies of his comrades, and, drawing his pistol, discharges it at his breast with the words, "Better death, than life at such a cost!"

KALEM.

A RACE WITH TIME (Dec. 9).—President Manson of the O. R. & N. R. R. is advised by the Acting Postmaster General that a test for the mail contract will be held December 17th and that a pouch must be delivered at Stevenson at two o'clock or the contract will be forfeited in favor of the Union Central R. R. The next day at the office of the superintendent of the Union Central word is received that the O. & R. is likely to secure the contract, and Thomas, the vice-president, wires to the superintendent of the Union Central that he must stop at nothing to thwart the competitor. The superintendent of the Central calls in one of his tough section hands, who schemes to disable the engine on which the trial mail pouch is to be carried. The station agent's daughter discovers the plot and taking the mail pouch from the wrecked engine, runs to a nearby locomotive and sets forth to complete the journey. A wild ride takes place but just as the clock is striking two, the plucky substitute arrives at Stevenson and delivers the mail.

CONWAY, THE KERRY DANCER (Dec. 9).—Conway, "the Kerry Dancer," is known all over the Emerald Isle. Our picture shows him in one of his many characteristic dances.

TOLL GATE RAIDERS (Dec. 11).—Stark, a man of the Kentucky hills, believes it is unjust that he should be obliged to pay toll while Judge Randolph, the owner of the road, rides free. He therefore succeeds in arousing the people of his community to such an extent that the Judge is petitioned to sell his road. Randolph, however, refuses to consider the proposition.

A band of toll gate raiders is organized by Stark and a notice is placed on the toll house, warning the Judge that unless he sells, the house will be burned down.

Millie Brant, the daughter of the toll gate keeper, is taken ill and Charlotte, the Judge's daughter, comes to spend the night with her, as Brant has been called to town. That night the raiders set fire to the house and the two girls are rescued by Charlotte's sweetheart, James Staunton. The Judge, realizing that the community is against him, agrees to sell the road to the county.

THE MUMMY AND THE COWPUNCHERS (Dec. 13).—Rant and his daughter, Julia, two stranded thespians, pick up an old newspaper and read of a wonderful mummy, discovered by a European scientist in Egypt, which has retained its remarkable beauty for centuries. This gives Rant an idea. Julia is to represent the mummy and Rant, as the professor, will deliver a lecture. They secure the co-operation of a medicine faker, who has found business dull, and his tent is used as an auditorium.

The scheme works splendidly until one of the boys falls in love with the mummy and the constable concludes that the professor is disturbing the peace. Dr. Quack, the faker, runs off with receipts and only the timely interference of the cowpunchers prevents Rant and his daughter from being arrested.

STRANGE PLACES AND QUAINT PEOPLE IN NEW YORK (Dec. 13).—A visit is paid by the motion picture camera to the various foreign sections of New York City and interesting views of the Syrian quarter at Battery Park, the Italian and French districts, picturesque Chinatown and the famous Jewish section in Hester Street are presented.

IRELAND THE OPPRESSED (Dec. 14).—During a rest at the harvest dance, Marty is requested to tell of the days when he was young. The good-natured Irishman consents and tells the following story: "In those days we got our larnin' frum th' hedge school and whin I grew up, tolmes bein' worse, like many another spalpeen I tuk to courtin'. Just about thin Lord Kilhannack, the divil take 'im, took to evictin' his penniless tenants by the way of a little divarsion. Con Hanley made a gallant run wid the news to Father Falvey. His Riv'rince, attimtin' to protiet the Morans, was put under arresht for his trouble. Bein' a knowin' lad an' a mimber of the White Boys, I blew the horn as a signal to call the boys together, an' there in the glen we took on the rescue av th' holy man. T'way a grand place for the wurk, but it cost us dear. Wid' the Red Coats scourin' th' countryside. His Riv'rince lived for weeks on the food secretly passed him, in the cave where he was hidden. Rewards were posted ivrywhere. A dhirty agent named Michael Dee discovered the hiding place of His Riv'rince an' sold him to th' crown, but Peggy overheard a drunken soldier's boast, and very tolmly too, brought the news, an' disguised, the good priest shipped to sea. He kissed the shore of his native isle and sailed him away to Amerikay An' tho Frough dear served sivin long years, she's here herself to tell it."

ECLIPSE.

JUST MISSED HIM (Dec. 11).—Sam Slick is an extremely slippery fellow, and leads his pursuers a long and arduous chase. They first stealthily attempt to surprise him in his room, but just when they are most certain of capturing him, he manages to wriggle out from their grasp. The minions of the law are persistent, and at last their efforts meet with success. Wishing to take no chances, they carefully place him in a cell and fasten the bars, but later the sly fellow even makes his escape from there in a most extraordinary manner.

THE MANCHESTER SHIP CANAL (ENGLAND) (Dec. 11).—We are taken upon an interesting trip along this busy ship canal from Eastham to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

ESSANAY.

THE SHADOW OF THE CROSS (Dec. 10).—Leandre and Jacques, two young Italians, are in love with Francesca Tonelli, a beautiful girl. Leandre is favored by Francesca. One night a dance is to be held and Leandre writes Francesca pleading with her to wear a red rose if she returns his love. By chance Jacques secures possession of the letter and, in a frenzy of jealousy, changes the word "red" to "white." All unknowing of the trickery involved, Francesca innocently wears the white rose and Leandre leaves the town with a broken heart. Taking opportunity of the chance offered, Jacques wins Francesca for his wife. The years pass and Le-

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andre has become a monk. One day a poor girl falls exhausted at the cloister door and Leandre is horrified to discover it is Francesca. He cares tenderly for her, and then learns for the first time of Jacques' perfidy and that he has deserted her. Francesca dies, and Leandre swears to have revenge on his false friend—though bound by his eternal vows. Years pass and one night a stranger falls senseless at the monastery door. Leandre carries him to his room and there, by the flickering light of a candle, recognizes the wasted face as that of Jacques. Whipping a knife from Jacques' belt, Leandre raises it aloft. Suddenly the candle is dashed to the floor and the room is left in blackness. Gradually a shaft of light penetrates the gloom and falls upon the crucifix on the table. Then the form of Leandre, with repentant face, crawls to the table and bows before the crucifix, while his lips move in silent prayer.

TIME FLIES (Dec. 11).—Reed desires to get out of helping his wife hang pictures in order to join in a "Kelly pool" game with the boys. So he sends himself a telegram advising there is important business at the office and orders the messenger to deliver it at seven that evening. Of course the messenger forgets, and poor Reed puts in an evening of torture hanging pictures and waiting for the message. About midnight the message arrives, Mrs. Reed reads the fake business meeting, routs poor Reed from his good sleep, throws his clothes on, and despite his vehement protests, hustles him out of the house and commands him to go to the office at once. Reed finds peaceful sleep again on a park bench, and, a moment later, an escaping crook throws a bundle of loot beside him, an officer discovers the package and Reed is dragged to the station as being the thief. Unable to obtain bail, poor Reed stretches out on the hard bench and groans miserably as he sees visions of his buxom spouse snoozing peacefully on her downy couch.

THE PROSPECTOR (Dec. 12).—Jim Clayton, a prospector, strikes gold, stakes out his claim, and starts for the nearest town, some miles away, to file the property. Overtaken by night, he stops at the shack of Sam Dunn, a surly old squatter, and asks for shelter. During the course of the evening, Jim discovers that Dunn is brutal toward his widowed daughter and her little girl, and resolves to aid her if he can. Dunn and his son now give up their bed to Jim and leave the shack, supposedly to sleep in the barn. Late that night Anna, Dunn's daughter, overhears her father and brother plotting to rob Clayton. She sends her little girl down to warn the prospector, and, when the plotters enter, Jim wounds the son in the arm and is struggling furiously with the old squatter when Anna enters, rescues Jim at gun's point and, with her little girl, rides away with the young prospector to town. Jim now marries Anna, in order to protect her for life, and next morning they ride back to the shack. Old Dunn is persuaded to give his blessing, then Jim offers him a partnership in the mine. Thus matters are happily adjusted.

THE ERROR OF OMISSION (Dec. 13).—Tommy Lawton is born into the world and his father, one of the common type of careless parents, neglects to register his birth certificate in the flurry resulting from having a young bull pup sent him from a friend. The dog is registered at once, however, and the contrast of the two registry offices is startling. Before the dog registry office a huge crowd clamors for attention from the overworked clerks, while at the birth registry counter the clerks yawn and nod over their neglected books. Tommy grows into a sturdy lad, and his father has the greatest difficulty in securing him a place in the public school because of his birth never having been registered. At the age of fourteen Tommy is left alone in the world by the death of his father and attempts to secure work. A truant officer intervenes and Tommy, unable to prove his exact age, is unable to look for employment. The years pass on and Tommy is now a young man, in love with pretty Eva Cushman. Feeling himself of age and desiring to cast his vote for a staunch friend of Eva's father, Tommy tries to register at the polls, but is challenged because of his youthful appearance and, not being able to prove his age, is turned away. Later he endeavors to secure a marriage license, but it is the old story—he cannot prove his age and is rejected. One morning he receives a letter advising him that he has inherited a fortune if he can prove his identity. Again the neglect of registering his birth almost loses Tommy the fortune until he happens to discover his father's old dog registration paper, on the back of which is carelessly scribbled: "Also became the father of a fine, bouncing boy on this date." With this scrap of good luck, Tommy hurries to the lawyer, proves his identity by revealing an odd birth-mark on his neck, and is rewarded with the money.

ALKALI IKE'S MOTORCYCLE (Dec. 14).—One night all the boys of the Seven Up Ranch are invited to the house to meet Bud Simpson's niece from Lizardhead. After hours of brushing up his dusty best clothes, Alkali Ike finally rigs himself out and, with a freshly washed rubber collar roped about his neck, chases into the ranch house where he finds the lovely Soffe seated at the organ, surrounded by the boys, who are industriously screeching their heads off in an endeavor to sing. Alkali Ike vainly attempts to elbow his way through and get a sight of the fair Soffe, but in vain, and is finally thrown out of the house by the boys. But his wooing is not in vain, and the next morning a motorcyclist arrives at the ranch and stops for a while. Alkali immediately sees possibilities in the machine, buys it outright, and invites Soffe to take a spin with him along the trail. She delightedly agrees—and then the fun begins. Of course Alkali loses control of the mechanism and the wildest of rides ensues. Finally the machine lands in the creek, and there we leave Alkali in the hands of the enraged Soffe, who does things good and plenty to him.

LUBIN.

A LUCKY FALL (Dec. 9).—Jack Hollingsworth and Kate, wife, came to Placerville with the gold seekers. One day when Jack was in town, the stage drove up and deposited an old chum who had been his school mate in the East. They renewed friendship and became partners. They made trips together over the mountains in quest of gold, frequently remaining away weeks at a time. One of these trips seemed longer and more lonesome to the little wife, so she donned a suit of Jack's clothes and started on a prospecting tour. She stumbled onto a grizzly bear. She backed away fearing to disturb him. Failing to see a nearby precipice, she went down tumbling and rolling, until she reached the bottom. Getting on her feet she was about to start for home again when right before her lay the unmistakable sign of a paying claim—gold bearing quartz in abundance. Putting a few samples in her coat pocket she trudged along until she reached home. Wishing to surprise her husband when he comes home, she recorded the claim and had the ore assayed, but had not counted on a dishonest assayer, who told her the ore assayed only $30.00 to the ton instead of $3,000. He offered her $150 for her claim which was willingly accepted. She went with the assayer to show him the location of the claim and while away Jack and Will returned empty handed to the cabin. Kate was not there but they found the assay sheet on the table, showing $30.00 for each 2000 lbs. Thinking she might be in town, they dropped into the assayer's office. There they saw the entry under her name of $3,000 to the ton. Suspecting the truth they hurried out, informed the sheriff and started in pursuit to prevent the sale. They reached there just as Kate was about to sign the assignment. The sheriff took the assayer in charge. It was the biggest gold find the town had ever heard of, and happiness reigned ever after in the little family of gold seekers.

THE WONDERFUL ONE HORSE SHAY (Dec. 10).—Parson Burroughs who owns the shay, spends much of his time courting widow Hubbard. The parson discovers that he has a dangerous rival in the person of Abe Hobbs. Meanwhile, the widow's daughter, Ethel, falls in love with Harry Smith. The widow's objections to Harry lead to clandestine love meetings between the young people. At Aunt Dinah's quilting party the parson "puts one over" on Hobbs by escorting the widow to the party. After the assemblage breaks up, Hobbs hurries outside to invite the widow to ride home in his rig. But the one horse shay stood right in front of Aunt Dinah's house, and when the parson asked permission to drive the widow home she accepted. Hobbs, not to be outdone, invites the village Justice of the Peace to jump in his rig and drive with him to the latter's office. Here he secures a marriage license and starts back to the widow's home. The parson and the widow arrive ahead of him to discover that Ethel and Harry have just eloped. A farm hand tells them the direction the runaways have taken and the old folks start in hot pursuit. Hobbs, armed with a marriage license and wedding ring, arrives immediately after their departure, and decides to follow them. Ethel and Harry speed down to the Justice of Peace office. The widow and parson are almost upon the elopers when "all at once the horse stood still." The parson and widow find themselves seated in the roadway, the parson half-stunned, holding on stupidly to the horse reins, while the widow, her back to his, is sprawled, half dazed, in the road. The widow staggers to her feet and starts up the road to return on foot to her home. With the widow in this frame of mind, Abe Hobbs overtakes her in his buggy. He proposes, is accepted on the spot, and he persuades the widow to go to the parson at once. They retrace their steps in the buggy to where the parson, surrounded by the villagers stands gazing foolishly at the little heap on the ground. He nearly drops dead when Hobbs and the widow drive up, display ring and license, and ask to be married. But the old lovers insist, and the Parson digs down into the wreckage to find his Bible. Then with the widow and Hobbs standing in their buggy, he marries them. As he pronounces them man and wife, Harry and Ethel enter, with the announcement that they have been to the Justice of Peace and have been married. It is up to the old folks to forgive them, and they do so.

HIS FIRST SKATE (Dec. 13).—Jack Cole gets an invitation to go skating. He buys a pair of skates and from the moment he gets on his feet he never stops until he has wrecked a kitchen, a dining room, knocked down a crockery stand, made several persons take a tumble, and finally lands in the river, knocking in four fishermen with him and frightening the life out of the fish.

THE CROOKED PATH (Dec. 13).—A synopsis of this two-reel special subject by the Lubin company was published in the advertisement of the General Film Company on page 850 of the issue dated November 30th.

KITTY AND THE BANDITS (Dec. 12).—Dorothy and Kitty Budd, daughters of Col. Budd are giving a ball to introduce Kitty into society. Senor Yaro, a visiting Spaniard of the diplomatic corps, is in love with Kitty, who in turn is secretly in love with Harry Mitchell, a captain at the post. At the ball Senor Yaro's jealousy is aroused by Kitty's attention to Harry and believing that Kitty has encouraged himself, he calls her to account. Losing his temper he is about to lay violent hands upon her when she is rescued by Harry who orders Senor Yaro to leave.

The next evening Harry and Kitty are out riding when Harry receives a letter from an officer who is arriving by the evening's train. As a joke he and Kitty plan to hold up the ambulance on its way from the depot. She helps Harry and some of his companions to disguise themselves as bandits. Senor Yaro overhears the scheme and seeing a chance to revenge himself he persuades Colonel Budd to send a troop of calvalry to shoot down the bandits who, Senor Yaro tells him, are the real thing. Bob Wilson, a friend of Harry's and in love with Kitty's sister Dorothy, is sent in command accompanied by Senor Yaro. Kitty returns home and tells her sister Dorothy of the joke. Dorothy in turn tells Kitty of Yaro's report. Fearful that the troop will shoot before the truth is discovered Kitty rides after it and arrives just in time to save her lover and his friends from being shot to pieces.

BUSTER AND THE CANNIBALS (Dec. 13).—After Henrietta has eaten all of Buster's candy, Brooks appears with a story book. The fickle maiden puts Buster out of her hammock and invites Brooks to sit in beside her. Buster runs home crying. His father to comfort him takes him on his lap and shows him pictures of cannibals. Buster falls asleep and dreams that he is an explorer and has been wrecked upon a desert island. Being weary he lies on the sand to sleep. Fijiwiji, a cannibal girl, discovers Buster and awakens him. Buster, while he is making love to her is surrounded by cannibals. The cannibals tie him and lead him before the throne of King Kaliko. Calling his cook, the king told him to put Buster into the fattening pen. In the pen, Buster decides that he'd better make the most of his last moments and takes out his watch to see how many last moments he has.

Fijiwiji who has been hanging around to comfort Buster, sees the watch and hears it tick. She is astonished. She calls the cannibals. They release Buster and declare him king. Fijiwiji leads him to the throne and all the cannibals bow low before him. King Kaliko returns and Buster orders him prepared for dinner. Buster now reigns supreme and orders elaborate preparations for his marriage to Fijiwiji. But alas!—although a savage, Fijiwiji is "a female of the species" and curious. Her curiosity is so aroused by the watch that she cannot keep her hands off it and at last she lets it fall. When they pick it up it is silent, it is broken. When the cannibals come again and bow before Buster's throne asking him to let them hear the watch, Buster tries to bluff it off. When Buster fails to make good on the tick-tick proposition, his subjects begin to mutter and finally Bolo Bill gets it into his head that Buster would be of more service to the island community in the pot than he would on the throne. He leads the others to the pen where they release King Kaliko. Buster is wise enough to know that his reign is ended and the jig is up, so grasping Fijiwiji's hand he cries, "Let's beat it." They do. They both run down the beach. Brandishing spears and emitting ear splitting and blood curdling cries, the cannibals pursue them until Buster wakes up on his father's lap and hangs on to his necktie for dear life.

WHEN LOVE LEADS (Dec. 14).—John Morden, a manufacturer, has an only son whom he wishes to take into his company. He plans that David shall marry Josephine Claggett, daughter of his partner. On the day of David's return from college, Morden takes him to his office to make his proposition. Just as the two ascend the steps a beautiful and refined looking girl appears in the doorway. Her eyes and David's meet for a second. Then he recalls her as the little girl he used to play with when a child. Morden makes his offer and David declines it.

Several days later he meets Josephine Claggett at the party. She is pleased with David, but he is thinking of Madge. David goes to the city, and gains a position on one of the newspapers. Later Madge loses her place in the factory, and she too goes to the city, knowing nothing, however of David's movements. One day she and David meet in the office of David's newspaper. They get married. For awhile David and Madge are happy. Then ill-health overtakes David. Madge is the sole support. One day she puts their little boy to sleep and starts back to her work. David, still ill, insists upon going with her. In the crowded street the two are separated. Madge starts back to him. An automobile bears down upon her and she is killed. David is rendered insane and committed to an asylum. His memory has become a blank, and his identity is unknown. The boy is found by an old scrub-woman, and carried to a Children's Home. One day a sorrowful lady appears wishing to adopt a child. It is David's mother. She is attracted to the noble-looking boy of unknown parentage and she selects him. In the home the child works a transformation. Morden, remorseful, having tried unsuccessfully to find David, has taken to drink. Through a renewed in-

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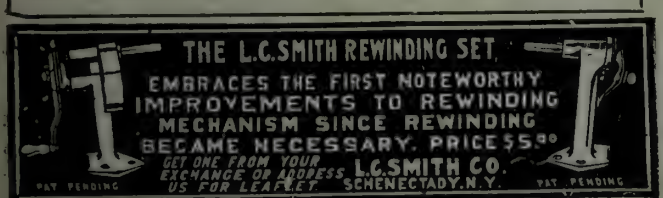
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Weekly Feature Film Offered List.

TITLE	LENGTH	MAKE	PRICE	ADV. SIZE LITHO SHEETS	
His Past	2400	Mutoscope	$150.00	ones, fours and	banner.
The Outcast	3000	A. Nielson	175.00	ones, threes,	banner.
Ship of Lions	1400	Ambrosio	100.00	ones, fours,	banner.
God of the Sun (Colored)	1950	Pathe	120.00	ones, sixes,	banner.
Romance of a Poor Girl	3000	Pathe	150.00	ones, eights, photos,	banner.
The Acrobat's Daughter	3300	Sequel to Four Dare Devils	250.00	ones, threes, fours, photos,	banner.
The Weed	2200	Ambrosio	100.00	threes, photos,	banner.
Vengeance is Mine	2000	Cines	100.00	ones, threes, photos,	banner.
Airman's Secret	1800	Cines	100.00	ones, fours, photos,	banner.
Fire at Sea	3000	Gt. Northern	180.00	ones, threes	banner.
Blackmail	2200	Cines	125.00	ones, threes,	banner.
Love's Combat	3300	Monopol	150.00	ones, fours,	banner.
Life's Gamble	2900	Monopol	150.00	ones, fours, sixes,	banner.
Miranda	1850	Den. Bios	100.00	ones, threes,	banner.
Attacked by a Lion	1450	Gaumont	75.00	ones, sixes,	banner.
Lt. Rose & Hidden Treasure	1500	Claredon	90.00	ones, threes,	banner.
Zigomar vs. Nick Carter	3600	Eclair	150.00	four, sixes,	banner.
Countess de Challant	2000	Pathe	100.00	ones, threes,	banner.
Poor Jenny	3000	Asta Nielsen	150.00	ones, threes, fours,	banner.
Max Linder vs. Nick Winter	1550	Pathe	100.00	ones, fours,	banner.
Lt. Daring & Ship's Mascot	1500	Cosmo	100.00	ones, threes,	banner.
Bull Fight, Mexico vs. Spain	2000	Rosso	180.00	ones, fours, cards,	banner.

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terest in life, brought about by his love of the child, he reforms and becomes a changed being. Finally reason and memory return to David. He seeks his child. Wretched and penniless, he determines to go to his mother for money. One night he stands outside of his old home. He sees his mother, and indistinctly, his father, holding a child in his arms. He draws nearer. His heart leaps. He dashes into the room. The child sees him and reconciliation and peace follow.

SELIG

THE VINTAGE OF FATE (Dec. 9).—Pietro, a handsome young Italian, in love with Maria, the village magnate's daughter, refused by the father after swearing eternal love to her, with her rosary about his neck, goes to America to win fortune that shall win her. Eventually he makes a great success as a grape grower in California, and in rescuing a lovely young lady from a dreadful death, falls in love with her, discards Maria's rosary and appears to continue well favored by fortune.

The faithful and overfond Maria takes her scanty savings and, guided by Pietro's last letter to her, goes to America, and reaches her destination in California on the evening of Pietro's wedding fiesta. At first she decides to kill him, but resolves to humiliate him by tossing on the table in front of him the token he gave her in the o'd days in Italy. Death seems the only relief for her despair, and it touches her with a merciful finger.

THE RANGER AND HIS HORSE (Dec. 10).—A story dealing with a band of outlaws that are holding the sheriff's niece a prisoner to insure their own safety. The sheriff sends for the girl's sweetheart, a Texas ranger, to come on and help him find her. The ranger first creates for himself a reputation as a bandit, and when he arrives is welcomed to the outlaw camp as one of their own kind. He locates the girl, and through a bit of strategy, manages to make the outlaw chief a prisoner. With the aid of his horse, he then sets about getting the girl out of her prison. The outlaw camp is so situated that to enter by force is an impossibility. The ranger, however, goes to the top of an overhanging cliff, makes his rope fast to the saddle, and lowers himself into the gulch. By taking big chances he gets the girl out, and the horse, as he feels the tugging at the rope, pulls them to the top in safety. They are pursued by the outlaws, and are hard pressed, but the ranger will not give up his prisoner. He sends the girl after assistance, and holds the band off until the posse arrive. Then he turns the chief over to the sheriff, goes to the girl and claims his reward.

THE GIRL OF THE MOUNTAINS (Dec. 11).—Tess Sutton, the daughter of a miner, who is likewise a miser, dutifully dwells with her father by a lonely mountain farm, where his little mine and flume are located. She is loved by Hank, an uncouth mountaineer, in a primitive way; but her thought centers about a young doctor in the faraway settlement. He saves her from some embarrassment by calling at her cabin when Hank is an unwelcome visitor, and incurs the everlasting enmity of that bellicose individual. He tries to waylay and assassinate his rivel, but the girl shows him the other way at the pistol point. The sudden death of her father and the discovery of Hank, allows him to lead a drunken lynching party after the doctor. Again the bravery and resourcefulness of the mountain lass comes into play and they escape by the perilous way of the timber flume.

THE GOD OF GOLD (Dec. 12).—Five young men, hopeful and glorying in their strength, began buckling on the armor of the work-a-day world. The artist is for creative things: the doctor is aflame for science: the soldier observes the glories of the conquest: the hardy, wholesame farmer observes the advantages of useful life in supplying the world with substance: but, the financier tells how he will surpass them all in the accumulation of gold. With this engrossing incentive the picture follows his feverish ambition as he forgets his wife and family and soils the escutcheon of an honored name, with all joy in life subordinate to mere groveling after gold. He loses family and friends and grows more mean and miserly, until he finds himself in age, utterly alone, save for the valet he has schooled in his own mould. As he dreams alone by his fire he sees the group of early friends, and sees their success in the wider things of life. It so moves his conscience that he flings into the fire his only friend, money, and falls back dead. Then his miserly valet rushes in and wailing, snatches the charred remnants of a wasted life from the flames.

A NEAR-SIGHTED CUPID (Dec. 13).—Dr. Eli Brown, who is as eminently scientific as he is visually near-sighted, on his way to the lecture, collides with Miss Myra Simms, a busy shopper, and they exchange valises in the mix-up. When the doctor opens up his anatomical wonders in the classroom, it causes vociferous merriment. When he begins to draw out female frippery instead of skulls and bones. In contrast Miss Simms is horrified into hysterics when she finds a bag of bones, mute revealers of some terrible tragedy. Mutual explanations lead to mutual regard, and the near-sighted scientist gets a true insight into love.

MELIES.

A WOODLAND CHRISTMAS IN CALIFORNIA (Dec. 19).—It is Christmas Eve. At the Miller's home John and his little sister are sitting around the old Delft stove, an old curio that has been in the family for years. John tells the story of Cinderella, how she met the prince, came into a fortune, etc., and little Ethel's mind is set to wondering—wondering what that wonderful mysterious person, Santa Claus, has in store for them on the morrow. Mr. and Mrs. Miller come in and shake their heads at one another in silence. It has been a poor year for them and they have no money for Christmas presents.

A Jewish curio dealer in passing the window catches sight of the Delft stove, and, ascertaining from Miller that he would be willing to sell it, goes to a wealthy customer, Mrs. Leeds, with the proposition. It is just what she wants to present to her husband, a lover of antiques. The bargain is closed, the movers come. But little Ethel has always loved that old stove and cannot bear the thought of parting with it, so she decides herself in it.

Mr. Leeds is overjoyed with his wife's gift. He inspects it top, bottom, sides, and then inside. Ethel runs into his arms and tells her fascinating story. It touches the hearts of the wealthy but childless couple. It fires in them the desire for that which was denied them—a child. Ethel leads them to her humble home, where, next day the Leeds see to it that Christmas is a merry one. Then they propose to adopt Ethel to love and cherish as their own, to which the Millers finally consent.

BIOGRAPH.

JINX'S BIRTHDAY PARTY (Dec. 9).—Housecleaning interferes, as housecleaning is wont to do, with Jinx's birthday party. His wife writes a number of letters postponing the affair, but Jinx, true to the tradition of man, fails to mail them. The guests begin to arrive that afternoon, and Jinx is seized with the happy thought of pretending illness in order to evade them. His hoax is discovered, and, well—Jinx has a birthday party.

SHE IS A PIPPIN (Dec. 9).—No one can touch hubby but herself. He is strictly her own. She even interferes with his business until hubby hits on a plan to cure her. He writes a letter to himself, "She's at your office now. Pretty as a picture. She is a pippin." The wife finds the letter, which was left behind on purpose, and rushing to the office, discovers a pippin, not the kind she expected, but one that made her think.

MY HERO (Dec. 12).—Stern parents have ever been relentless obstacles in love's young dream, but it is perhaps quite doubtful if ever love could equal the accentuated bliss and anguish of these two. She refused to eat for her hero and for her he bore the marks of battle, an eye made black by a cruel parent's fist. Tired of such an unsympathetic world, they sought the wilderness, where, had it not been for Indian Charlie, these two "babes in the wood" would have ended their dream in a manner quite too disagreeable to think of.

PATHE.

PATHE'S WEEKLY, NO. 49 (Dec. 2).—New York, N. Y. President Taft and Ambassador Jusserand of France, visit the College of the City of New York.

Breslau, Germany. Her Highness, Princess of Saxe-Meiningen, reviews the 11th Regiment of Grenadiers of King Frederic III.

San Miguel, Cal. The Franciscan Fathers dedicate the "Camino Real" Bell with appropriate ceremony.

Hot Springs, Ark. A breeder of ostriches is training his 36-year-old trotting ostrich to ride or drive for the mid-winter races, where he will enter in competition with the thoroughbred horses racing here.

At Sea. The Atlantic Fleet gives a fine exhibition of marksmanship with the moving target 10,000 yards away.

Archangel, Russia. The antarctic expedition organized by the great Russian newspaper Novole Vremia, leaves on its long voyage.

The Balkan War.—Smyrna, Turkey. The inhabitants of this city hold a mass meeting to show their approval of the war.

Cettinje, Montenegro. The King, Nicholas I, receives the homage of the representatives of foreign volunteers.

Touzi, Turkey. This town is held by the Montenegrin army under the command of General Dussau Gjuraskovic.

Vranica, Turkey. The Montenegrin troops guard 6,000 prisoners captured in their victorious battles in Abania.

HIS LITTLE INDIAN MODEL (Dec. 4).—Frank Russell, a celebrated artist, is painting an Indian subject and has for a model an Indian girl around whom there seems to hang some mysterious suggestion of English ancestry. As the days go by the kindly disposition of the painter wins the heart of the Indian maiden. Mrs. Russell pays a visit to her husband's camp and is greeted affectionately by him. This enrages Silver Cloud so much that she attempts to kill her rival, and nearly succeeds. While this thrilling scene is being enacted, Russell has succeeded in learning from the Indian woman who claims to be the mother of the girl that Silver Cloud is really a white girl and that many years before, two children were saved from a shipwreck, one of them being adopted by white settlers and the other taken by the savages. This knowledge completes a chain of circumstances which convince Russell that his wife and the little Indian model are sisters, and the very interesting, finely photographed film ends happily.

THE TENACIOUS LOVER (Dec. 5).—It needed somewhat extraordinary persistency for Tom Jenkins to win Myrtle Townsend over the prejudices of her family. But Tom was always a master of strategy. When he learns that his prospective sister-in-law has been ordered by the doctor to secure the services of a nurse for her baby, he masquerades as a woman and gets the job. An English lord is anxious to win the hand of Myrtle, and while at the house Tom has an opportunity to prove the worthless character of the favored suitor. Of course, the duties of his new capacity place Tom in many predicaments, and his efforts to avoid discovery are highly amusing.

THE SPENDTHRIFT'S REFORM (Dec. 7).—Dan Steele, a "man-about-town," is a consistent loser at cards, which compels Mrs. Steele to ask for money of her father, with whom the Steeles make their home. The stern old gentleman refuses to give her money for any purpose other than to educate her son. From this allowance Mrs. Steele saves a little for a rainy day. The rainy day arrives. Steele returns home late one night and his patient wife is waiting for him. He confides to her that his creditors have driven him to the wall. Mrs. Steele offers to secure the necessary money from her savings in a strong box which she keeps beneath her father's safe. Steele's heart is touched by this and he takes an oath to quit gambling forever. Her father, awakened by Mrs. Steele passing through his room, secures his revolver. In the darkness he sees a figure crouched near the safe and he fires. There are troublous times in the Steele household until Mrs. Steele is pronounced out of danger. When she is well again she keeps her promise to pay Steele's present debts, and Steele keeps his promise.

FATE'S DECREE (Dec. 11).—The necessity for illness is explained by the case of the Martinez family. Senora Martinez, although guiltless, is found by her husband in a compromising situation. With a bitter denunciation he orders her from his home, and even the pleading of their little daughter does not soften his heart. When it is finally proven to him that his wife is entirely innocent, Martinez is unable to find her to ask to be forgiven. Next his little daughter becomes ill from a peculiar complaint. The physician orders that a nurse be engaged and Martinez advertises. Senora Martinez, seeking employment, reads the ad and violates her decision never to return to her old home again. Reaching the house she rushes, unannounced, to the bedside. The heart-broken child is overjoyed and is resting happily in her mother's arms when Martinez enters the room and begs forgiveness. The happy family is united and the physician gives it as his opinion that the child's illness was fate's decree.

THE COMPACT (Dec. 12).—John Blair, the District Attorney of a large city, is a drug fiend, and on the day he is to sum up the People's case in a celebrated murder trial, he finds that he is unable to continue. A young lawyer, named Gary, who has followed the case, calls upon Blair, seeking employment. The following scene is achieved by a double exposure which is perfectly accomplished. Confronting each other, the similarity of their countenances astounds them both and it gives Blair an idea. He offers Gary $1,000 to exchange positions with him. Gary agrees and they exchange apparel. Blair goes to the poor lodgings of Gary, while Gary, accompanied by Blair's wife, who has not detected the substitution, goes to court. With an eloquent summing up Gary wins the case. It is then he breaks the news to Mrs. Blair. She is at first unconvinced, but finally they both go to Gary's boarding place where they find the real Blair—dead. His good name and the reputation of his family are at stake, so a compact is arranged, whereby Gary becomes Blair and the real Blair is buried as Gary, the unknown.

THE RISE AND FALL OF MICKEY MAHONE (Dec. 14).—Mickey Mahone was the laziest man in town and, try as she might, his good wife could never stir him to moving lively. Mickey gets away with a large portion of the family's rather meagre income, and is pursued by his wife and daughter and a few neighbors. The trail is lost at the railroad station and the pursuers return home, with the exception of Mickey's daughter, who lingers behind long enough to observe Mickey about to emerge from a baker's barrel. She locks the lid on the barrel with Mickey inside. A truckman claims the barrel among other freight, and swings it onto the tailboard of his truck. At the top of a hill the barrel rolls off and continues merrily on its way until it drops, with a thud, in the Mahone's back yard. But you can't keep a good man down, and Mickey admits that he is a good man, although a little sore after his journey.

REINDEER HUNTING IN NORWAY (Dec. 14).—The open season for this popular sport in the Land of the Midnight Sun.

C. G. P. C.

THE ELECTRIC LAUNDRY (Dec. 9).—A blessing to all housewives! It does away with Monday's drudgery! Place the soiled clothes in a basket, turn on the current and they are, automatically, taken to the modern laundry. They are washed and ironed by electricity, and, while you wait, they are returned to your home. Great idea! And so simple, it's wonder no one ever thought of it before.

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NEW YORK FILM COMPANY

145 WEST 45th STREET, NEW YORK CITY

PARIS AND ITS MONUMENTS (Dec. 3).—A series of views of the artistic beauties of Paris, its churches, its memorials, Eiffel Tower, Alexander Bridge and the tomb of the great Napoleon.

AN ESCAPE OF GAS (Dec. 6).—When a maid makes a hit with Max nothing can keep him from telling her of his love. The versatile comedian intercepts a gasman who is going to repair a leak at the home of Max's sweetheart and takes his place. Fortunately, Max mistakes the waterpipe for the gas pipe, and in the deluge that follows, the objections of the girl and her father are drowned.

THE OCTOPUS (Dec. 6).—A close observation of this much-feared inhabitant of the seas.

A MARKED MAN (Dec. 10).—An escaped maniac and infanticide, who is being sought by the police of a small town, wanders, in search of food, into a shoe-maker's shop in which is the cobbler's little daughter—alone. The child offers him some food and the maniac struggles with himself to overcome his desire to kill the little one serenely unconscious of his upraised knife.

THE CAPTURE OF MR. SOFTLY BEATIT (Dec. 13).—Mr. Beatit has a mania for appropriating any sort of a vehicle. His first adventure is with a bicycle on which he is discovered by the police, who reach for him, but as they do so, he mysteriously disappears. Next he finds an automobile in which he unceremoniously breaks in upon dinner parties and other family gatherings. A trick film and a very good one.

THE APPLE INDUSTRY IN WASHINGTON (Dec 13).—An educational film of rare interest, showing the growing of apples so fine that they make your mouth water.

LISBON AND OPORTO (Colored) (Dec. 13.—The beauties of these two Portuguese cities brought home by means of excellent photography and beautiful coloring.

Among the Exhibitors.

Brownsville, Texas.—W. K. Sheppard has let a contract for the erection of a moving picture theater building to P. E. Magruder of San Antonio.

Zanesville, Ohio.—A new picture house named the Grand will soon be opened here. Manager, Collins.

Chicago, Ill.—A contract has been let for the erection of a new theater building at 4334 N. Western Ave., to Knae & Harris.

Redlands, Calif.—Plans are being prepared for the erection of a Greek theater building in Sylvan Park.

Scranton, Pa.—Harry Mittenthal, will erect a new theater building in this city.

Fargo, N. D.—The Van Wie Theatrical Equipment Co., will erect a new theater at Minot. Cost $25,000.

Grand Rapids, Mich.—Plans are being prepared for the erection of a new theater building on Market Ave., near Columbia theater.

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" 25—The Stolen Symphony (2 reels).
" 26—Samaritan of Coogan's Tenement.

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Philadelphia, Pa.—Levicki & Weldow will erect a theater building on S. E. corner 7th and Wolf Sts.

Pearsall, Tex.—J. H. Fuller is erecting a building on Elm St. near Colorado St., for his moving picture show.

McKinney, Tex.—F. E. Pope has let a contract for an up-to-date opera house on No. Kentucky St. Cost $30,000.

Texarkana, Tex.—The Crystal theater will open for business soon.

Pittsburg, Pa.—The city is considering the erection of a large theater building for Harris Amusement Co., on Penn. Ave.

Syracuse, N. Y.—A contract has been let for the erection of a new Minor theater building near Irving Avenue.

Missoula, Mo.—Chas. A. Harris will build a new theater building in this city.

Wheeling, W. Va.—A contract has been let for the erection of a new moving picture house on the car line at Edgington Lane.

Cincinnati, O.—A contract has been let for the erection of a new 5 cent theater building by C. P. Morton on Montgomery Pike, near Clarion Avenue, Norwood. Cost $25,000.

Philadelphia, Pa.—Plans are being prepared for the erection of a new theater building.

Philadelphia, Pa.—Annsbury Hall at Front and Rockland Streets, owned by D. E. Harper, is to be converted into a moving picture theater.

Toledo, O.—A contract has been let for the erection of a new moving picture theater building at 3376 Monroe St. J. E. W. Kell is the owner.

Cincinnati, O.—The Boston Amusement Co., Cincinnati, moving picture theater by S. B. Oppenheimer, A. W. Hackermann, Walter K. Siffeld, H. D. Kroh.

Toledo, O.—Plans are being prepared for the erection of a new theater building to cost $90,000.

Cincinnati, O.—Victoria Theater Co., will build a brick motion picture theater building at 928 E. McMillan Street, $10,000 will be expended.

Chicago, Ill.—Mr. H. W. Hannah, Brevort hotel will erect a brick theater building at 527 S. Halsted Street.

Denver, Colo.—Plans are being prepared for the erection of a new theater building to cost $100,000. It will be on Curtis Street.

New York, N. Y.—Plans are being prepared for the erection of a new theater building for the Bronx; So. side of 235th Street for Chas. F. W. Bange, Kepler Avenue. Cost $5,000.

Schenectady, N. Y.—The old Christ Church building is to be remodeled and used for moving pictures. Another moving picture theater is to be located at 523 State Street.

Aurora, Ill.—The remodeled Star theater in the Kendall block in West State Street opened for business. F. E. Kramer of Galena, Manager.

Hamleton, Pa.—Plans are being considered for the erection of a new theater.

Dayton, Ohio.—Plans are being prepared for a moving picture theater building at 416 E. 5th Street.

Chicago, Ill.—A. Anderson will erect an addition to the theater building at 5123 Wentworth Avenue.

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FOR SALE—Feature Production, Blanche Walsh in Resurrection, four reels, in perfect condition, including state rights of Ohio, owner has other business, this is a snap for somebody. Address, Jules Levey, 1418 Cherry Street, Toledo, Ohio.

FILMS WANTED.

WANTED—Pathes Passion Play, three reels tinted; must be good condition; name cash price; subject to examination. Address, Geo. E. Potter, Gen. Del., Cleveland, Ohio.

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INDEPENDENT FILM STORIES

UNIVERSAL

CRYSTAL.

A TANGLED MARRIAGE (Dec. 8).—Pearl has broken her engagement to Chester after a quarrel. The next day Chester receives a letter informing him that his late Uncle's will, just found, provides that he receive a legacy of $25,000, conditioning, however, that he marry within a year from the date of his uncle's death. He learns that the year expires that very day, and immediately rushes to Pearl so as to induce her to marry him at once.

Meanwhile, Second Story Bill, who has escaped from jail, enters the house of the minister who is to marry Pearl and Chester. Bill makes the minister change clothes with him and locks the reverend gentleman in the clothes closet. Pearl and Chester enter and Bill, disguised as the minister, marries them. He gets some of Chester's money and then escapes. The minister, meanwhile, is making a terrible noise in the clothes closet and Chester lets him out. Explanations are in order and Pearl and Chester are more than dismayed when they find ehat they have not been legally married. However, with but one minute left before the expiration of the year allotted to him, Chester induces the minister to marry them, and all ends happily with Chester in possession of the legacy.

THE BLACK PRINCE (Dec. 8).—"Ragtime" Simmons, a colored gentleman, gets a job with a Hindoo fortune teller. Adorned in Hindoo raiment, he parades around the street, with a sign on his back, advertising the great occult powers of the clairvoyant. Tired, he falls asleep in the garden of the house where his wife is housemaid. Edith, the daughter of the household, and Mrs. Simmons' mistress, read in the newspaper of the arrival in this city of a Hindoo Prince, a multi-millionaire. She strolls in the garden and sees "Ragtime." She invites him into the house, thinking him the Prince, and entertains him. He makes love to Edith and is recognized by his wife, who chases him all over the house with a carving knife. Edith's father protests and she chases him up into the garret, where, after having been stripped of his glad raiment and wearing an old bag, Simmons is hiding. Father hits 'Ragtime" over the head with a mallet and brings him downstairs, where Mrs. Ragtime explains that he is no Prince, but her husband, and takes him home to deal further with him.

ECLAIR.

THE BONNIE, BONNIE BANKS O' LOCH LOMOND (Dec. 3).—McDonald is incapacitated by a serious illness, and his little family is obliged to resort to the interest of a small deposit which they have in the bank. The invalid, with his wife Clara and their baby, was being entertained one day by a friend who, to the accompaniment of his bagpipe, was singing some native ballads. Mr. and Mrs. Sloan, while touring through Scotland in their automobile, are attracted by the plaintive Scotch airs and stop to listen. Clara draws the attention of the tourists who see in her a probable nurse for their child. They propose that she come with them to America, but the little woman does not wish to leave her husband and baby.

The following day the McDonalds learn that the bank in which their savings were deposited has failed and that they are left destitute. At the same time, the tourists write to Clara and again propose that she go with them, offering the inducement of $500.00 a year if she consents. In their dire need Clara feels it her duty to accept and tearfully she parts from her husband and little one. Clara is in her new home and proves a conscientious nurse. One day the neighbor's children place a phonograph near the garden hedge, turn it on, and Clara, started, recognizes the familiar strains of "The Bonnie, Bonnie Banks of Loch Lomond." The children leave the phonograph for a while, and, Clara, leaning over the hedge, takes the instrument to her side of the garden. The children, returning, miss the phonograph and see Clara disappearing with it. They rush in and tell the story to their grandmother. Enraged, she immediately notifies the police and then hastens to inform Mr. and Mrs. Sloan that Clara is a thief. The police arrive in the meantime, and they all depart to the garden in search of the culprit. There the poor homesick little woman is listening to the strains of the old Scotch ballad.

As the police make a move forward, Mrs. Sloan, recognizing the air, restrains them; her husbnd, too, understands, and they explain. That same evening Clara found in her room a beautiful, new phonograph, ready at all times to play for her the old song.

DICK'S WIFE (Dec. 5).—On page 885 of the issue dated November 30, an illustrated synopsis of this subject was published.

THE FLY (Dec. 8).—This film discovers the dangerous little insect swarming about the dead and decomposing, body of a hog which has succumbed to cholera. There it is seen feasting on the foul flesh and then crawling under this carrion body to lay its eggs.

We are shown the generation of its larvae into life and the peculiar phenomena which it has of liquefying the decaying flesh that it may obtain its nourishment.

Under highly microscopic conditions, its dangerous physical parts such as the hooks about the mouth, the respiratory cord at the other end are clearly depicted.

Then as maggots, which is their common term, they are shown crawling into the decayed recesses of the flesh, there to remain till they break their shell and issue forth as flies.

THE MENDER, THE PIPE AND THE VASE (Dec. 8).—Gontran has a model wife. His wishes are hers and her wishes are his. "Ah! If I only had a good pipe." "O! If I only had a pretty vase." She loves flowers and he liked to smoke a good pipe.

The following day Mr Gontran surprises his wife by giving her a vase, while she gives him a pipe. Later Mrs. Gontran complains that he is trying to smoke her out and she throws the pipe out of the window. Mr. Gontran finds that his wife is trying to crowd him out with her flower mania and throws the vase out of the window. Pipe and vase come crashing at the feet of a porcelain mender, who is passing on the street. He mends the broken articles. Mr. and Mrs. Gontran regret, however, their hasty action. The mender brings the mended pipe and vase up and becomes a medium for reconciliation. Mr Gontran presents his wife with the vase and Mrs Gontran offers her husband the pipe, and the mender has mended their shattered joys.

IMP.

THE GREATER LOVE (Dec. 2).—The hunchback is an inspired violinist. His brother also plays. He is strong and handsome and is the leader among the hardy fishermen of the coast. He protects his weaker brother and they love each other. One day the girl arrives at the fisher village. She is beautiful but the world is dark to her for she is blind. Her old father obtains work with the fisher folk and they find strong friends in the two brothers. The hunchback grows to love her and she revels in his music. To her blind eyes all the world is beautiful. She does not realize that deformity exists and she tells the hunchback that he must be as handsome and as wonder inspiring as his violin playing. This saddens him for he realizes his ugliness. The strong brother admires her beauty, but does not give her a second thought for to him she is merely a poor blind girl. A great eye specialist comes to the village for his vacation and treats her eyes, but not with much hope. The hunchback prays that her eyesight will be restored although he realizes that if she can see his deformality she will shrink from him as from evil. The operation is performed and is successful. With her first impulse she calls for him; sees the strong brother with his violin and thinks it is he who was so kind to her. He at last realizes her beauty and loves her. They embrace. This is seen by the deformed who creeps away to the sounding sea. Playing his violin in a last sad requiem he wanders into the depths, unthought of, while the lovers are relating their hopes and experiences. Suddenly the strong brother sees the hunchback at the mercy of the waves and rushes to him and bears him to the shore. But it is too late. The storm swept soul has passed away.

THRU SHADOWED VALES (Dec. 5).—Roy Erlynne, a young husband, is a sport. His wife, reared in puritanical surroundings disapproves of the society butterfly friends that flock to his elaborate dinners. She is essentially a home body. This displeases him and he draws comparisons with the ladies of their set. They are not strict tetotallers as his wife. They are not averse to a game of bridge for rather high stakes. They do not object to their husbands having all night poker parties. In short he tells her that he is displeased with her narrow ideas. One night at a banquet given by him in her honor he after long persuasion insists that she drink a glass of wine. He is obeyed, but with such poor grace that he is further angered at her. That night he dreams that the first glass has made her a drunkard, that he has been discovered embezzling at his bank and hurries home for her to fly with him only to learn that she has eloped with his best friend. He disappears in the whirlpool of a great city. He is a tattered, bearded outcast begging for a drink. She is an even more pitiable object, and, is about to seek refuge in the river when he finds her and is appalled at the wreck he made her. Then he awakes and hurries to her room and he tells her she was right and that he will never drink again.

THE ELECTION BET (Dec. 7).—The oldest members, Messrs. Hopkins, Perkins and Simpson have the floor at the Club. Their warm arguments in favor of the Bull Moose candidate outvie the Wilson parade which is passing. They ridicule the idea of anyone but the hero of an Juan Hill winning the election. Mr. Hart who is an ardent Wilson supporter becomes annoyed at their conversation and the following bet is arranged. Hart is to give each one thousand dollars if Roosevelt is elected and if Wilson is the fortunate candidate they are to dress as small children about the age of eight and play a succession of juvenile games in the open. This is rejected as a ridiculous proposition, for the three old men are bald headed and long bearded and being men of great means they feel that such an exhibition would be a blow to their dignity. However, the arguments of the other club members and the certainty of Roosevelt's election, induce them to consent to the bet. Wilson is elected and the conditions of the wager are insisted upon, and one old gentleman is dressed as a little girl with a doll carriage, another is a Buster Brown and the third a venerable gentleman with a beard descending to his waist, is dressed as a Little Lord Fauntleroy with a toy drum. The school children descend upon them and they are arrested as madmen, but are rescued by the club members and borne to the club.

UNIVERSAL.

ANIMATED WEEKLY, NO. 38, (Nov. 27).—ROYALTY INSPECTS WARSPRITE BOYS. Prince Louis of Battenberg, inspects the boys of the training ship "Warsprite," at Kiel.

YALE vs. PRINCETON. Scenes from the Yale-Princeton football game at Princeton, New Jersey.

PARIS FASHIONS. Wonderful creations in gowns and wraps from the Paris shops.

HIS EMINENCE CARDINAL GIBBONS. At the dedication of St. Martin's Church, Baltimore, Maryland.

WOMEN OF THE RED CROSS. The new addition to the Royal Army Medical Corps at Manchester, England.

MILLION-DOLLAR FIRE. A disastrous fire destroys a famous factory at Indianapolis, Indiana.

A WEEKLY REVIEW of the Balkan-Turkish War.

THE BOY SCOUTS. The Bay Scouts hold their Annual Athletic Meet at Tulsa, Oklahoma.

RACES AT CAMBRIDGESHIRE. The Duke of York Stakes is won by Mr. Winan's horse, "Adam Bede."

WHO'S WHO IN STAGELAND—MARGARET ILLINGTON—The famous emotional actress.

GEM.

APARTMENT NO. 13 (Dec. 3).—Jack Downs goes on a motoring trip and locks up his apartment in the city, dropping his keys in the operation. A tramp comes on at this time, picks up the keys and takes possession of the apartment in the owner's absence. He adorns himself in Jack's clothes and then decides to rent the apartment. Nancy Butler meets Jack on the road and they become acquainted. On her arrival she seeks an apartment, and by one of those peculiar turns of fate answers the tramp's ad. She is shown the apartment and rents it, the tramp leaving happily after consummating a clever deal. One night Jack returns and then complications arise. Nancy recognizes him and claims the apartment, but Jack convinces her it is his. She decides to leave, but he, pleading illness persuades her to remain. She in sympathy, telephones a D.D., mistaking him for a M.D. In the meantime, a maiden aunt calls and Jack in desperation, claims her niece as his wife, and then at last the D.D. arrives in time to straighten out the tangle.

NESTOR.

ROMANCE AND REALITY (Dec. 2).—Robert Milbank, a rich young New Yorker, is in love with Claire Rich. Claire is secretly engaged to another man and secretly regrets the step, for Robert appeals to her greatly. One evening, returning from a ball, he tells her of his love and she is obliged to admit that she is promised to another. Robert takes the news hardly and leaves her, going on a hunting trip to the West.

Robert secures a little cabin upon the Green Ranch where he becomes intimately acquainted with Mr. and Mrs. Green and their daughter Dorris. Robert makes love to her and she falls under his spell readily. The process of this love passage is watched by a cowboy, Dick Miller, who would readily give his life to make Dorris happy.

The wedding is near and the pretty dresses have been duly admired when Robert received a brief note from Claire. It tells him that she has broken off her marriage with her fiance and that she is free again. All the old love for the girl who is in his own stage of society surges up and he writes a brief note to Dorris and rides away. The cowboys ride after Robert and catch him and bring him back unharmed at the request of Dorris. Mr. Green would shoot the man but Dorris tells them that if he is harmed she will kill herself so he is allowed to go. Robert marries Claire and finds a handsome but cold partner, while Dorris pines and dies with faithful Dick near at hand.

THE SILENT CALL (Dec. 4).—Col. Gray who is bankrupt is told by his doctor that a change of climate is imperative. John Seaton a young man who hopes to marry his daughter, Jessie, insists upon the old Colonel accepting a loan sufficient to take him to the mountains. They leave for the mountains, where they meet Robert Thorne. The young people are mutually attracted, and it is not long before Jessie had forgotten John and promised Bob to be his wife. John becoming worried at her silence goes to the mountains. The regular carriage for the inn has gone, so John secures a horse from the livery stable, which the

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man warns John is not to be trusted. The horse throws John, and Bob, who sees the runaway, comes to Johns rescue and takes the stranger to his own home. The next day Bob shows John his fiancee's picture. After seeing Bob and Jessie together, John quietly slips away, leaving the others ignorant of his sacrifice.

ALMOST A SUICIDE (Dec. 6).—They are newly married and all is as merry as a marriage bell until wifey leaves some sewing, and a needle, upon the chair and hubby sits down and gets up hurriedly. Hubby forgets himself and says a word which wifey says stamps him as no gentleman. Hubby leaves the room in a huff and wifey, deciding that life henceforth is a perfect blank, practices hysterics.

Hubby gets nervous and wify keeps it up for the brute's benefit until he discovers she is perfecting her art for his edification. He resolves to teach her a lesson and going to the dressing room he washes out a bottle with "Poison" on it and pours some soothing syrup into it. He drinks it and staggers out. Wifey seeing the bottle runs for the first doctor, makes him alter his regular visiting list and drags him and his stomach pump to the beach. She likewise commandeers two officers, and they track hubby to the beach.

Hubby repents too late, and after the officers have shrunk two perfectly good costumes "rescuing" him from the ocean, the doctor gives a vigorous performance with hubby and the stomach pump as the chief actors. Hubby confesses upon an empty stomach and wifey takes him home, indignant at the remarks made by the crowd, the officers and the doctor.

BRIDES AND BRIDLES (Dec. 6).—Ranchman Alston gets a good fat check from the sale of some steers and decides to take Ma Alston, his daughter and some of the cowboys to a circus which is visiting the village near by. Off they go! Ma Alston has her hands full preventing Alston from visiting the hoochy-coochy and other side shows. She is annoyed at his mild flirtations with the snake charmer, who gives him a souvenir in a box. This is opened at home, disclosing a small snake with disastrous results.

Two of the boys are passing the performance tent when they hear a girl's shriek. They clamber under the canvas in time to punish the bullying ringmaster and to rescue the two girls, who are promptly discharged. They are invited to go to the ranch and the boys propose and are promptly accepted. Various other complications occur and the party have many experiences to talk about and laugh over later.

BISON.

BIG ROCK'S LAST STAND (Dec. 3).—A full description of this subject is published elsewhere in this week's issue.

THE RIGHTS OF A SAVAGE (Dec. 7).—A gambler is caught red-handed cheating at the old trick of short cards, and, though wounded, he gets away, eludes pursuers, seeks shelter and is cared for by a semi-civilized Hopi Indian who takes the man to his pueblo, and in return, the gambler induces the squaw to elope with him. The redskin takes his loss stoically. Three years later, it is the fourth of July at Circle City and the ranch hands from the surrounding country are whooping things up, roping, tying steers, riding bucking broncbos and the world famous cowboy pastime called "Bulldogging a Steer" are being indulged in, right in the main street of Circle City when we see our trio meet. Events from now on move quickly to a logical conclusion and the redman claims the inherent right of his race to revert to savagery and repay the gambler in his own way.

REX.

PAUL AND VIRGINIA (Dec. 5).—A full description of this subject is published elsewhere in this week's issue.

THE WHEEL OF DESTINY (Dec. 6).—At the opening of the story Giles leaves home to go to a gambling house, the Major admonishing him to return early. Giles gambles and comes home drunk. Eph, who knows the habits of his young master, is waiting at the gate and helps him into his cabin. The Major, still waiting, goes to the cabin and finds Giles drunk. He disowns him and drives him from the cabin, despite the entreaties of the old couple. Giles goes. At the close of the war the Major is impoverished, and his plantation is sold for debt. He takes leave of his old home and Eph and Chloe beg to go with him, but he declines their assistance. He has no home and is a widower.

A number of years later Chloe and Eph are living in the North. Eph has a job as a street sweeper, and is working on the street when the ex-Major, his old master approaches. It is the day before Thanksgiving and Eph and Chloe have been saving money which they have deposited in a can or jar, which rests on the mantel. Eph quits his job on the street and takes the ex-Major to his home. Chloe has gone out to deliver a washing. Eph is shocked to see his old master in such a plight, so he takes the money saved for the Thanksgiving dinner, goes out, and buys him a cheap suit of clothing. He returns to his job and is fired for quitting the work. He decides to obtain a turkey by hook or crook and goes to a typical turkey raffle, participated in by colored men, and spends his last nickel in an endeavor to win a turkey, but is unsuccessful. Rendered desperate, he resolves to steal a turkey and climbs a fence and approaches a chicken. His conscience smites him, and he turns away to be arrested by an officer who has followed him, attracted by his suspicious movements, and he is in despair. Arrested just as he has found his old master, renders him dumb with grief. The copper takes him to the police station, where Giles, his young master, is judge. Eph recognizes him and there is a happy reunion. Eph is in a quandary as to apprising Giles of the presence of his father at his home. The copper explains that he caught Eph in the act of entering a hen-coop, and Giles laughs. He enters the police station and soon explains matters to the officer in charge, to emerge with Eph a free man. He takes Eph in a motor car to his home, stopping on the way to buy trimmings for a Thanksgiving dinner. Eph remains silent and they go to the cabin where Giles finds Chloe, his old mammy and his father, and there is a happy and highly dramatic reunion, with the tables turned—the son rich and able to support his father, and the two faithful old servants.

MILANO.

DIAMOND CUT DIAMOND (Dec. 7).—Nando, a member of the Italian coast guard, has just been married to a lovely young girl with whom he is greatly in love. They are living a very happy life in their humble home, Nando attending to the duties of the government and his wife her duties at home.

One day Nando sees a man and woman in an open boat, and when they land on a barren section of the rocky coast, his suspicions are aroused and he decides to follow them. He comes on a band and is told they are sightseers, but he recognises one as an ex-convict. Thinking that perhaps if he appears to fall in with this he may learn more of their purpose, he readily consents to row Rita, the queen of the band, along the coast, so she might get a better view of it.

After they leave, Nando explores the rocks to find what brought them there. He comes upon the entrance to a cave, where the band, in their hurry failed to replace the stone which covered the entrance. He is astonished when he finds money they have coined, for he thought they were a band of smugglers.

Nando goes home to think it over. His mind is so full of his discovery that he pays little attention to his young wife. She, of course, not knowing what has happened, imagines that he is tiring of her and gives way to her grief.

Nando realizes that it would be better to catch them actually making the money, so waits his chance. In a day or two he is called to the door of his home by a man, who hands him a note. It is from Rita, asking him to meet her at the lighthouse that evening. Nando's wife watches him read the note with interest and resolves to see what is in it. Nando lies down to sleep before going to meet Rita. His wife takes the note from his pocket, and feels that she has been right in thinking that she was neglected. When Nando goes out she follows and sees what she thinks to be a very affectionate meeting between Rita and Nando. Broken hearted she returns home. In the meantime, Rita has induced the coast guard to come to her house the following evening, as the band desire to get him out of the way. He promises to come.

This will be a chance to capture the band, so Nando goes to the police after leaving Rita and tells the chief everything. He is advised to keep the appointment, so as not to arouse the suspicions of the counterfeiters.

The band go to the cave and work hard to make up for the time wasted trying to put the guard off their track, but are suddenly confronted with revolvers. They have been followed and captured.

While all this has been taking place, Rita has been doing her utmost to fascinate Nando, trying to keep him with her until such a time as she knows the band will be on their way back. When Nando's wife enters with the police and hears the story of Nando's loyalty to the government, she is very much ashamed of her suspicions and very, very sorry, but Nando, with his bigness of heart, freely forgives her and they return to their former happy life.

CHAMPION.

BILLY JONES OF NEW YORK (Dec. 9).—Mario Bartini, a barber, sees a newspaper article about a well-known Italian Count marrying a rich heiress. This gives Mario an idea, which he decides to work out. He sells out his shop and goes away, leaving behind him a girl whom he is about to wed. The girl's father, enraged at Mario's treatment of his daughter, swears that if ever he should meet Bartini he would pay dearly for his action. Several years elapse when we are introduced to Billy Jones, a typical youth, who is going the pace too strong to suit his rich father. Billy quarrels with his father, and the boy's independent spirit asserts itself. He tells his father that he will make his own way. Billy, with but a few dollars in his pocket, decides to spend the money for a ticket to some small town. He arrives in Bendersville broke, but regardless of that, he registers at a first-class hotel. He catches a glimpse of Mary McCarthy, the daughter of a wealthy contractor. It is a case of love at first sight with the boy; he is determined to remain in town and make an acquaintance of the girl. Billy secures a position as time clerk on one of Mr. McCarthy's contracting operations, but does not realize that he is working for the girl's father until one day she rides up to the works in her auto to visit her father. Billy has an opportunity to get acquainted with Mary, and receives encouragement from her. Count Carloni is paying attention to Mary and is encouraged by the girl's mother, who welcomes the count as a prospective son-in-law. The father is indifferent, but the girl rebels and declares that she will marry a man of her choice and not a titled fortune-hunter. All arguments are of no avail. The girl promptly falls in love with Billy, which is opposed by the mother. At Mr. McCarthy's works is an Italian foreman—no other than the father of the girl whom the barber deceived. Both father and daughter have made their home in Bendersville. The father is hurt by a premature explosion, and, being assisted by Billy, is brought home. Billy becomes acquainted with Rosa, and later, when Billy meets Rosa at the works, he accompanies her on her way home. Mary sees them together, becomes jealous and refuses to listen to Billy's explanations. But things are put right. When Mr. McCarthy brings his daughter and the count to look over the works the Italian foreman recognizes in Count Carloni no other than Mario the barber. Billy prevents the foreman from killing Mario, who later escapes terrified. The Italian and his daughter explain the deception and the McCarthys are thankful that the bogus count has been exposed. This paves the way nicely for Bill and Mary.

FILM SUPPLY COMPANY

RELIANCE.

OLD MAM'SELLE'S SECRET (Dec. 4).—(2 reels) When the soldiers attacked the old home of the Von Hirschsprung family, the father buried his family treasure in the garden. In the fight that followed he was killed but his two sons survived. Having no money, and supposing their fortune stolen, the sons sell the old home to the Hellwig family. Cordula, daughter of old Hellwig, falls in love with Joseph, the younger of the Von Hirschsprung boys. He returns her affection, but her father will not permit the marriage, because of Joseph's poverty. One day Cordula, digging in the garden, unearths the Hirschsprung treasure and tells her father, who makes her vow never to tell of the finding of the money chest. Joseph deprived of his sweetheart, dies in poverty. Broken-hearted Cordula removes her things to an upper apartment and vows she will never enjoy any of the ill gotten wealth.

Years later, the only surviving member of the Von Hirschsprung marries a strolling player. Ten years later she is killed by accident during her act in the circus and her husband, to save his child from a similar fate, turns her over to the care of Nathan Hellwig, brother of Cordula. The child Fay, finds no welcome in her new home until she meets Cordula now known as Old Mam'selle. She and Old Mam'selle have adjoining attic rooms and spend much time together. Everyone knows that Old Mam'selle has a secret, but no one knows just what it is. The years pass. John, son of the Hellwigs, returns from the Medical University to fall in love with Fay. He is expected to marry Hortense, a rich widow with one child. Fay saves this child from an awful death by fire and wins John's admiration as well as his love. His mother refuses to accept Fay as a daughter. In the midst of all this confusion Old Mam'selle is taken ill. Before she dies she tells Fay that her diary contains her secret and it must die with her. Fay promises to destroy the little book. After Old Mam'selle's death, Fay finds the book and is about to destroy it when John enters the room and sees her. He demands that she give him the diary. She refuses at first but finally yields. Then she goes to her room to pack her things. Feeling herself very unwelcome at the Hellwigs she thinks she had better go away. John opens the little book and reads the whole story of the Hellwig wealth and how it all belongs to the Hirschsprung family. He rushes out of the room with the book and finds Fay ready to leave. She has her grip in her hands. He takes it from her and begs her to remain. As he takes the grip he notices the name Meta Von Hirschsprung, with a crest printed across it. He stares at Fay and asks her whose grip it is. She replies it belonged to her mother who took it with her when she ran away to be married. Then John knows that Fay is the sole remaining member of the once famous Von Hirschsprung and that the money being enjoyed by the Hellwigs belongs to her. He tells her and she realizes that she is rich, feels free to accept his heart offered to her in the days when he did not know she had a single penny to her name.

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THANHOUSER.

AT LIBERTY—GOOD PRESS AGENT (Dec. 8).—He limped along the Rialto, so badly banged up that a friend felt impelled to ask him if he had been playing a bomb on the Mafia Circuit in the "Big Time."

"It is just another case of the man getting the worst of it for making good," he explained. "I consented to go out with The Whirling Dervish Company, and I told the Governor that he would get something new in the presswork line. That big doll of a star wanted her name in the papers, but there is nothing to her, nothing at all."

"They won't fall for the old stuff any more, and I had to be up to date. We struck one town where they had a smallpox scare, and they fell for my dope alright. I told them how one of our chorus dames had smallpox, and how the star passed the night nursing her when all the others were afraid, kissed her fevered brow and all the rest of the sob stuff. They fell for it like wolves, and that big false alarm got her picture on the front page."

"Was she grateful? Not a bit of it. She blamed me when the Health Department sent around and rounded up the company, quarantining them in a vacant house. Look at the ad. Why my story was reprinted all over the United States."

"They'd have got out in a few weeks, and it saved them from losing money on those rotten kill-duff one-night stands, yet they 'beefed' awfully. So I showed them how to escape by scaring off the guards by pretending to be ghosts. I led them safely through the town to a freight train, so that they could make a getaway to the next town. Were they thankful? Nothing like it. The leading comedian and props beat me with clubs and kicked me off the train. And that big dub of a star cheered them as they were doing it."

"So I've left the company. Wouldn't care to work with a company like that, for you never are appreciated. Doubt if they will stay out long, for the company is rotten, the printing punk and the bookings the worst ever. Now I am back again, and say, old man, do you know anyone who wants a press agent, a good press agent?"

AURORA FLOYD (2 reels) (Dec. 10).—Aurora Floyd was the daughter of a rich banker. While a schoolgirl she contracted a romantic attachment for her father's groom, James Conyers, and eloped with him. Her married life was unhappy, as her husband was vulgar, cruel and a drunkard. Her father, when he found how affairs were going, offered Conyers a large sum of money on condition that he leave England never to return. Conyers eagerly accepted the proposition, and Aurora returned to her father's home, not even her friends being aware that Aurora had been married. Six months later a newspaper account told of the death of the worthless groom. Aurora was now free and when John Mellish, the young squire of Feldon Park, paid her attentions, she consented to become his wife, much to her father's satisfaction.

Aurora entered Feldon Hall as the squire's bride just about the time that Mellish engaged a new trainer for his race horses. In this man, Aurora, to her horror, recognised Conyers, her first husband and she realized that the story of his death was only a cruel trick. Conyers boldly blackmailed her, explaining that unless she yielded to his demands for money he would have her prosecuted as a bigamist. The note containing his threat was brought to the Hall by Steve, a half-witted stable boy. He suspected something was wrong, spied upon Aurora, and while she was out of the room returned to the room through the window, picked up the note she had dropped in her agitation, and armed himself with the squire's pistol, meaning to use it to subdue Conyers.

The helpless Aurora met Conyers at a place agreed upon and turned over to him all the money and jewels she could get together. She then returned toward the house to decide her future plans. Steve, who had tracked them, now confronted Conyers and demanded a share of the spoils. Conyers refused, and started to beat Steve. The boy, wild with rage, shot him down, took the satchel of jewels and money, dropped the pistol beside his victim and escaped. The shot had been heard in the house, and Mellish and Mrs. Powell, his housekeeper, started out to investigate. Their path led them toward Aurora, and she, to elude them, retraced her steps. Thus she came upon the body, and when the others arrived she was bending over the body, the pistol in her hand. Mrs. Powell, who always hated her young mistress, denounced Aurora as a murderess, and the case against her was black. Her gallant husband, however, stood loyally by her, even when the secret of her marriage was revealed to him. In court, he was at her side, fighting desperately to save the life of the woman he loved.

Aurora was convicted of murder, and was about to be sentenced, when Steve, the real criminal, was dragged in and confessed. The spirit of the man he had slain haunted him, he declared, and practically drove him into the hands of the law. Aurora, humble and contrite because of her terrible experiences, meekly asked her husband to forgive and forget her, but he clasped her in his arms, telling her she was the one woman he loved, and that in the happiness of their future life they would forget the sorrows that had been.

SOLAX.

THE HATER OF WOMEN (Dec. 11).—Bob Burton, a confirmed woman-hater, meets his chum Harry. On their way from New York Harry asks him to come to his home and introduces him to his sister. She teases the woman-hater, pins a rose in his button-hole and gets him to sit down on a sofa beside her. Harry says joshingly, "You are not such a woman-hater after all."

Harry arrives at the club and tells his friends what a joke he has played on Bob. Thinking of a scheme, he makes his friend still more uncomfortable. He writes a newspaper ad saying that Bob wants a wife. Harry inserts the ad in the newspaper and two of his chums go to Bob's house to watch this out to the end.

The first arrival in answer to the ad is an old maid. Harry directs her to the house, while he and his friends arrange a board so that they can look into the window and watch the proceedings. Bob Burton is very much surprised when the old maid shows him the ad in the newspaper. She tries to make him marry her but he protests. The old maid goes out and discovers the boys looking in the window, hits one of them with an umbrella, and they all fall over the bench.

The second arrival is a tough girl who gets into a wrangle with Bob, and he brows her out of the window, and she falls on top of the boys who are seated on the plank. She has her scraps with them and exits.

The third arrival is a very buxom middle-aged lady, who on refusal of Bob to marry her, exits angrily, discovers Harry and chum outside and gives Harry a thrashing.

The fourth arrival is a young eccentric girl, who has sworn that she will never marry a man unless she falls in love with him at sight. Bob Burton has read this eccentric remark in the paper, and has seen the picture, so instead of refusing her he proposes and is accepted much to the chagrin of the boys outside. He exits from the house with the young lady and discovers the boys in the act of sneaking away. Finally he turns the tables on them. He sends Harry and Bob a note inviting them to his wedding.

THE GIRL IN THE ARMCHAIR (Dec. 13).—Frank Watson was spending a mounth in New York when one day he receives a letter from his father requesting him to come home and also that a surprise awaits him on his return. This aroused Frank's curiosity, so immediately he made preparations to leave at once. One arriving home he went at once to the drawing room and there to his surprise he saw a very attractive girl sitting by the fire-place seeming to be perfectly at home with her surroundings. Frank coughs. The girl turns around and then nods to him but leaves the room at once. Just then his mother and father come in and greet him. At once Frank begins to question them about the girl. For an answer Frank's father walks to the desk and brings Frank a letter. There he learns that this girl is the daughter of his father's best friend who has just died and has made his father guardian. The girl's name is Peggy and she has been left a large fortune. Frank does not approve of this and begins to offer his objections. At the same time Peggy is seen coming down the stairs at the back of the room and accidently overhears what Frank is saying. She then comes into the room and they are introduced.

Six months later we find Frank in bad company. He has started gambling and has hard times settling all his debts. At present he owes $500 to a very miserly Jew who has Frank's promissory note to pay in a week's time. Poor Frank is almost a nervous wreck, for he has no means by which he can lift this debt. The day has come and we now see Frank nervously awaiting the Jew's arrival. The Jew is ushered in and at once starts business. He then learns that Frank is unable to pay and then swears that he will go to Frank's father for payment. Frank pleads not to tell his father. The Jew looks around the room in order to find some plan with which to force Frank to pay. Suddenly he notices a small safe in the desk marked EMERGENCY SAFE. He calls Frank's attention to it. After much arguing the Jew has persuaded Frank to get his payment from this safe with the hope of winning it back and then replace the money before the father finds it out. Frank takes the money, gets a receipt from the Jew and orders him out. Frank leaves the room at once. Suddenly we see Peggy getting up out of the large chair by the fire-place. She has accidently overheard all that has passed between them without their knowledge and she realizes Frank's position at once. She decides to help Frank out of his trouble and starts to think of a plan. Later we see her coming into the drawing room all ready for a journey, carrying a suitcase in her hand. She puts a letter on the table for Frank's father and then leaves the house.

The girl makes a splendid sacrifice to save Frank and later, in an impressive scene Frank admits his guilt and asks for forgiveness of the girl he has grown to love.

LUX.

WEARY GUSSIE FINDS A JOB (Dec. 6).—Weary Gussie is in search of something to do. If he cannot dodge work, he will do his best to put up with it for a while. He gets a job as a billposter, and the profession affords ample scope for him to display his capacity as a work shirker.

ARABELLE'S RAILWAY (Dec. 6).—An amusing comic film in which Arabelle endeavors to improve her property by building a railroad thereon. When the railway is opened the fun commences.

AMERICAN.

THE LAW OF GOD (Dec. 9).—In the course of his wanderings Jim Gleason had come to Montecito, where Vera Bradley, the daughter of the minister, attracted his fancy. In her innocence, she confides to her father and he, with the welfare of his daughter at heart, consults the young man as to his religious beliefs, and is horrified to learn that he is an Atheist. The following Sunday a wandering cripple stops at the church and endeavors to sell small religious pamphlets. The minister examines them and finding the Ten Commandments and other religious quotations in the book, procures a copy and urges the congregation to do the same. Vera gets a copy and meeting Jim Gleason, she shows him the book and is so horrified at his blasphemous remarks that she refuses to see or hear from him again.

Disappointed in love, Jim Gleason falls in with the lawless element of the town and becomes a great crony of the leader, Bud Black. One day Bud Black plans on a crime of large dimensions. If he can get Jim to throw the derailing switch outside the town at the railroads yard limit they could wreck the Sunset Limited and secure a large booty. In Bud Black's gang one member, who has always been timid, in thinking over the magnitude of the proposed crime, began to fear for his safety and determined to notify the sheriff. So it was that when Jim arrived at the scene of action his every movement was watched by Bud Black and his gang to make sure of no weakening, and the sheriff and posse was on the way to surprise the outlaws and save the train.

In waiting for the train Jim consulted his plans which were drawn on a page of the pamphlet sold by the cripple and then having fixed it in his mind turned over the page and found "THE LAW OF GOD." And in the Holy Writ he finds "THOU SHALT NOT STEAL." And a vision of Vera's horrified face comes to him as she looked when he uttered his remarks about the pamphlet. "THOU SHALT NOT KILL." He starts away just as the Limited goes shrieking by. Bud Black and his gang watch for the expected wreck and in their anger at the failure of their plan they decide to wreak vengeance upon Jim. They start in pursuit of the fleeing man and thundering at their own heels is the sheriff's posse. Bud Black is soon within shooting distance of the intended victim, his gun barks and Jim falls. But now apprised that the posse is after him he rides with his gang for his own liberty. They are soon captured and the posse start on the return trip. Picking up the wounded man they return to town where Jim is left to the tender mercy of the Rev. Bradley and his daughter. When Jim sees Vera his face lights up and extending his hand he places in hers the bloodstained "LAW OF GOD." And when Jim is able to be out again he visits the church as the accepted suitor of the minister's daughter, for he has "come into the light."

NELL OF THE PAMPAS (Dec. 12).—Down among the pampas growers Nell, the daughter of old Pedro Villiar, has many suitors. In the kindness of her heart she has been generous to an orphan idiot who lives off her father's bounty, and she becomes the idol of his eye and he follows her like a faithful dog. Among all her suitors Juan Cardoza is the favored one. But Juan's personality has unwittingly aroused the affections of another woman, a half-breed who has desired to win him. She watches the lovers with jealous eye and one day, seeing Juan giving Nell a bracelet of silver, she waits until he leaves Nell and when he passes her she throws herself into his arms and implores his love. All this is witnessed by Nell and sick at heart she throws the trinket away and starts home. Juan renounces the woman but the harm is done. Enroute to her home, Nell encounters a stranger and takes him with her and he engages board with her parents. But Jim Beverly soon shows his true colors, abusing the poor idiot thus securing the enmity and lording it over the simple pampas-growers. He over-reaches himself when he insults Nell. Juan sees the attempt and gives him a trouncing. Smarting for revenge he plots with the half-breed woman to kidnap Nell, thus securing her and leaving Juan for the half-breed. Watching his opportunity, Beverly sees Nell leaving her home one evening for her accustomed stroll in the pampas field and getting his horse follows her and is in turn followed by the idiot. Juan starts out in hope of seeing Nell and is followed by the half-breed woman. Jim sees Juan coming and raising his gun attempts to kill him but the half-breed anticipating the treacherous act springs in front of him and receives the bullet in her own breast, giving her life for her love. Jim hurries back to his horse and finds the vindictive idiot waiting for him. In the fight that follows both are mortally wounded, Nell, startled by the sounds of shooting in the night air, hurries in the direction of the sound to find Juan kneeling over the body of the woman. All is explained and the lovers are re-united.

RELIANCE

RELIANCE

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THE HEART OF A SOLDIER (Dec. 14).—In the twilight of his life, John Menton, an old veteran, finds himself alone and destitute. In desperation he turns to the statue of his old commander, General Grant, then to that of President Lincoln, hoping in vain that one or the other might offer an inspiration, but in both cases the marble statues look upon his misery in mute silence. Disconsolate, he wanders down the avenue in quest of aid. At the Revere mansion he pitifully begs for alms from the wealthy owners, who are about to enter their automobile. His plea is to be refused by this man of means, when Bob Lucas, the young suitor of Ruth Revere, moved by the old man's evident want, offers him substantial alms, which incurs for Lucas the animosity of Mrs. Revere.

On the return of the parents, young Lucas makes a strong appeal for the hand of the daughter, but his suit is refused and he dejectedly leaves the house. In due course, a locket of the madam is missing and she recalls having placed it on the library table at the time of her talk with Bob Lucas. All search proves unavailing and she summons Lucas by telephone and on his arrival, brazenly accuses him of having stolen the locket. His earnest and strong assurance of any knowledge concerning the loss is totally disregarded. Sorrowful and dejected, he wanders away to grieve over the multitude of catastrophes that have befallen him.

In the meantime, the missing locket, which accidentally fell into the waste basket, passes along the route to the city dumps. Through force of circumstances the old veteran has hied himself to that quarter as was his custom when in dire distress, to seek in the refuse of the city something that might be of value. Lo, and behold! this trip is not unrewarded. Debating with himself the course to pursue, he finds a seat in the park, where the fates fortunately guided the heart-sick lover. Recognition is mutual, but what service can the old soldier render our friend? The newly found token of wealth is uppermost in the soldier's heart and he tells his former benefactor of his lucky find. Young Lucas looks, then stares at the locket, he scarcely can believe his eyes. Is he awake or are the fates taunting him? He tells the old soldier of the cloud resting over him, and together the two hurry to the Reveres, where joy over the recovery knows no bounds. Old Revere liberally rewards the needy old veteran and young Lucas could almost mortgage his future prospects to pay the good fortune this vindication means to him. The heart of Mrs. Revere is softened, the barriers are broken down and Bob Lucas is to have the hand of Ruth for his keeping for life.

The old veteran slowly repairs to the statue of President Lincoln, his heart too full for utterance. The shock of this unexpected joy is too great and at the base of the statue his frail stature falters and his soul passes on to join the army in the great beyond.

GREAT NORTHERN.

THE QUEEN OF THE SEASON (Nov. 30).—Mrs. Blanc is an attractive young matron whose husband has brevailed upon her to take a trip to the seashore while he remains at home to care for their little child. Upon arrival at her destination she is immediately showered with attentions from the gallants of the summer hotel, and in a spirit of fun, she says little about herself, and permits her admirers to dance attendance upon her. There are three in particular who are constantly in her train, and as a result, Mrs. Blanc is the recipient of all manner of favors.

Her shopping expeditions find her with three ardent bearers of parcels, and it is with much difficulty that she finds it possible to pay for any of her purchases. Rivalry becomes so keen between the lovesick swains that physical encounters are narrowly averted. She manages to evade them at times, but her movements are so closely watched that she seldom finds herself without a trio of escorts. When she boards the train for home she is followed as usual, and by means of strategy, the three take passage on the same coach and escort her to her destination. On the platform she is met by her husband and child and an affectionate scene is enacted while the three seashore gallants stand in amazement. Introductions follow and the trio return on the next train to seek new conquests at the seashore.

MAJESTIC.

THE HYPNOTIC CHAIR (Dec. 1).—Professor Henrick has invented a wonderful hypnotic chair which, when the proper current is turned on, possesses the power of mesmerising dozens of people at the same time. His friends give him a banquet, and after he drinks a great many toasts, he decides to finish the night on the Great White Way, instead of returning home. Miss Gaylife accompanies him and in his friendly mood he invites many extraordinary people to visit him. His wife, discovering he has not come home all night, starts out for his office and arrives just as the professor and his assistant, Professor Scardon, are trying to persuade Miss Gaylife to leave the office. She refuses and they get an idea. They place her in the hypnotic chair and when the furious wife enters she is told that Miss Gaylife is a patient. Just then the bell rings and a street-cleaner is shown in. To quiet him, the professor pushes him toward Miss Gaylife—he touches her gown—the current turned on and he stands powerless also. The scientific commission visits the professor and come in contact with the others and are immediately electrified. But the doctor's assistant puts on rubber gloves and proceeds to release them one by one. General confusion ensues and as Mrs. Henrick still shows fight she is pushed back into the chair while the professor, his assistant, with Miss Gaylife, start back to the White Way, leaving a sign on the door informing all callers that they will be gone for six months.

IN OLD TOWN (Dec. 3).—Peggy Milton returns to the old town from a fashionable boarding school. She is met at the depot by her affectionate parents and her old sweetheart, Tom Harland. But Peggy has been spoiled by the fashionable school. She is cold to Tom, and snubs her parents. When she gets to the house she begins to cry because it is not like the swell residences of her classmates. She finds fault with her room and decorates it with college flags, photographs of athletic teams, etc.

Tom Harland comes to call and sees her reading a pile of novels. He is disgusted and goes to talk with her father. In Peggy's room, Tom gets an idea and whispers it to the old man. Tom leaves, carrying with him the scrap book of photographs. That night, he and the fellows get together and dress themselves up to look like the college boys in the scrap book. Tom leads the practice and is so successful in the rehearsal that the town constable comes to find out the cause of the noise. When they tell him, he enjoys the joke too. As there is a ball at the Lodge Hall that night, the fellows start out to call for their sweethearts. Tom goes for Peggy. She is disgusted at his costume and refuses to go. But her parents make her go.

At the dance hall, the fellows all come in, and get in the middle of the floor and give college cheers, etc., to the disgust of the girls. Tom shows Peggy home, and afterwards the boys give her a serenade in true college style.

The next day Tom borrows an automobile and a chauffeur from a friend, and comes to take Peggy for a ride. He has it filled with champagne bottles, and pretends to be half drunk. He carries this on until at last, she is disgusted and begs him to be himself, whereupon he tells her the truth, and they end up with an engagement party.

GAUMONT.

GAUMONT WEEKLY, NO. 88 (Nov. 27).—**CHRISTENING AN AEROPLANE.**—Bishop of Versailles blesses machine belonging to Aviator Mauillaux.

COLLEGE BOYS' FROLIC.—Freshman students at Union College, Schenectady, New York, hold burlesque parade.

REVIEW AT FONTAINEBLEAU.—French War Minister inspects French troops at garrison.

SCHEPPS, THE INFORMER.—Witness who figured largely in Rosenthal murder testimony, New York, is released from detention.

BLERIOT TURNS TO GLIDERS.—Famous aviator designs boat for navigating the swiftest current.

THE SWEDISH FLAG GOES UP.—First European nation to select site at the Panama Exposition, San Francisco.

HATS AND WRAPS.—Beautiful designs sent to us from fashion's capital, Paris.

LAST OF EQUITABLE BUILDING.—Ruins left by New York's greatest fire giving way to mammoth new structure.

A PARIS FOOT RACE.—Jacques Keyser wins the Roosevelt Prize in the three-mile sprint in the Bois de Boulogne.

THE "SADIE LEE" GOES DOWN.—Memphis-Vicksburg packet liner sinks at Davis Landing, Mississippi.

WORLD'S FASTEST WARSHIP.—The "Kaiser," of the German navy, is driven by turbine engines.

THE PACIFIC NAVAL REVIEW.—U. S. war vessels meet in Manila Bay, P. I.

THE WAR NEWS IN CONSTANTINOPLE.—A motion picture cartoon.

A TELEPHONE ENTANGLEMENT (Dec. 8).—Lyon Hart, with nothing to wear but clothes, nothing to eat but food, nowhere to go but out, nowhere to come but back, finds life a deuced bore. He reads a newspaper article which tells of a young woman "too pretty for anything" who wishes to meet a perfect dear of a man whom she would like to marry very much. Lyon Hart telephones to the "advertisee," tells her that she has a voice musical as a boiler factory and that he wagers that her affections are warm enough to fry onions. He tells her to meet him at four o'clock next week and confides that he has nothing to breathe but air, nothing to comb but hair, nothing to weep but tears. The pretty girls in the telephone exchange overhear the conversation and learn of the appointment. They decide to play a joke upon the romantic couple by themselves appearing at the place and make it impossible for the Dear Hart to discriminate between them and the lady of the advertisement. Lyon Hart, armed to the lips with a mustache and with his hand full of cane arrives at the trysting place and finds instead of one lady that there are several all of whom wear the flower of distinguishment. She of the advertisement is present and is a person whom persons might be so credulous to believe that when a baby she was young—but had outgrown it. Lyon Hart is accosted by this faded delectable and is told that it is she of the yearnings. Lyon Hart is not lion hearted enough to be seen with this antique and he walks quickly on to the musical titter of the telephone girls. He has been attracted by the well-groomed appearance and pretty face of one of the "Hello Centrals" and hopes that the girls will separate and give him opportunity to accost her. This is done and he walks up blithely, makes a little bow and utters the conventional platitude about having met her before somewhere to which she archly replies. "Yes, she often goes there." They stroll back past the place of the sweet tryst where still sits the disappointed old maid. Her reproachful eyes follow the young couple as off they trip to a motion picture show.

'TWIXT DEVIL AND THE DEEP SEA (Dec. 5).—Mr. A. Catastrophe Catsup, in a moment of wild extravagance buys an overcoat to shelter his fair form. So long does he stand admiring himself before the mirror that all the employees have gone home, when the proprietor seeing him there, not knowing that he had paid good cash money for the garment, believes him a thief and chases him out into the cold world. The police take up the scent with the idea of putting Catastrophe where his sartorial repertoire will consist only of stripes.

Mr. Catsup in his efforts to escape arrest, enters the apartment of a maiden lady old enough to be married several times but who by some freak of nature has not. Catastrophe tells her that if she will save him from the police, he will become a brother to her. She saves him, quite a good deal, buts demands an awful price for her services—that he marry her and become her favorite husband. He breaks from the detaining arms thrown around his neck and dashes for liberty with the villainess still pursuing. In the course of his flight he again runs into the policemen who had been seeking him. He wavers between awful alternatives—arrest and matrimony. "If I marry her I get a life sentence on a diet of cold kisses and conversation. The police can do no more than give me ten years," he cogitates. Taking refuge in the lesser of the two evils, he enters the arms of the law, telling the officers that the maiden person has pursued his name for six miles.

THE MISSION OF THE CAROLS (Dec. 10).—The privations of poverty have soured the milk of human kindness in the breast of the mother of little Gene and Marie. As she sends them out for their evening occupation of singing in the cafes the racy songs of the boulevard, thereby earning their meagre fare, her manner is unkind and unmotherly. The song-bird fledglings are liked by the Countess de Grace who hears them sing in the cafe and she invites them to come to her house on the eve of the Christ Day. The children go there and hear the Countess's children sing the olden yuletide carols. The simple beauty of the music touches the heart of the sophisticated urchins in whose street life had never been heard such melodies so nobly exquisite. They feel their songs to be profane compared to the loveliness of the carols and tell the Countess that they cannot here sing their rude ditties. The spirit of the urchins is admired and the Countess and her friends teach Gene and Marie the carols, which, they being good musicians, are quickly learned. Generously the Countess rewards them and laden with presents, back to their hovel trudge the tiny troubadours. Their mother is dosing upon her pallet and the children arrange the offerings of money and creature comforts around the room, singing the carols they had just learned. Upon the waking ears of the parent come the sweet natal songs of her long gone childhood melting the ice around the mother's heart, formed through the winter of her life of drudgery. The sunshine of the melodies disperses the frowns, mellows the scolding voice, bringing sweetness again to the mother's soul and happiness redeyly to the little forlorn ones. The picture closes with the mother kissing her children affectionately as she goes forth on her hard day's labor. Completed is the mission of the carols.

TRAVELS ON THE URAL MOUNTAINS (Dec. 10).—Scenic high life, three thousand and more feet above the sea. Over mighty glaciers, passing drifts of snow of fabulous depth. The snow-bound forest in garments of ice.

THE INTERNATIONAL CONSPIRACY.—A full story of this three-reel special subject by the Gaumont Company was published on page 860 of the issue dated November 30th.

PERILS OF THE ATLANTIC.—James Trevor, on the eve of departure for America to visit an agency, delays his passage on a transatlantic steamship, because of a warning letter received from a friend advising him to postpone his departure because of the jeopardy to ocean traffic at this season due to icebergs. Mrs. Trevor, at a friend's house, meets a palmist then being received by fashionable society. The palmist, for some inscrutable reason, refuses to employ her arts on the palm of Mrs. Trevor. She does, however, agree to an engagement. The prophecy Mrs. Trevor receives is a fearful one, and with sinking heart the wife and mother hear that she is to lose one to her near and dear. Will it be my husband or my son, is the query which reverberates through her brain.

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Write to-day for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

Mr. Trevor, seeing an advertisement of the Colossus, the largest steamship in the world which is just about to make her maiden trip, engages passage on her. The lonely wife, her mind disturbed by the palmist's prophecy, writes to her uncle asking him to spend a few days with her to relieve her from her low spiritedness. The Colossus meets the fate of the Titanic, striking an iceberg in the night and sinking into the depths with the majority of her two thousand souls.

While Mrs. Trevor and her uncle are at dinner, there is brought a newspaper containing the first announcement of the fate of the Colossus. Strong is the grief of the mother but stronger the grief of the child whose health suffers under the poignancy of the melancholia.

Meanwhile, the survivors of the Colossus, among whom is James Trevor, have reached port and to his wife and child the husband flashes the joyous "all is well" telegram. With one terror relieved, there is yet another potential grief seemingly in store for the mother. The palmist's prophecy still haunts her and she fears that inasmuch as her husband has been snatched from the scythe of death, the little son will be garnered in by the grim reaper. The obsession more and more possesses the feminine mind until wrinkles of anxiety come on her face and the light of an unknown terror into her eyes. Mr. Jullien, the uncle, a man of sound judgment and common sense, has little faith in the readings of the palmist and believes that ruse will relieve the worries of the mother by proving to her that the palmist is a mere charlatan. The uncle accordingly writes to the palmist, asking her to come to the hotel for the purpose of reading the hand of his niece, a young woman about to be married. The palmist is somewhat surprised to see the room inhabited by a man and she looks about for the mentioned young woman. None is in sight but through the curtains before a door leading to an adjoining room extends a white, graceful feminine hand. The palmist refuses to perform her reading under such conditions, but the uncle prevails upon her by the argument that inasmuch as she reads the palm, the sight of the other parts of the individual are unnecessary. The moving argument, however, is the presentation of a large fee. The palmist falling into the trap, makes a pretended reading of the mysterious hand, and, utterly contradicting all her dark predictions of a few weeks previous, prognosticates the brightest prospects of great happiness and prosperity of the subject. Better by her own reading the mother, pushes aside the curtain and confronts the dismayed palmist. The uncle then gets into possession of a letter addressed to the palmist which more fully explains her nefarious business, the letter congratulating the palmist upon her use of the "apparent possession of supernatural foresight, which always attracts the many fools who in this trash believe." Her perfidy unmasked, the palmist is sent away disconfited while the relieved mother hastens back to her wounded dove. The father arrives and his presence acts as a tonic most efficacious and the child quickly rallies to bring joy to the household.

MUTUAL FILM CORPORATION.

KEYSTONE

A FAMILY MIXUP (Dec. 9).—Brown and Smith are friends, but their wives have never met. Brown flirts with Mrs. Smith, and in revenge, Mrs. Brown flirts with Mr. Smith. Many amusing scenes are shown, coming to a climax when both couples go to a summer garden. The two men meet and tell each other what fine girls each are out with. Finally the four are brought together and the wives soothe the angry husbands an convince them that it does not pay to flirt.

A MIDNIGHT ELOPEMENT (Dec. 9).—Jim Smith and Sallie Rice are very much in love with each other, but her father vehemently shows his disapproval of Jim. An elopement is planned, and at midnight Jim has the country magistrate waiting for him at the cross roads. He goes to tap on Sallie's window, but makes a mistake and awakens old man Rice, who, clad in his pajamas, pursues him with a shot-gun, and as Jim joins the magistrate, takes a pot shot at them, which finds lodgment in the judge's back. When Rice finds out what he has done, he is in fear of the law, but Jim pays the judge to settle the matter on condition that Rice gives his consent to his daughter's marriage.

BRONCHO.

A DOUBLE REWARD (Dec. 11).—Jack Williams and Nellie Wayne are in love, but her father favors the suit of a rich Easterner, Wm. Ford, who is vacationing in the West. Jack resents the latter's attentions, and during the argument, knocks him down. Ford attempts to draw a gun, but the two are separated. A horse thief gets away with Ford's horse, and as Jack has left a few minutes before, Ford thinks he has taken the animal. As Jack is rolling a cigarette by the roadside the thief asks him for a match, and when Jack goes to comply with his request, he leaps on Jack's horse and gallops away. Jack mounts the stolen horse and starts in pursuit, but is left behind. The posse catches up with him and he is accused of being a thief. When he is brought to the sheriff's office, Nellie pushes him through a door and covers his escape with a gun. A reward is offered for his capture and Nell determines to win the money. She goes in search of the real thief and by a clever lariat throw, holds him prisoner while she ties him to a tree. She then captures Jim and secures the reward, after which she tells the sheriff where to find the thief, who is taken prisoner. Jack is released and elopes with Nellie. Her father and Ford arrive too late to prevent the marriage, and the old man gives them his blessing, while Ford goes away in a rage at having been outwitted by a cowboy.

KAY-BEE.

FOR THE CAUSE (2 reels) (Dec. 6).—At the breaking out of the Civil War Lieut. Harmon and Lieut. Black are ready to go to the front. Harmon's attentions to Black's fiancee, Helen, lead to words between the two and Harmon challenges Black to a duel. The men meet with pistols and Harmon gets the first shot and misses. Black refuses to fire at his antagonist, and turning away is again shot at by Harmon. He whirls around and shoots at Harmon as he has turned and is running away, wounding him through the shoulder. When the people, aroused by the shots, reach the scene, Harmon insists that he was shot in the back in a cowardly manner by Black, and his statement causes an estrangement between Helen and Black. Wonderful scenes of battle are then shown, in which Black wins fame for heroism, and is entrusted with important misions. Harmon never recovers from the wound and is practically a helpless invalid. A plan is formed by the Confederates to lead the Union army into an ambush by having a spy captured with false papers, and Black risks his life in the mission. Acting upon the information contained in the fake despatches, the Union army thinks it will surprise the Confederates and falls into the trap set for it. Black is sentenced to be shot as a spy, and makes a sensational escape, taking refuge in Harmon's home. For the sake of the Confederate cause, Harmon puts on Black's hat and coat, while the latter hides on the roof, and is captured, leaving a note for Helen, however, telling the true story of the duel, which Black finds when he comes from his hiding place. Harmon is placed in the crowded prison, and when the firing squad comes to execute him in the morning, they find he has passed away. Black rejoins his men and takes part in the big battle, and after the war, regains Helen's love by giving her Harmon's confession.

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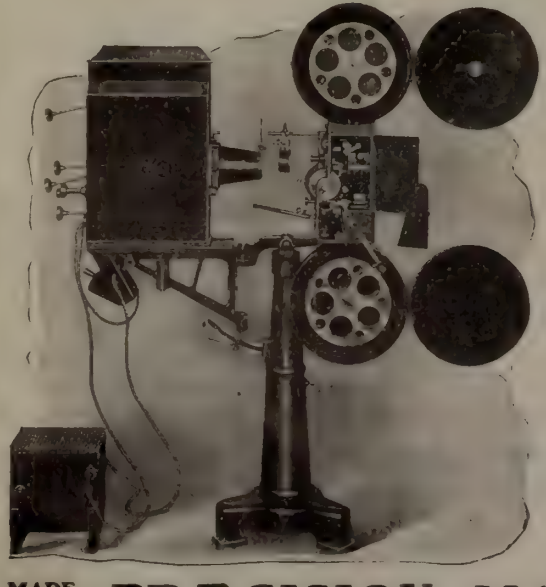

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INDEPENDENT RELEASE DATES

AMERICAN.

Nov. 28—Her Own Country (Dr.).....1000
Nov. 30—The Hidden Treasure (Com.-Dr.).....
Nov. 30—On Board the S. S. Dubuque, Naval Training Ship (Ed.).....
Dec. —Fals (Drama).....1000
Dec. 5—The Animal Within (Drama).....1000
Dec. 7—Bludsoe's Dilemma (Drama).....1000
Dec. 9—The Law of God (Drama).....1000
Dec. 12—Nell of the Pampas (Drama).....1000
Dec. 14—The Heart of a Soldier (Drama).....1000

AMBROSIO.

Nov. 20—Grandfather's Forgiveness (Dr.).....
Nov. 20—The Rapids of Onatra River, Finland (Scenic) .....
Nov. 27—Playing with Edged Tools (Drama)..
Dec. 4—The Inseparable Friends (Comedy)...
Dec. 4—Plenty of Good Lungs (Comedy).....

AMMEX.

Oct. 2—Ashes of Memory (Dr.) .....
Oct. 9—Getting in Strong (Com.).....
Oct. 9—Woman Haters (Com.) .....
Oct. 16—Mission Maestro (Dr.) .....
Oct. 23—A Redeemed Reputation (Drama).....
Oct. 30—Brand of Cain (Drama).....

BISON (Universal).

Oct. 29—The Cowboy Guardians (Drama).....
Nov. 2—Trapper Bill, King of Scouts (Drama)
Nov. 5—A Redman's Love (Drama).....
Nov. 9—An Indian Ishmael (Drama).....
Nov. 12—Blackfoot's Conspiracy (Dr.).....
Nov. 16—The Tribal Law (2 reels) (Dr.).....
Nov. 19—Trapped by Fire (Dr.).....
Nov. 23—The Half-Breed Scout (Dr.).....
Nov. 26—An Indian Outcast (Drama).....
Nov. 30—The Massacre of the Fourth Cavalry (Drama) .....
Dec. 3—Big Rock's Last Stand (2 reels, Dr.)
Dec. 7—The Rights of a Savage (Drama).....

BRONCHO.

Oct. 30—How Shorty Kept His Word (Drama)
Nov. 6—The Man They Scorned (2 reels) (Dr.)
Nov. 13—Mary of the Mines (Drama).....
Nov. 20—The Civilian (2 reels) (Dr.).....
Nov. 27—The Ball Player and the Bandit (Dr.)
Dec. 4—His Squaw (2 reels—Drama).....
Dec. 11—A Double Reward (Drama).....
Dec. 18—His Sense of Duty (Drama).....

CHAMPION.

Oct. 21—Thy Will Be Done (Drama).....
Oct. 28—Sue (Drama).....
Nov. 4—A Tramp's Strategy (Drama).....
Nov. 11—A Protege of Uncle Sam (2 reels) (Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway to America (Drama)...
Dec. 2—Billy Jones of New York (Com.-Dr.)

CRYSTAL.

Nov. 17—The Chorus Girl (Com.).....
Nov. 17—Her Old Love (Com.).....
Nov. 24—The Quarrel (Com.).....
Nov. 24—The Valet and the Maid (Com.).....
Dec. 1—Locked Out (Comedy).....
Dec. 1—A Picnic in Dakota (Comedy).....
Dec. 8—A Tangled Marriage (Comedy).....
Dec. 8—The Black Prince (Comedy).....

ECLAIR.

Nov. 24—The Invisible (Com.).....
Nov. 24—Seville and Its Gardens (Com.).....
Nov. 26—A Girl from the Country (Comedy)..
Nov. 28—The Darling of the Mounted (Dr.)..
Dec. 1—At the Flame, the Butterfly Burnt Its Wings (Drama) .....
Dec. 3—The Bonnie, Bonnie Banks o' Loch Lomond (Scenic) .....
Dec. 5—Dick's Wife (Drama).....
Dec. 8—The Fly (Educational).....
Dec. 8—The Mender, the Pipe and the Vase (Comedy) .....

GAUMONT.

Nov. 27—Gaumont's Weekly No. 38 (Topical)..
Nov. 28—Olga, the Adventuress (Dr.).....
Dec. 3—The Matrimonial Express (Comedy)..
Dec. 4—Gaumont's Weekly, No. 39 (Topical)...
Dec. 5—A Telephone Entanglement (Comedy).
Dec. 5—Twixt Devil and the Deep Sea (Com.).
Dec. 7—A Storm On the French Coast (Sc.).
Dec. 10—The Mission of the Carols (Drama)..
Dec. 10—Travels of the Ural Mountains (Sc.)
Dec. 11—Gaumont's Weekly, No. 40 (Topical)
Dec. 12—An Elephant Sleuth (Drama).....
Dec. 14—Castles of Bavaria (Scenic).....

GEM.

Oct. 20—The Old Doll Maker (Drama).....
Nov. 5—The Better Part (Drama).....
Nov. 12—The Lighting of Love's Way (Dr.)....
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Drama).....
Dec. 3—Apartment No. 13 (Comedy).....

GREAT NORTHERN.

Nov. 9—The Lost Stud (Comedy).....
Nov. 9—The Distributed Sentry (Comedy)....
Nov. 16—Funnicus and His Dog (Com.).....
Nov. 16—Elephant Training in India (Ed.)....
Nov. 23—(Title not reported).
Nov. 30—The Queen of the Season (Comedy).

IMP.

Nov. 28—One of the Bravest (Com.).....
Nov. 23—The Cranberry Industry (Industrial)..
Nov. 25—Mamma's Boy (Comedy).....
Nov. 28—Vengeance (2 reels—Drama).....
Nov. 30—The Double Cross.....
Nov. 30—The Bullet-Proof Coat (Comedy)....
Dec. 2—No Greater Love (Drama).....
Dec. 5—Through Shadowed Vales (Drama)....
Dec. 7—A Trip Through the Cincinnati Zoo (Natural History) .....
Dec. 7—An Election Bet (Comedy).....

ITALA.

Nov. 25—The Horror of Sin (2 reels) (Dr.)....
Dec. 2—A Spider on the Brain (Com.).....
Dec. 2—Too Much Beauty (Com.).....
Dec. 9—Peeping Tom (Comedy).....

KAY-BEE.

Nov. 1—On Secret Service (2 reels) (Drama)..
Nov. 8—When Lee Surrenders (2 reels) (Dr.)..
Nov. 15—The Altar of Death (2 reels) (Dr.)..
Nov. 22—The Army Surgeon (2 reels) (Dr.)...
Nov. 29—The Invaders (3 reels) (Dr.).....
Dec. 6—For the Cause (2 reels, Drama).....
Dec. 13—Blood Will Tell (2 reels, Drama)....

KEYSTONE.

Nov. 11—The Deacon's Troubles (Comedy).....
Nov. 11—A Temperamental Husband (Com.)..
Nov. 18—The Rivals (Com.).....
Nov. 18—Mr. Fix it (Com.).....
Nov. 25—A Desperate Lover (Com.).....
Nov. 25—A Bear Escape (Com.).....
Dec. 2—Pat's Day Off (Comedy).....
Dec. 2—Brown's Seance (Comedy).....
Dec. 9—A Family Mixup (Comedy).....
Dec. 9—A Midnight Elopement (Comedy)....
Dec. 16—Mable's Adventures (Comedy).....
Dec. 16—Useful Sheep .....

LUX.

Nov. 22—Willie's Ticker (Comedy)..... 442
Nov. 22—The Wrong Flat (Comedy)..... 488
Nov. 29—The Diary of a Bad Boy (Comedy)...
Nov. 29—Grateful Henry (Comedy).....
Dec. 6—Weary Gussie Finds a Job (Comedy). 439
Dec. 6—Arabella Railway (Comedy)..... 449
Dec. 13—Ching Chang's Little Fan (Comedy).. 488
Dec. 13—The Pig That Would Not Stay at Home (Comedy) 445

MAJESTIC.

Nov. 12—Dick and Daisy (Drama).....
Nov. 17—Hazel Kirke (Dr.).....
Nov. 19—Two of a Kind (Dr.).....
Nov. 24—An Old Love Letter (Dr.).....
Nov. 26—Shocking Her Future Mother-in-Law (Com.) .....
Dec. 1—The Hypnotic Chair (Comedy).....
Dec. 5—In the Old Town (Comedy).....
Dec. 8—The Winning of Helen (Drama).....
Dec. 10—His Day (Drama).....

MILANO.

Nov. 23—Boniface as a Blackamoor.....
Nov. 23—Castles and Landmarks of Italy (Sc.)
Nov. 30—The Enchanted Umbrella (Comedy)...
Nov. 30—Boniface Is Bashful (Comedy).....
Nov. 30—Adda River Rapids (Scenic).....
Dec. 7—Diamond Cut Diamond (2 reels, Dr.)

NESTOR.

Nov. 15—A Cowgirl Cinderella (Com.).....
Nov. 18—A Fight for Friendship (Dr.).....
Nov. 20—In the Long Run (Dr.).....
Nov. 22—The Shanghaied Cowboys (Com.).....
Nov. 25—The Regeneration of Worthless Dan (Drama) .....
Nov. 27—A Friend Indeed (Comedy-Drama)....
Nov. 29—The Matrimonial Agency of Roaring Gulch (Comedy).....
Dec. 2—Romance and Reality (Drama).....
Dec. 4—The Silent Call (Drama).....
Dec. 6—Brides and Bridles (Comedy).....
Dec. 6—Almost a Suicide (Comedy).....

POWERS.

Nov. 20—A Leg and a Legacy (Dr.).....
Nov. 22—Her Yesterday (Dr.).....
Nov. 27—The Way of the Transgressor (Com).
Nov. 29—Hawkins Moves (Comedy).....
Dec. 4—An Energetic Member of the S. P. C. A. (Comedy).....
Dec. 6—When the Sphinx Spoke (Comedy)...
Dec. 6—Waterfalls of California (Scenic).....

PUNCH.

Dec. 5—Oh, You Baby! (Com.).....
Dec. 5—Poor Finney (Com.).....
Dec. 12—The Two Chefs (Comedy).....
Dec. 12—His Dress Suit (Comedy) .....
Dec. 19—Rough On Rats (Comedy).....
Dec. 19—The Baby and the Cop (Comedy).....

RELIANCE.

Nov. 20—Don Caesar De Bazan (2 reels) (Dr.)
Nov. 23—Father (Dr.) .....
Nov. 27—Thanksgiving (Dr.) .....
Nov. 30—The Brother of the "Bat".....
Dec. 4—Old Madamoiselle's Secret (2 reels—Drama) .....
Dec. 7—Topsy Turvey Love Affair (Comedy)..
Dec. 11—Joe's Reward (Drama).....
Dec. 14—A Fairyland Bride (Com.-Dr.).....
Dec. 18—The Fires of Conscience (Drama).....

REX.

Nov. 14—Camping Out (Dr.).....
Nov. 17—A Mother's Awakening (Dr.).....
Nov. 21—The Debt (2 reels) (Dr.).....
Nov. 24—The Broken Ring (Dr.).....
Nov. 28—For the Love of Mike (Comedy).....
Dec. 1—A Heart Reclaimed (Drama).....
Dec. 5—Paul and Virginia (2 reels, Drama)...
Dec. 8—The Wheel of Destiny (Drama).....

SOLAX.

Nov. 22—The Power of Money (Dr.).....
Nov. 27—The Paralytic (Dr.).....
Nov. 29—The Jenkins-Perkins War (Com.).....
Dec. 4—The Raffle (Comedy).....
Dec. 6—The Face At the Window (Drama)..
Dec. 11—The Hater of Women (Comedy).....
Dec. 13—The Girl in the Armchair (Drama)...

THANHOUSER.

Nov. 19—Miss Taku of Tokio (Dr.).....
Nov. 22—Cross Your Heart (Dr.).....
Nov. 24—The Truant's Doom (Dr.).....
Nov. 26—The Thunderbolt (Dr.).....
Nov. 29—The Forest Rose (Parts 1 and 2) (Dr.)
Dec. 1—Standing Room Only (Drama).....
Dec. 3—A Will and a Way (Drama).....
Dec. 6—A Romance of the U. S. Navy (Dr.)..
Dec. 8—At Liberty—Good Press Agent (Dr.)
Dec. 10—Aurora Floyd (2 reels) (Drama)....

VICTOR.

Oct. 11—Betty's Nightmare—(Comedy) .....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..(Drama) .....
Nov. 1—The Redemption of Riverton (Drama)
Nov. 8—Sisters (Drama) .....
Nov. 15—The Lady Leone (2 reels) (Dr.).....
Nov. 22—Was Mabel Cured? (Dr.).....
Nov. 29—It Happened Thus (Comedy).....
Dec. 6—The Foolishness of Oliver (Comedy)..

MISCELLANEOUS.

KINEMACOLOR.

Sept. 28—Bee Culture—(Scientific).....
Sept. 28—Tulip Studies—(Scientific).....
Oct. 5—An American Invasion—(Drama).....
Oct. 5—American Fashions—(Fashion).....
Oct. 5—Picturesque Scenes on the Potomac River—(Scenic) .....

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Wednesday—Edison, Lubin, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Kalem, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. & P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Gaumont, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH

Nov. 21—Hunt and Winner (Drama)
Nov. 23—An Indian Legend (Drama)
Nov. 24—Three Lives (Com.)
Nov. 25—Sister or His Pet Parrot (Com.)
Nov. 27—The Informer (Dr.)
Nov. 28—A Soldier's Heart (Com.)
Nov. 29—After the Storm (Com.)
Nov. 30—An Adept Minded Burglar (Com.)
Dec. 1—Swedish (Drama)
Dec. 2—The Two That Did (Colonial Drama)
Dec. 3—Mrs. Bartram's Party (Comedy)
Dec. 4—Two in a Puzzle (Comedy)
Dec. 5—Mr. Burr (Drama)

LUBIN.

2 Reels.

Nov. 4—The Two Orphans (Drama) 2M
Nov. 11—The Magic Flute (Com.) 2M
Nov. 13—Caught With the Goods (Com.) 2M
Nov. 18—Blackbirding, Southern Pine Service 2M
Nov. 20—Two Affected Sweets (Com.) 2M
Nov. 25—The Beautiful Valley of the Tennessee (Scenic) 2M
Nov. 27—All in a Summer's Day (Com.) 2M
Nov. 28—Cowards Reformed, Central Daily Special 2M
Nov. 30—A Journey of Events (Com.) 2M
Dec. 1—[illegible]'s Christmas (Dr.—2 reels)
Dec. 4—The Accident Insurance Agent Special 2M
Dec. 5—The Artist's Romance 2M
Dec. 7—Brothers of a Widow (Comedy) 2M
Dec. 8—Pocahontas (Civil Service Special) 2M
Dec. 11—The Lost Paper (Comedy) 2M
Dec. 12—Crossing the Rappahannock (Drama) 2M

EDISON

Nov. 14—Hope (Drama) 1M
Nov. 16—The Vow 1M
Nov. 18—A Yellow Predicament (Edu.) 1M
Nov. 20—Eight Engineers as Used in the U. S. Army Aeroplane 1M
Nov. 21—Sally and a Stranger (Com.) 1M
Nov. 23—A Letter to the Princess (Fifth Story of "What Happened to Mary" (Dr.) 1M
Nov. 25—A Plane Across the Continent (Dr.) 1M
Nov. 27—The Thief Thanksgiving (Dr.) 1M
Nov. 28—Asian Race Sportsmen and a New Jap Princess (New York Zoological Park Natural History) 1M
Nov. 30—The Detective (Dr.) 1M
Dec. 2—The Jewels of Asgard (Dr.—2 reels)
Dec. 3—The Last Rescue (Drama) 1M
Dec. 4—Saving Her Honor (Drama) 1M
Dec. 5—A Double Entanglement (Drama) 1M
Dec. 6—The Cabin Boy (Drama) 1M
Dec. 7—Mr. Jones at the Ball (Com.) 1M
Dec. 9—Saving the Ship (Drama) 1M
Dec. 10—A Yellow Streak (Drama) 1M
Dec. 11—A Woman's Influence (Drama) 1M
Dec. 12—Mr. Jones Has a Card Party (Com.) 1M
Dec. 13—Dog Detective 1M
Dec. 14—A Mysterious Letter (Drama) 1M

ESSANAY

Nov. 19—Mr. Fix's Toy Dragon (Com.) 1M
Nov. 21—Alkali Ike's Close Call (Com.) 1M
Nov. 23—The Cause of Mixed Drinks (Dr.) 1M
Nov. 25—The Accusing Hand 1M
Nov. 26—Alkali Ike's Auto Horse (Com.) 1M
Nov. 27—Lucky Jim and the Bear (Com.) 1M
Nov. 28—The Peacemaker 1M
Nov. 30—The Fugitive (Dr.) 1M
Dec. 2—Alkali Ike's Boarding House (Com.) 1M
Dec. 3—Lucky Jim's Dilemma (Com.) 1M
Dec. 4—The Tenderfoot's Triumph (Com.) 1M
Dec. 5—Alkali Ike's Lucky Day (Com.) 1M
Dec. 7—Lucky Jim's Ride for Life (Com.) 1M
Dec. 9—Alkali Ike's Auto Mishap (Com.) 1M
Dec. 10—The Shadow of the Past (Drama) 1M
Dec. 11—Alkali Ike's Ghost (Com.) 1M
Dec. 12—The Prospector (Drama) 1M
Dec. 13—The Sheriff's Mistake (Drama) 1M
Dec. 14—The Arrest of Lucky Jim 1M
Dec. 16—A Cowboy's Mistake (Drama) 1M

KALEM

Nov. 20—The Call-The Message (Dr.) 1M
Nov. 21—The Porter Girl's Confession (Dr.) 1M
Nov. 22—Lost Wing and the Feather (Dr.) 1M
Nov. 23—A Battle of Wits (Dr.) 1M
Nov. 27—The Water Engine War (Com.) 1M
Nov. 28—The Transient Guest: Evening (Com.)
Nov. 29—Saint Bernard the Indian Girl (Sport Dr.)
Nov. 30—The Maker from Ireland (Dr.) 1M
Dec. 1—The Mute Bride (Drama) 1M
Dec. 2—A Dangerous Question (Drama) 1M
Dec. 3—A California Ship Boss (Comedy)
Dec. 4—Something Wrong With Brooks (Com.)
Dec. 5—Secret of the Deadwood Coach (Dr.)
Dec. 6—I Love Why This (Drama)
Dec. 9—Jimmie, the Kaiser Dancing Dancing
Dec. 11—Old Love Letters (Drama) 1M
Dec. 12—The Minister and the Impersonators (Comedy)
Dec. 13—Strange Places and Queer People in Other Lands (Scenic)
Dec. 14—Behind the Scenes (Drama) 1M

LUBIN.

Nov. 25—The Silent Symphony (Local Special) (Dr.) 2M
Nov. 28—The Keeper (Dr.) 1M
Nov. 29—The Sensation of Douglas Tavenner (Dr.) 1M
Nov. 30—Saint and Sinners (Dr.) 1M
Nov. 30—The Stokes (Wm. Dr.) 1M
Dec. 2—Lazzo Wales (Dr.) 1M
Dec. 3—By the Sea (Drama) 1M
Dec. 4—Servants of Beauty (Drama) 1M
Dec. 5—Trust Love and Ambition (Drama) 1M
Dec. 6—Loving Not Yourself
Dec. 6—His Prayer's Hour (Comedy)
Dec. 7—A Soldier's Sweetheart (Drama) 1M
Dec. 9—Lucky Bill (Drama) 1M
Dec. 10—The Vengeance and Dave Hines (Dr.) 1M
Dec. 11—Elsie and the Bandits (Drama) 1M
Dec. 12—Because and the Impossible (Dr.)
Dec. 13—His Own Church (Comedy)
Dec. 14—The Darkest Hill (Special—2 reels—Drama) 2M
Dec. 16—Where Love Leads (Drama) 1M

KALEM.

Nov. 27—The Judgment of the Sea (Drama) 1M
Nov. 28—A Gal's Gamble (Drama) 1M
Nov. 29—Wrongly accused (Drama) 1M
Nov. 30—The Gunslinger's Promise (Dr.) 1M
Dec. 1—Their Reunited (Drama) 1M
Dec. 2—The Government Secrecy (Drama) 1M
Dec. 3—Locked In Jail (Dr.) 1M
Dec. 4—The Sheriff Pro Tem (Dr.) 1M
Dec. 5—The Outlaw (Drama) 1M
Dec. 6—A Tale of Chinatown: A California Drama 1M

SELIG.

2 Reels.

Nov. 14—A Race for Your Life (Drama)
Nov. 16—The Queen of Spades (Drama) 2M
Nov. 18—Rescued by Rover (Drama) 2M
Nov. 20—The Trail of Lonesome Pine Et. 2M
Nov. 21—The Spirit of Lincoln and Kings Et. 2M
Nov. 23—The Count of Monte Cristo and Its Beauty (Scenic) (Com.) 2M
Nov. 25—Entertaining Animals Drugs By Animals Trained 2M
Nov. 26—The Masqueraders (Dr.) 2M
Nov. 27—Thanksgiving and Reminiscences (Drama) 2M
Nov. 27—A Race for Life (Drama)
Dec. 2—Wrongly Accused (Drama) 1M
Dec. 3—The Underground Mail (Civil War Drama)
Dec. 4—Just Rewards (Com.) 1M

PATHE.

Nov. 4—Bronze Effects (Film)
Nov. 4—Princess of Cleo (Drama)
Nov. 4—Ocean Fishing Scenes
Nov. 5—Winter in the Rockies (Drama)
Nov. 11—Pathe's Weekly No. 46 (Topical)
Nov. 11—A Call to Arms (Drama)
Nov. 12—The Plantation (Interesting)
Nov. 12—The Sculptor and Dancer
Nov. 18—Pathe's Weekly No. 47 (Topical)
Nov. 19—The Jewelry Box (Dr.)
Nov. 25—A Day-Out of Age (Com.)
Nov. 25—Red Eagle, the Lawyer (Dr.)
Nov. 26—The Power of Fascination (Scenic)
Nov. 26—Pathe's Weekly No. 48 (Topical)
Nov. 27—The Sheriff's Bravery (Dr.)
Nov. 28—The Three Bachelors' Dinner (Com.)
Nov. 28—The Great Shakespearean Scenic Special) (Dr.)
Nov. 30—The Winning of White Dove (Dr.)
Dec. 1—Pathe's Weekly, No. 49 (Topical)
Dec. 1—The Little Coiled Snake (Drama)
Dec. 1—A Contentious Lover (Comedy)
Dec. 2—The Serenaders's Secret (Drama)
Dec. 2—Eagle Feather (Drama)
Dec. 2—Red Pleasant (Drama)
Dec. 3—The Rise and Fall of Mister Mason (Comedy)
Dec. 4—Economic Housing & Natural Scenic

C. & P. C.

Nov. 19—The Sheik's Fiancée (Drama)
Nov. 20—The Chief Chief's Reception (Et.)
Nov. 21—Mac Gets the Reward (Comedy)
Nov. 23—Whaller's Nightmare (Com.)
Nov. 24—The Beauties of Portugal (Scenic)
Nov. 25—The Revolt of the Females (Dr.)
Nov. 26—Celia Problem's Love Story (Com.)
Nov. 27—Picturesque Scotland (Scenic)
Nov. 28—The Love of Alphonse and Elizabeth (Dr.)
Dec. 1—The Electric Laundry (Comedy)
Dec. 2—Pauls and Its Surroundings (Scenic)
Dec. 3—The Escape of Gas (Comedy)
Dec. 4—The Tempest (Scenic)
Dec. 5—A Wasted Man (Drama)
Dec. 10—The Capture of Mr Safety Beatz (Comedy)
Dec. 10—The Asiatic Invasion in Washington Exhibition
Dec. 12—Sunset and Sports (Scenic)

SELIG

Nov. 14—Saved by Fire (Drama) 1M
Nov. 15—Between Love and the Law (Drama) 1M
Nov. 18—The Lost Inheritance (Drama) 1M
Nov. —Old Songs and Memories (Drama) 1M
Nov. 17—Entanglement (Drama) 1M
Nov. 18—A Man among Men (Dr.) 1M
Nov. 20—The Sailor and the Servant (Dr.) 1M
Nov. 21—Alma (Dr.) 1M
Nov. 22—The Fire Fighter's Love (Dr.) 1M
Nov. 25—Miller's Predicament (Com.) 1M
Nov. 26—Miss Asbury's Love Affair (Com.) 1M
Nov. 28—Saved in Time
Nov. 27—The Sultan's Last Cure (Com.) 1M
Nov. 28—The Triangle (Dr.) 1M
Nov. 29—Friends in Not Friends (Com.) (Dr.)
Nov. 29—Saving Sarah in Japan (Et.)
Dec. 1—The Fire Cry (Drama) 1M
Dec. 2—The Master of Red Brook (Drama) 1M
Dec. 4—Wives, Wits, Who Started (Comedy) 1M
Dec. 5—A Foolish Trick (Drama) (Drama) 1M
Dec. 6—John Crowe's Sweep (Drama)
Dec. 6—A Question of Hair (Comedy)
Dec. 9—The Passage of Pole (Drama) 1M
Dec. 10—The Knight and His Horse (Drama) 1M
Dec. 11—The Son of the Revolution (Drama) 1M
Dec. 12—The Son of Ham (Drama) 1M
Dec. 13—A Yankee Yankee Comedy
Dec. 14—It's Jamaica Ginger Again

VITAGRAPH

Nov. 14—Billy's Wife Dream (Comedy) 1M
Nov. 15—The of the Sierras (Drama) 1M
Nov. 16—The Woman for Of Alex (Drama) 1M
Nov. 18—The Colonial Entertainment (Com.) 1M
Nov. 19—Romances of a Shoemaker (Dr.) 1M
Nov. 20—Their May (Com.)
Nov. 21—Performers Dead (Com.)
Nov. 22—Mis Philbert (Dr.) 1M
Nov. 23—The Secret Prisoner (Comedy) 1M
Nov. 25—Billy's Pacific Ocean's Special (Dr.) 2M
Nov. 26—What For (Dr.) 1M
Nov. 27—Count of the Rhea (Dr.) 1M
Nov. 28—In the Flat Above (Com.) 1M
Nov. 29—The Wood Viper (Dr.) 1M
Nov. 30—Three Lives and a Kid (Com.)
Nov. 30—The Investigator (Com.)
Nov. 30—Rose o Shadow (Dr.) 1M
Nov. 30—All Wars, Scientist and Philosopher (Com.)
Dec. 2—The Almost Wedded Pair (Comedy) 1M
Dec. 3—The Song (Comedy-Drama) 1M
Dec. 4—The Cave Dwellers (Comedy) 1M
Dec. 5—Mrs. Jarrington's Letters (Drama) 1M
Dec. 6—The Music Master (Comedy)
Dec. 6—Love and Dollars (Comedy)
Dec. 6—The Reversal of Henry Drama Special 2M
Dec. 7—The Conversion of Bernt (Drama) 1M
Dec. 9—The Vision of Professor Bronte 1M
Dec. 10—Doctor Bridget (Comedy) 1M
Dec. 11—Tillie's Tomato (Comedy) 1M
Dec. 12—Love and His Drama 1M
Dec. 13—The Song of the Lark (Drama) 1M
Dec. —[illegible] (Comedy)
Dec. 14—The Spirit of Mr. Darwin Turns Up (Comedy Drama)

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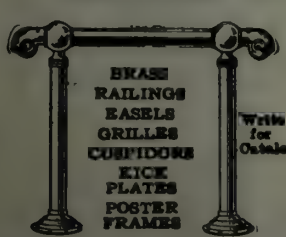

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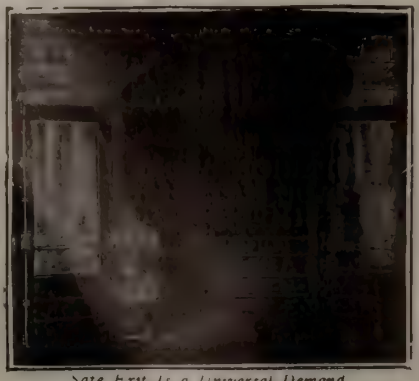

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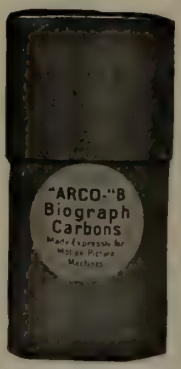

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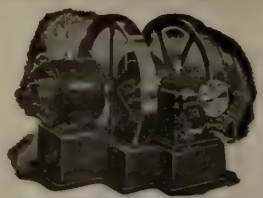

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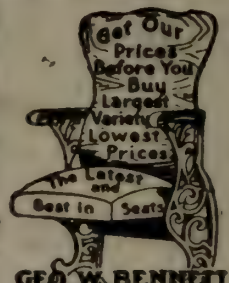

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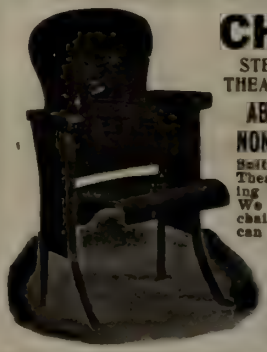

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A screamingly funny farce comedy with Augustus Carney. Hilarity reigns supreme in this one.

Released Thursday, Dec. 12th.

"THE PROSPECTOR"

A thrilling drama of the West, a fight for gold, and altogether an interesting subject from beginning to end.

Released Friday, Dec. 13th.

"THE ERROR OF OMISSION"

A feature educational subject of vital importance to parents, taken in co-operation with the Chicago Board of Health. An object lesson.

Released Saturday, Dec. 14th.

"ALKALI IKE'S MOTORCYCLE"

This is one of the best Western comedies we have ever turned out. Augustus Carney, known better as "Alkali" Ike, tries to ride a motorcycle. It's a scream.

COMING VERY SOON **COMING VERY SOON** **COMING VERY SOON**

"KING ROBERT OF SICILY"

A Revelation in Scenic Beauty **In Three Reels**

THE GREATEST SCENIC PRODUCTION EVER MADE IN AMERICA.

Next Week! "BRONCHO BILLY'S PROMISE" WITH Mr. G. M. Anderson

THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? Lithographed in Full Four Colors, Price 35c Each. Order Direct from Your Exchange or from Morgan Lithograph Co., Cleveland, Ohio. Photos of All Essanay Players, Size 8 x 10, Price $3.00 Per Dozen, Can Be Secured from the Players Photo Company, 177 N. State St., Chicago, Ill.

THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago

Branch Offices in London, Paris, Berlin, Barcelona

THE BALKAN WAR

A Series of Reel Reality, Not Pictures of Men Killing Time—Pictures of

MEN KILLING MEN

The Best and Most Stirring Scenes of the Conflict That Is Changing the Map of Europe

WITH NAVY AND ARMY

The so thought Comic Opera Forces which are firing the Ottoman Hordes into the Bosporus. A Turkey Trot which has proved a Dance of Death

---

THE DRAMA UNUSUAL

A HAZARD FOR A HEART

RELEASE DATE TUESDAY, DEC. 17th

An expedition into Paris' Apache zone that opened a strange avenue to a woman's love. The daring of the lover, who to win what to him was all, risked the chill damp of penal walls. The elemental passion of an opera singer to whom bravery was the virtue cardinal. The untoward fascination of a cultured artist for scum of the underworld.

SATURDAY, DECEMBER 14

Battlefields of the Balkans and Topical

THURSDAY, DECEMBER 19

A Telephone Entanglement *and* 'Twixt Devil and the Deep Sea

FILM SUPPLY CO. OF AMERICA - - - - Sole Distributor

Gaumont

GAUMONT CO.

FLUSHING, N. Y.

Gaumont

Why On Earth Should Any Exhibitor Split His Receipts With A State-Rights Filmer

When You Can Get the Magnificent Feature Films

that the Universal is releasing at the rate of two and three every week, ***without paying a red cent over and above your regular film service expense,*** *why in the name of heaven, should you book so-called "state rights features" and cough up 50 per cent. of your receipts? As a straight up and down, in and out, backward and forward business proposition* ***where is there any business sense in it?***

We will make ***seven big features every week*** *so that you can have one every day if you really think you need them. Every one of the seven will be a better money-maker for you than the so-called "state rights" stuff, but not a blessed one will cost you anything extra. We don't think you need seven a week, but maybe you disagree with us. What we are striving to do is to* ***cram prosperity down your very throat*** *and if you'll trust in us,* ***we'll do it!*** *The more money we can make for you the tighter you'll stick to us!*

It's high time you were taking a look at Universal films and Universal features to see how marvelously we have improved them. The exhibitor who makes a success of his theater is the one who keeps track of what is going on—not every year but EVERY DAY!

"Demand That Universal Program"

UNIVERSAL FILM MANUFACTURING COMPANY

Mecca Building, Broadway at 48th St. New York

Our weekly publication is now a real newspaper instead of a house magazine. If you haven't seen it, send us your name NOW!

"Demand that Universal Program"

UNIVERSAL FILMS TRADE MARK

UNIVERSAL FILMS TRADE MARK

UNIVERSAL FILMS

IMP

THE WORLD WEARY MAN
Monday, December 9th.

His life was a barren waste until he met the waif. When the waif's father died it was the dawn of a new life to both of them. A King Baggot masterpiece.

LASS O' THE LIGHT
Thursday, December 12th

A beautiful tale of the sea with plenty of emotionalism. Handsomely staged, brilliantly acted.

AUNT DIANAH'S PLOT—A DAY AT WEST POINT
Saturday, December 14th

A funny narrative of how a discharged cook collected an I. O. U. Full of laughs. Along with it an interesting educational scenic.

101 BISON

A FOUR-FOOTED HERO
(Two-reel Western Drama)
Tuesday, December 10th.

Get ready for a real house packer. They will come back a second time to look at it. An exciting story in which a horse with human intelligence becomes a hero. Two thousand feet of thrills. A decided novelty.

A RIDE FOR LIFE.
(Saturday, December 14th.)

If you are looking for exciting, finely staged, brilliantly produced Western, do not fail to book this.

GEM

THE AWAKENING OF JOHN BRIDD
Tuesday, December 10th.

An exquisite tale of how a bachelor was converted. Your patrons will just adore it. Brilliantly staged and acted.

Peeps Into the Future

"BEFORE THE WHITE MAN CAME"
101 Bison Western Drama
Release, Tuesday, December 17th.

A positive spellbinder.

"LOVE SUBLIME"
Milano Two-reel Drama
Release, Saturday, December 21st.

Beautifully dramatic theme.

NESTOR

BEAUTY TAKES A TRAMP
Monday, December 9th

Something entirely different in the way of a high humorous comedy. Funnier than Sunday com supplement.

HOME AND MOTHER
Wednesday, December 11th

His brother's treachery caused no end of trouble a privation. His reformation in later years saved t old homestead from Sheriff's sale.

THE MOUNTAIN GIRL'S SELF SACRIFICE
Friday, December 13th

It did not matter to Dot that he loved another. H heart went out to him and she saved his life.

REX

TO THE CITY
Thursday, December 12th.

Two sisters survive the dangers and pitfalls of a b city, and return to the farm, ere it is too late. High dramatic theme.

INTO THE DARKNESS
Sunday, December 15th.

Robbed of his beauty and his second attack of blin ness, he finds solace in the soul of his violin.

CHAMPION

THE HONEYMOONERS
Monday, December 9th.

One was a gardener, the other was a millionaire; th were both named Smith. Exceptionally funny tangl results. You will roar with laughter.

The Animated Weekly

Wednesday, December 11th.

Something big every week. Don't deprive your p trons of it.

CRYSTAL

THE MIND CURE—OH! THAT LEMONADE
Sunday, December 15th.

Lively, unique, comical situations. Totally differer Highly amusing funny split comedy.

he Best Program on Earth!

ECLAIR

THE BLACK SHEEP
Tuesday, December 10th

matically describing how "sharper than a serpent's h" is the ingratitude of a thankless child.

THE POISONED POOL
Thursday, December 12th

would have died as the victim of a man's jealousy, was saved by a miracle. Vivid story of the West. terful interpretation.

SY BEE—FUNNICUS' HUNTING EXPLOIT.
Sunday, December 15th

interesting scientific and good jolly comedy dream ure.

POWERS

HE PETTICOAT DETECTIVE—THE LAST GUEST
Wednesday, December 11th.

olly mix-up of a girl, minister, and a bad man. ng with it another screamingly funny comedy.

THE NATURAL SON
Friday, December 13th.

s not often that you get a two-reel Powers drama. e is a picture that will get them all talking about it. tunner for emotionalism and grandeur.

VICTOR

OWING MORE
Friday, December 13th.

en owed everybody under the sun. His creditors le it lively for him. See the humorously depicted ls and tribulations of a penniless sport.

FRONTIER

THE GOAT GIRL OF BEAR CANYON
Wednesday, December 11th.

s is the first release of this new brand. A particu- y fine picture with exceptionally good photog- hy and gorgeous settings. It will make a hit. n't fail to book it.

MILANO

THE APACHE VOW
(Two-reel Drama)
Saturday, December 14th.

An emotional offering with a grip to each scene. It will positively fascinate. Highly dramatic.

Peeps Into the Future

"THE LONG STRIKE"
Two-reel Imp Drama
Release, Monday, December 16th.

Thrilling ocean liner and locomotive race scenes.

"THE VENGEANCE OF THE FAKIR"
Two-reel Eclair Drama
Release, Thursday, December 19th.

A sensationally thrilling animal picture.

"I TOLD

—The greatest victory won by the Independent film interests since moving pictures were invented was cinched on Monday of this week, when the Court of Appeals of the District of Columbia handed down a decision declaring that Mr. Edison is not the inventor of the moving picture film!

—I wonder if you fully appreciate just what a wonderful and sweeping thing this is; just how much it clears a situation which has been worrying thousands of moving picture men for years!

—This decision completely verifies everything that I have been telling you in my advertisements for months and years. Week after week, month after month, year after year I have kept insisting that the Independents would protect you if you used Independent films.

Carl

New York, December 5, 1912.

YOU SO"

—I kept telling you that we would win out on whatever law-suits were filed against the Independents.

—Some of you thought I was merely whistling to keep up my courage, but you now have straight proof from a high court that I was in the right.

—Some of you will say this is "more Laemmle luck." Very well. Call it what you please, but don't forget one thing:—In every fight I have entered I have won. And I have won because I was in the right and because I knew it and because I was not afraid to fight for the right.

—You now haven't a single reason for not using Universal films. They are not only the best in every respect, but you can see by this ruling of the high court that the use of such films cannot involve you in any difficulties, legal or otherwise.

—The moral is:—Believe what I tell you every time I tell you anything. I've never given you a wrong tip yet—and I'm never going to.

Laemmle

THE DAUGHTERS OF SENOR LOPEZ

Release Date, Monday, December 16, 1912.

A Spanish Romance, an ideal love story, enacted in the beautiful, gorgeous Southern California.

THE POWER OF LOVE

Release Date, Thursday, December 19, 1912.

A most comprehensive exposition of the power of love, featuring Warren Kerrigan and Pauline Bush.

A split reel comedy and educational subject

SAVING THE INNOCENTS

and

MRS. BROWN'S BABY

Release Date, Saturday, December 21, 1912.

A "FLYING A" BOOSTER

We quote from a letter received from the Madison Theater, Cleveland, Ohio:

"I am a Flying A Booster, demanding all the Americans I can get from my exchange . . . . . Success to the Americans."

This is but one of the numerous testimonials we are receiving from all parts of the country. If you are not a "Flying A" booster, you should be. Your reward will come in on the box office receipts.

AMERICAN FILM MANUFACTURING COMPANY ASHLAND BLOCK CHICAGO, ILL.

Calder Johnstone in the Morning Telegraph Says:

THE PARALYTIC

Solax, Nov. 27th

One of the strongest dramatic situations presented in pictures is here disclosed, when a paralytic is made the victim of the villain's plotting, and the rival lover is thrown down a well, in sight of the helpless man, who is the father of the girl whom both the villain and the rival love. In other words, the paralytic is the father of the girl; the lover is seized by men in the hire of the villain and is cast into the well, while the father looks on, helpless to act or tell of the dastardly act. It works out in the end in a surprisingly dramatic manner, and the whole story is one of melodramatic qualities that is certain to be enjoyed.

The Jenkins-Perkins War

Solax, Nov. 29th

Sallie Jenkins is in love with Billie Perkins, and all runs smoothly until their respective fathers quarrel over political matters. Then they are separated. They attempt an elopement, but fail. Then they contemplate suicide, and leave notes for their fathers, informing them of their intent. Both go to the same place, and both quail when it comes to final action. Their fathers arrive at the river, find them, the feud is declared off, and the ending is a happy one. Though the idea is an old one, it is so pleasingly done that it is sure to find many who will thoroughly enjoy it.

ALL SOLAX RELEASES ARE RECEIVING SIMILAR NOTICES

HEARTS UNKNOWN

Released Wednesday, December 18th

She is rich and proud. Her father loses his fortune, however, and the family is left penniless. She is kept in ignorance of the disaster. When her fiancé hears of their misfortune he breaks off the engagement. For spite she encourages the attentions of a man who really loves her and marries him, but she feels throughout that he is marrying her for her money. She learns the truth almost too late.

FIVE EVENINGS

Released Friday, December 20th

The parents of two young spirited children are crabbed and old. They are impatient of noise and curb the high spirits of their children. Unable to enjoy themselves at home, the children seek enjoyment and excitement outside. The boy joins a gang and plans to help them in a "job," but an old aunt interferes and straightens things out in the household.

THE GANGSTER

Released Wednesday, December 25th

The Woman Behind the Man

Released Friday, December 27th

Solax Company

FORT LEE, NEW JERSEY

BRONCHO

TWO-REEL THRILLING MILITARY DRAMATIC FILM

RELEASED WEDNESDAY, DEC. 18

"HIS SENSE OF DUTY"

An absorbing dramatic story in which a private protects the colonel's wife against a superior officer, is courtmartialed and remains silent as to the cause of his encounter. During scenes of tremendous excitement and heroism in a battle with the Indians, the private saves a little girl from the redskins in a daring manner, and, later, through the confession of the dying officer with whom he fought, he is vindicated.

Book the Following Two-Reel Features:

Jan. 1, "The Burning Brand" Jan. 8, "In the Ranks"

SCENARIOS WANTED Thrilling Military, Pioneer and Western Stories. Minimum price paid, $50.
Address T. H. INCE, Director, 1712 Allesandro St., Los Angeles, Cal.

Broncho Motion Picture Co.

Long Acre Bldg., 42d and Broadway, New York City

Mutual Film Corporation, 60 Wall St., Sole Agents for U. S. and Canada

KEYSTONE FILM CO.

KEYSTONE FILMS

COMEDY REEL EVERY MONDAY

SCENARIOS WANTED: Highest prices paid. Address Mack Sennett, 1712 Allesandro St., Los Angeles, Cal.

"MABEL'S ADVENTURES"

Monday, Dec. 16

Mabel goes to a burlesque show dressed as a boy, and manages to break up the performance. Fred Mace as the "Burlesque Queen" is a scream. The magician gets a pearl necklace in the audience and his sleight of hand partner slips it in Mabel's pocket. During an absorbing moment Mabel goes home, and is chased by the entire troupe in costume, through bushes, over fences and into a river.

BOOK THESE:

Dec. 23	"Hoffmeyer's Legacy" and "The Drummer's Vacation"
Dec. 30	"The Duel" and "Mabel's Stratagem"
Jan. 6	"Saving Mabel's Dad" and "A Double Wedding"
Jan. 13	"The Cure That Failed" and "How Hiram Won Out"

KEYSTONE FILM CO.

LONG ACRE BLDG.
42d St. and Broadway
NEW YORK CITY

MUTUAL FILM CORPORATION, 60 Wall Street

Sole Agent for the U. S. and Canada

KAY BEE FEATURES

"BLOOD WILL TELL"

TWO REELS **Released Friday, December 13th** **TWO REELS**

A story of the civil war, in which a southern boy shrinks from the whistling bullets, but in a crisis the blood of his fighting father is aroused in his veins and he goes through a series of thrilling incidents during marvelous scenes of warfare and is shot by mistake by his own father while in disguise as a spy. As a dramatic offering this film is superb; as a sensational feature it is unsurpassed.

"The Law of the West"

THREE REELS **Released Friday, December 27th** **THREE REELS**

A colossal presentation of early pioneer days, when the only law in the West was administered by the hardy emigrants. The same company is used in this film as in "Custer's Last Fight" and "The Invaders." The scenes are picturesque, with its long wagon trains drawn by oxen, the cast is overwhelming, and the situations are tense and thrilling.

1, 3 and 8 sheet posters and a special booklet

Coming Two Reel Features

Dec. 20—"The Dead Pays"
Jan. 3—"The Great Sacrifice"

SCENARIOS WANTED: Thrilling military stories. Minimum price, $50.
Address T. H. Ince, director, 1712 Allesandro Street, Los Angeles, Cal.

N. Y. Motion Picture Company

Long Acre Bldg., 42nd Street and Broadway, New York City

Mutual Film Corporation, 60 Wall Street, Sole Agent for U. S. and Canada

IMPORTANT ANNOUNCEMENT

On and after January the 1st, 1913, the **Ambrosio Films** will be sold DIRECT to the Exchanges who are in a position to buy.

Beginning with TWO regular releases weekly, the first of which will be announced later.

ALL AMBROSIO SPECIALS will be sold as STATE RIGHT FEATURES

The next is

"Parsifal"

(Copyrighted)

In three splendid reels. Booking State Rights now.

A few States yet unsold for

"Siegfried"

(Copyrighted)

WIRE FOR TERMS

In preparation:

The biggest FEATURE yet

Those who have bought our other features, write for particulars, as this will be the biggest Money getter ever made.

AMBROSIO AMERICAN CO.

15 EAST 26th STREET **NEW YORK. N. Y.**

"She is Madame Bernhardt redivivus!"

HELEN GARDNER

The most beautiful motion picture ever made. Six thousand feet of pictorial beauty and dramatic power. The *Mirror* says it is probably the most stupendous and wonderful picture ever produced.

States are selling now. Hurry if you want one. The finest assortment of advertising matter ever furnished with a motion picture. Wire for particulars stating territory you want.

—IN—

CLEOPATRA

Charles L. Gaskill, *Director-Manager*

United States Film Company

145 W. 45th St.
New York
N. Y.

Stop! Tiring your patrons with the same sort of Photo Plays telling the same stories in the same way.

Look! To the satisfaction of your audience. Show them C. G. P. C., the Films that are different.

Listen! To reason and heed the demand of your patrons for C. G. P. C. Films, the pick of Europe.

BOOK C. G. P. C. FILMS

And Get on the Right Track

"Imitation is the sincerest flattery!"

"The proof of the superiority of Kleine-Cines and Kleine-Eclipse Films is evidenced by the attempts to imitate them, or to substitute and advertise other makes under our titles"

Users of our films will be protected by vigorous prosecution of infringers of our copyrights

Eclipse Indian Drama in Two Reels. Released Dec. 16, 1912

RED HAWK AND JUNE DEW

THE RED MAN'S HONOR

Copyright, 1912, by George Kleine

A romantic tale of the border. This film marks the first time in the history of the moving picture business that a typical Indian story, perfect in every detail, has been produced in Europe and presented to the American people.

Special Heralds: One, Three and Six-Sheet Posters

CINES Dec. 2 1912 — **At Napoleon's Command**

Copyright, 1912, by George Kleine

A Story of the Great Emperor's Campaigns

THREE PRAISEWORTHY REGULAR RELEASES FOR NEXT WEEK

CINES Dec. 17, 1912 — **As Fate Wills** (Drama)

ECLIPSE Dec. 18 1912 — **THREE ROGUES OUTWITTED** (Comedy) / **Picturesque Dalmatia** (Scenic)

CINES Dec. 21 1912 — **NEARLY LION TAMERS** (Comedy) / **The Tivoli Hills and Falls of Anio** (Scenic)

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GEORGE KLEINE 166 NO. STATE ST. CHICAGO, ILL.

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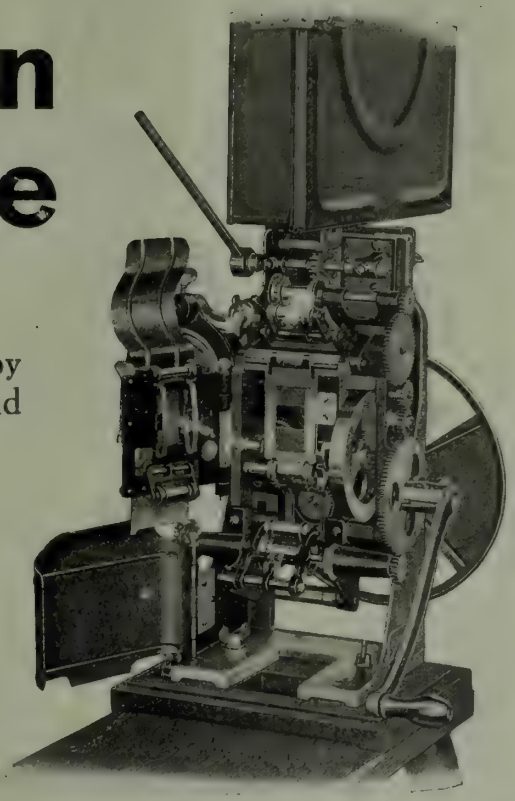
Underwriters' Type "B"



When the crowds begin to drift by your place at night and get jumping around the entrance of the movies on the next block, don't stick an extra arc light out in front and think you've fixed things. Look at the heart of your business — at your moving picture machine.

Pictures look wobbly and spotty and full of specks? Keep the audience waiting for repairs once in a while? No wonder the crowds are going somewhere else.

Ever seen an Edison Kinetoscope? Ever notice how simple and strong it was—how there wasn't any possibility of fire risk in running it? Ever notice the pictures it threw — bright and clear and steady as real life? Ever thought of its economy? Of course you have. Then sit right down and ask us to send you a copy of the Edison Kinetogram and Catalog 500. You'll be glad.

Price, with Rheostat, 110 volts, 24-40 amperes, - - - $225.00

Price, with 110 volt, 60 Cycle Transformer, - - - $245.00

Thomas A. Edison INCORPORATED

239 Lakeside Ave., Orange, N. J.

CURRENT EDISON FILMS

Dec. 14—"A Christmas Accident," by Annie Eliot Trumbull. 1,000 feet. Dramatic.

" 16—"The Public and Private Care of Infants. Produced in co-operation with the Russell Sage Foundation—Department of Child-Helping. 995 feet. Descriptive-Educational.

" 17—"Lady Clare," by Alfred Lord Tennyson. 1,000 feet. Dramatic.

" 18—"An Old Appointment," by Harry Furniss. 500 feet. Dramatic.

"When Joey Was On Time," by Richard Ridgely. 500 feet. Comedy.

" 20—"The First Settler's Story," from "Farm Festivals," by Will Carleton. 1,000 feet. Dramatic.

" 21—"A Proposal Under Difficulties," by John Kendrick Bangs. 980 feet. Comedy.

" 23—"An Old-fashioned Elopement," by F. G. Ford, from "The Gentlewoman," England. 1,000 feet. Comedy.

" 24—"What Katie Did," by Charles M. Seay. 1,000 feet. Dramatic.

" 25—"Love Among the Geysers. 1,000 feet. Comedy.

" 27—"A Clue to Her Parentage," being the sixth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

" 28—"He Swore Off Smoking." 525 feet. Comedy.
"How a Horseshoe Upset a Happy Family," by Louise Sydmeth. 475 feet. Comedy.

" 30—"The Crime of Carelessness," by James Oppenheim. Produced in co-operation with the National Association of Manufacturers. 1,000 feet. Dramatic.

" 31—"For Her," by Bannister Merwin. 1,000 feet. Dramatic.

LUBIN FILMS
ARE IMMENSELY POPULAR

And deservedly so, because they are, in every detail, a finished product

BOOK EVERY ONE OF THESE PICTURES

"THE WONDERFUL ONE-HORSE SHAY"

Suggested by Oliver Wendell Holmes' Celebrated Poem. TUESDAY, DECEMBER 10th

Parson Burroughs was the owner of the one-horse shay that was the joy of the village. Abe Hobbs had a buggy, topless and rickety. The two worthies were sparking the Widow Hubbard. The widow favored Hobbs, but one evening the parson insisted on taking her home from a quilting party. The horse shied and the widow spilled in the road. Hobbs drove up on the unfortunate scene and insisted that the parson marry him and the widow on the spot.

An Entertaining Comedy Throughout.

"KITTY AND THE BANDITS"

A Joke that Came Near a Tragedy. THURSDAY, DECEMBER 12th.

Kitty Budd, daughter of the Colonel at the post, is in love with Captain Mitchell, but Senor Yaro is a dangerous rival. A friend of the Budd family is to arrive on a visit, and Kitty, in jest, arranges that her lover and a party of friends shall disguise themselves as outlaws and hold up the coach. Yaro informs the Colonel, who sends a troop to capture or kill the bandits, but Kitty, on horseback, arrives just in time to avert the slaughter.

"THE CROOKED PATH"

A Story of the Underworld FRIDAY, DECEMBER 13th.

A Strong Two-Reel Production Featuring Ormi Hawley, John Halliday and Edwin August. 1, 3 and 6 Sheet Posters.

Another Split Comedy Reel.

"BUSTER AND THE CANNIBALS"

By Famous Lubin Kiddies—729 Feet. FRIDAY, DECEMBER 13th.

Buster again gets jealous of Henrietta and Brooks and dreams that he is wrecked on a cannibal island. There he falls in love with Fijiwiji, a savage beauty. Kaliko, the King, orders his cook to prepare Buster for the boiling pot. Our hero, however, escapes and, seizing Fijiwiji by the hand, "beats it." The cannibals give chase and are just on the point of catching them when Buster wakes up.

"HIS FIRST SKATE"

A Roaring Farce—311 Feet. FRIDAY, DECEMBER 13th.

Jack Cole goes skating for the first time. As soon as he dons the skates he plays havoc with everything and everybody. He finally lands in the river.

"WHEN LOVE LEADS"

A Charming Love Story SATURDAY, DECEMBER 14th.

The old, old story of a father who wishes to compel his son to marry his partner's daughter, for position. David Morden falls in love with a poor but beautiful girl, and in consequence is ostracized by his father. He fights his way in the world and marries the girl he loves, and a baby boy blesses the union. Eventually the pretty wife is killed by an automobile, the child is adopted by David's mother, and in the end the family becomes reconciled.

"BAR-K FOREMAN"

A Story of Arms and Sweethearts—MONDAY, DECEMBER 16th.

Little Albert Hoover, son of the owner of "Bar-K" Ranch, is fond of firearms and appropriates the gun of Gale Harding for practice. Shooting at a tree, he kills Bill Thompson, one of the cowboys. Harding, the foreman, finds the body and, as he has had a fight with Thompson, the cowboys think that he is guilty. He is arrested, but Nellie, the ranch owner's daughter, plans an escape. Harding, however, returns to bid Nellie good-bye and finds the house in flames. He rescues the boy, who in return confesses his part in the accident, and Harding is released.

"MADELEINE'S CHRISTMAS"

TUESDAY, DECEMBER 17th.

A Touching Heart Interest Story With a Happy Ending. The Kind the Exhibitor is Always Anxious to Book.

Hermann Schultz, a middle-aged violinist, marries Marguerite, a beautiful actress, who, by the death of her parents, is left in poor circumstances. Marguerite's frivolous companions are perpetually reminding her that she has sacrificed a brilliant career by marrying a man of humble position. A child is born, and the thoughtless ones talk of the cares of maternity and keeping house. The wife receives a flattering offer from a theatrical manager and leaves, husband, child and home for the glamor of the stage. For a few years she is satisfied; then comes sickness, loss of engagement and poverty. Four years pass, and Hermann still grieves for his recreant wife. His only joy is his beautiful baby, Madeline. He works at the theater evenings. He puts the child to bed and, locking up the cottage, places the key in a flower pot on the outside window sill. It is Christmas eve., and a blizzard is raging. Before the father goes, Madeleine asks him to play a favorite air on the violin. She is inquisitive about Santa Claus. Hermann assures her that she will not be forgotten, and leaves for the theater. Ere long Madeleine hears a knock at the door and, thinking it is Santa Claus, she calls, saying that the key is in the flower pot. A poor woman enters. It is the child's mother. Madeleine is afraid that her father will be angry with her for admitting a stranger, and endeavors to drive the woman out. The mother pleads, and finally the child permits her to go up into the attic and sleep for the night. Hermann returns and Madeleine again begs him to play the violin. Marguerite hears the favorite air and sings the refrain. The violinist hears the familiar voice and the wife is quickly clasped in his arms.

Extremely beautiful One, Three and Six-Sheet Posters of our Photo-Plays, printed in five colors, can be obtained from your exchange or the A. B. C. Co., Cleveland, O.

LUBIN MANUFACTURING CO.

Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England.

MODEL NEW STUDIOS,
20th and Indiana Avenues,
Philadelphia, Pa.
Berlin, 35 Friedrich Str.

VITAGRAPH
LIFE PORTRAYALS

"THE SIGNAL OF DISTRESS"
(Comedy-Drama) *Monday, December 9th*

Jealous because her beau kissed his sister. She falls over a cliff. If her beau and her dog "Jean" hadn't rescued her, she never would have known his sister and made up with him. Miss Turner is a pretty sweetheart.

"DOCTOR BRIDGET" *(Comedy)* *Tuesday, December 10th*

Bunny gets at the cause of all their troubles. He makes a great Doctor Bridget and has his patient eating three square meals a day. Throw physic to the dogs and see Doctor Bridget.

"NATOOSA" *(Indian Romance)* *Wednesday, December 11th*

Indian love is staunch and true. "Natoosa" sacrifices her life for the man she loves. It is a tale as beautiful as Minnehaha, with a touch of the frontier West. Mary Charleson plays Natoosa with admirable charm.

"ADAM AND EVE" *(Allegorical Drama)* *Thursday, December 12th*

This is a new version. Yielding to the voice of the tempter, a happy couple are driven to despair. Haunted by their sin they become wanderers, seeking peace and finding none. Harry Morey, as Adam, and Leah Baird as Eve, make this picture a rare feature.

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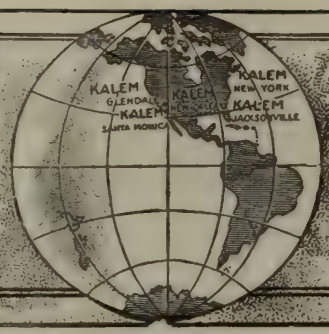

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Facts and Comments

THE returns from the cigarette-coupon scheme are coming in slowly, and there is everything to encourage the honest and sincere friends of the motion picture and next to nothing to afford any solace to the promoters of this assault on the reputation of the electric theater. THE MOVING PICTURE WORLD has received commendations not only from exhibitors but from men and women in all walks of life. It is impossible for us to understand how any man who has the welfare of the picture at heart and who wants to see it progress and gain public favor can help resenting the spirit of ignorance and contempt which has prompted the offer of the tobacco company. Access to the largest moving picture circulation was denied to the tobacco company when this paper refused to accept the advertisements of the concern. It was made plain to the cigarette people that the editorial opinion of THE MOVING PICTURE WORLD is something more than the echo of the jingle in the counting room. The men behind the plan to use the exhibitor as a distributing agent for cigarettes seem, however, still anxious to force their way even into respectable theaters. They have resorted to "circularizing" as many exhibitors as they can reach. The logic of their circulars is no improvement on that of their advertisements. They say to the to the exhibitor: "The American Tobacco Company, by featuring moving picture theaters on their * * * coupons, are inviting hundreds of thousands of people to attend good moving picture shows." Whom is the American Tobacco Company inviting to attend "good moving picture shows"? None but smokers of their particular brand of cigarettes. Who will be most anxious to get to the moving picture theaters via the cigarette coupon route? Why, the very people whom we would rather not have there—half-grown boys, who are often not old enough even to buy cigarettes except by getting dealers to sell them cigarettes in violation of the law. The protest of the Motion Picture Exhibitors League No. 2, of California, which was forwarded to us a few days ago, is so significant and typical of other similar protests on the part of organized exhibitors that we wish to give it space in these columns: "The Motion Picture Exhibitors League No. 2, of California, declared themselves at the last meeting, and absolutely declined to recognize any scheme of this kind. Our object is to bring this class of amusement up to the highest standard: clean, entertaining and educational. This is the purpose of the majority in this business throughout the country. * * * No wise man would undertake this class of advertising and jeopardize his business. We trust that through your splendid magazine this matter will be taken up and effectually put an end to."

*

An amusing phase of the situation is the effort of the newspaper organ of the cigarette people to make itself believe in the ultimate success of the scheme. After assuring itself that the "cigarette companies have made a hit with moving picture shows," the paper goes on to say that the company will spend even more than half a million. "Judging from the present outlook," says the organ, "the half million will not be much more than a starter." We are also told that "already the youngsters in New York City have become ardent collectors of * * * coupons." One could not ask for a franker confession of the real purpose of this iniquitous scheme. The enemies of this scheme have been called meddlers. We fail to see the application. The man who rejects an unprofitable offer or he who advises him to reject it cannot by any stretch of the imagination be called a meddler. He is only protecting his own. There is but one answer to the cigarette sellers, and that is a large and legible sign above the door of the box-office bearing these words: "No cigarette coupons accepted here."

* * *

THE most successful of the foreign producers and importers of films are those whose American representatives know the taste of our people. We know that it has been hard to convince the home office of the different conditions here. but we also know that whenever the home office has listened to the representations of its American agent there has been greater profit and better quality. If the American market is worth catering to, due regard must be shown to the opinions and sentiments of the American public. The great concerns in Europe that manufacture for the American market realize the necessity of what one of their agents has well described as "international scenarios." In other words, the story which is to be told in the films must be acceptable on both sides of the water. This is a distinct triumph for the cause of the cleaner picture and the picture with a higher purpose. It would be well for our press and pulpit to take note of this fact and place it to the credit of American manufacturers.

* * *

EXHIBITORS in this country have much to learn from their foreign brethren in the matter of advertising. In Paris, London, Berlin, Vienna, Barcelona, Sidney, Melbourne, and other big cities the daily press carries columns and columns of cinematographic advertising. Every day has its own program and its corresponding changes in the advertisement. The programs are set forth in great detail, and often a short synopsis of the films is added. In the case of the feature films as many as four and five inches are used in the press to give the patron of the electric theater an idea of what he is going to see. Here in New York there is scarcely a line of cinematographic advertising in the daily press, and the same deplorable condition prevails in most of the populous centres of the country. Years ago such a condition could have been excused and explained by the fact that the exhibitor did not know two days ahead what he was going to get from his exchange. Such conditions no longer prevail to-day, and it is a common thing to see programs which have the daily offerings for a week ahead. If the money that is spent in making and displaying lurid posters were put into judicious newspaper advertising it would help the whole industry. For one thing it would ensure better treatment at the hands of the newspapers, which are too prone to frown upon and denounce the motion picture indiscrimately just to please the theatrical interests.

New Fields

By Louis Reeves Harrison

THE musical photodrama has not yet arrived, but it seems to be on its way. One serious impediment is our national lack of composers who are not mere song-writers and tune-makers. A few great five-reel productions have been shown, splendid pioneers of the big feature play of the future, but they will surely suffer in presentation from lack of appropriate musical accompaniment. They need it, and necessity nearly always inspires creative work that shall fill obvious requirements.

If Victor Herbert or Strauss could be induced to provide scores to screen dramas or comedies, consigning ragtime forever to the cowboy chases; if such composers could be brought to a realization of dignity and power in the new medium, and put forth photoperas of strong popular appeal, these would sweep the country and bring out such crowds as have never been seen in low-priced places of amusement. It is easy to sneer at such an idea—moving pictures are still regarded derisively by those unaware of their hold on the people—but if photoplaywrights, directors and composers ever join forces to create musical dramas for screen presentation, all with high aspirations and technical skill to respond, the whole country will wake up to the wondrous possibilities of this form of entertainment.

Nothing very good seems to come in a hurry, but producers are breaking away from the conventions. Edison has only recently entered a field that has a beneficent bearing on human need, one much neglected by endowed institutions; other live producers show a tendency to follow this lead; it only seems a question of time when those who are permitted to survive will have to dispense with the fooleries of primitive minds for the sake of what is important or interesting.

In dealing with philanthropic movements, the Edison people were wise enough to co-operate with those who knew what they were doing and talking about; but their releases cannot be regarded as more than ventures in one right direction. They show an intelligent selective taste and the kind of judgment that forecasts success, but they are only trial trips in a vast territory of human endeavor almost wholly unexplored by moving picture producers.

In laying out an educational system I confined my articles to the branches of history, geography and natural science, leaving out language, arithmetic and the manual arts, because, while the latter three may be demonstrated in pictures, the first three offer the more natural and attractive theater of action, ranging the wide world in opportunity, embracing so many subjects in their comprehensive limits that they will do best in the beginning of this form of release. But, while the suggestions offered may serve as a stimulus to those who have but vaguely conceived the idea—we are all discoverers—ultimate development in this line should be indicated by those equipped by experience or high in authority. Calling a film "educational" does not make it so.

Merely scattering a lot of superficial knowledge is not of benefit to the cause of moving pictures or that of education. A definite program should be followed rather than random glimpses of sensational science and accounts of historical events that simply utilize them to cover a tame old story or flaunt the flag for the sake of unthinking applause. Such pictures are fooleries, and injure rather than nourish the growth of character. It is very commonly conceded that moving pictures seem destined to bring the light of culture along in the wake of their first purposes, but as far as imparting knowledge in accordance with advanced methods is concerned the ground is unbroken.

One of the great questions of the day, possibly the leader among intelligent families, is that of race improvement through consideration of the child and its heritage as affected by environment. With all its fascinating ramifications, with its exploration of eugenics, this is engaging the attention of more men and women of the better class than all other subjects combined, probably excepting that of maintenance. The considerations involved have already been studied by breeders of cattle and students of horticulture, but all civilized nations have now gone daffy on the idea of perfecting the human being. Here is a virgin field over which many a stirring battle is to be fought, yet the moving pictures are still telling us how Jenny was rescued by Johnny after being captured by the Indians.

Some of the finest efforts of the Vitagraph Company have dealt with sociological problems in a rather timid way—there seems to be a dread of offending this or that class of people by attacking the code of morals we were brought up on, in spite of the fact that it is being hammered in the pulpit—but so skillfully that most all of us would enjoy seeing them hit those "Glooms," the conventional ethics of a generation ago, a few good cracks in the jaw. We may be hypocritical in deference to what we imagine to be cherished ideals of our parents, but down in our secret hearts every one of us cordially detests Puritanical hypocrisy. It affords snappy comedy material, and we don't have to go back to the last century to find it—there is some left in Brooklyn.

One might very naturally ask why we do not get plays on topics of the times. It may not be fair for one individual to answer that query. Very few writers of plays have related their experiences, and my own is comparatively limited. If it offers any solution of a vexed question I will admit that the poorest I ever wrote found the readiest sale, while nearly every successful one met with discouraging rejections before it finally reached the right hands. It looks to me very much as though there was something wrong about the selective systems.

The author has to be systematic in spite of the popular impression to the contrary. Only people who do not know anything about professional writing imagine that it is a casual or disorderly occupation. The critic has to have system—I outlined my own under the editorial entitled "Success." But there does not appear to be any selective system extant in scenario departments—the uniformity of prices paid indicates an inability to discriminate. In the end it will probably be found that the reason new and attractive fields are left untouched, while we are stared out of countenance every night by dead ones, lies with the overworked director.

That new fields remain untouched, that old soil is worked over and over again, that crops are scanty and flavorless, may be due to the fact that the brightest and best-posted men in the producing concerns give an undue preponderance of attention to the commercial side of the business to the consequent injury and detriment of the artistic end. This periodical has been crowded with new suggestions during the year nineteen hundred and twelve, yet I scarcely ever find a director who reads it. He complains that his concern does not take enough copies to go round, but this is a weak excuse. Any live man would have gumption enough to subscribe and keep posted.

Higher Prices Are Possible

By W. Stephen Bush

INTELLIGENT co-operation among exhibitors has in the past brought about two visible results—the checking of cheap vaudeville and the spread of the Sunday exhibition. These achievements came even before organization among exhibitors had assumed its present pleasing proportions. With a strong, thoroughly representative league, national in its scope, it ought to be a much easier task to take up and successfully handle one of the most pressing problems of the day—the regulating of the price of admission.

The Moving Picture World, in its issue of August 29, 1908, had this to say about prices of admission: "The most crying need of the moving picture business at this moment is an absolute divorce from the nickel. To the many scores of cheap men now in the business the nickel is a fetich, and if they were permitted to be a factor in the moving picture field the moving picture theater would soon resemble a cross between the Chinese theater and a dime museum." The four years following this vigorous warning have brought much improvement. We have happily passed the so-called "nickolet" or "nickelodeon" stage, when the moving picture was associated with the nickel even as green is associated in our minds with grass. The horrible words "nickolet" and "nickelodeon" have become obsolete, and have long since been regarded as badges of cheapness by all intelligent exhibitors. There are mighty few electric theaters in the country to-day which have never charged more than five cents. The number of theaters where a higher charge is made on Saturdays and Sundays is constantly on the increase. It would be easy to name scores of theaters charging from fifteen to twenty-five cents for nothing but pictures. Indeed, for the great feature films which traveled on the big circuits as high as two dollars has been asked and paid.

Referring to the higher prices for big features with special music and lecture, it was a common experience of the man in the box-office to have old patrons of the theater, who had never seen or cared to see moving pictures, inquire whether the entertainment was "just moving pictures." When answered in the affirmative these old theater-goers hesitated and raised their eyebrows half in wonder and half in indignation. "Two dollars for moving pictures?" they would say, and hesitate and raise their eyebrows some more. It was often only upon the assurance of the ticket-seller, whom they knew and in whom they had confidence, that they were induced to come in and "take a chance." When they came out they were convinced and converted, and saw moving pictures in an entirely new light. American cinematography, it may be said in passing, owes no small debt to the promoters of these genuine feature films. Their exhibition did much to enlighten the most intelligent portions of the public in regard to the mission and the possibilities of the motion picture. They have surely helped to pave the way for higher prices all around.

It seems to us that the present time is most opportune for the general introduction of a better scale of prices. Never before in the history of the motion picture has the great improvement in quality been more generally recognized than at this moment. The attitude of the public is of course a very important question to consider when the possibility of higher prices is to be discussed. If the public are ready for higher prices of admission, it will be very easy for the exhibitors to do the rest. There are many indications that the public are ready and willing to pay increased prices for the better show. Take a look at the audiences in hundreds of theaters where pictures are shown exclusively. They surely do not look as if ten or fifteen or twenty-five cents would keep them away from their favorite amusement. Even the enemies of the motion picture are careful to-day to qualify their tirades against "bad moving pictures" by adding that "there are pictures of a much higher order." If there is anything in the present world of amusements more popular than a good moving picture entertainment it is not generally known. Nothing is more certain in any line of busiess than that the public will eventually appreciate and respond to quality.

It remains then for the exhibitors to get together and harmonize their interests. Numerous attempts to increase both the quality and the price of the show have been made in the past by exhibitors of a town or city. Some of these attempts succeeded, others failed. Generally the failure was due to the attitude of one exhibitor who refused to join the rest. Sometimes the dissenting one had a larger seating capacity than his competitors and thought that he would win out anyway against his rivals. It is possible that he was justified in his position. One cannot lay down any hard-and-fast rules in such matters: very much depends on local conditions. As a general thing, however, the man with the larger seating capacity will be the biggest gainer by a uniform advance in the prices of admission.

To be sure, we will always have the five-cent show with us. There are in every city a large number of people to whom the difference of five cents is a matter of importance. This is the very class to which the motion picture wants to be useful and instructive. The cinematograph will never be ashamed of its friendship with the poorer classes. Especially in this land of opportunities, where poverty is often self-imposed in a desire to advance to better things more rapidly, the five-cent entertainment will always be sure of a clientele. The five-cent theater, too, will prepare the patron for the richer offerings of the higher-priced places. It should, however, be the task of the organized exhibitors to regulate and limit the number of the cheaper theaters. Intelligent and experienced exhibitors, working for the common good, will have no trouble in working out the details of the problem. The best basis for a proper solution, it seems to us, will be the basis of population. The question of neighborhood will enter into the problem, and likewise the grade of service. The programs of the cheaper theater will differ, it seems to us, chiefly in the age of the films shown. The subject has many angles to it, and its treatment will largely depend on local conditions. We only desire to point out the general possibilities of an intelligent and harmonious action among exhibitors. Mutual confidence and a due regard for the rights of others are the best guarantees of success.

BAGGOT—CONSTANTINE.

King Baggot, the popular leading man of Imp and also the founder and president of the Screen Club, was married on the afternoon of Tuesday, December 3, to Miss Ruth Constantine of New York City. William Robert Daly was best man. The newlyweds left immediately for Atlantic City, by way of Philadelphia. They returned to New York on the following Saturday and sailed for Bermuda, where they will remain for a week or more. Mr. Baggot during his presidency of the Screen Club has made many additions to a long list of personal friends. All of these as well as a legion of screen admirers will wish Mr. Baggot and his bride health, happiness and long life.

College Course in Motion Pictures

SYRACUSE UNIVERSITY ANNOUNCES A COURSE OF INSTRUCTION IN THE ART AND CHEMISTRY OF PHOTOGRAPHY—A MOTION PICTURE MAN'S BENEFACTION.

WHILE we read the numerous stories of the purchase of automobiles, motorboats and country homes with the accrued profits from the manufacture and sale of motion pictures, there comes a story of a prominent motion picture manufacturer, too modest to permit his name to be used in connection with his benefaction, who has induced the Board of Control of the Syracuse University to establish a course of instruction in the art and chemistry of photography as related to motion pictures, and has pledged his resources for a considerable term of years to insure the success of the venture.

In furthering the enterprise this progressive motion picture manufacturer has the co-operation of one of the largest manufacturers of photographic materials in the world, and, altogether, the plan forms the most ambitious effort that has yet been made to provide technical instruction for those who desire to take up cinematography as a profession and will, when plans are worked out to the fullest extent, afford an unequalled opportunity for the gaining of practical knowledge of this twentieth century art.

Crouse College of Fine Arts, Syracuse University.

How important this movement is to the motion picture industry can be fully known and appreciated only by those engaged in the manufacture of pictures. Under present conditions it is impossible to find persons skilled in the technique of the trade. The manufacturers now are compelled to train their help in every detail at a great cost. To them this college course will be of infinite assistance, not only in providing skilled workers, but in affording a place where experiments and research can be made. As such this new course in the Syracuse University should command the fullest support of the motion picture industry.

In an explanation of the plan and scope of the work to be undertaken, the Moving Picture World is assured that most competent instructors will be employed and that every branch of the art will receive due attention. The course properly begins in what is known as the Crouse College of Fine Arts where the students will be instructed in the art of motion picture composition, costuming, setting of interior decorations and classification of period furniture. Painting in distemper for photographic value.

Instruction will be given in Light—reflection, refraction, dispersion and diffraction. The Lens:—General principles of construction, lens aberration, equivalent focusing, conjugate foci, diaphrams, types of lenses, selections of lenses for special work. The camera—its parts and their use; focusing with hand and stand cameras. Exposure—the factors, time and snapshots. Sensitive plate—ordinary, color sensitive and color value rendering. Color filters. Developers—their composition and use. Fixing and Washing. After treatment of negative printing in respect to various processes and materials.

The chemical branches of the course will be taken up in the new Bowne Hall of Chemistry where a full course of photographic chemistry has been outlined. Here the student will be fitted for laboratory work, manufacturing of emulsions, developing, solutions, tinting and toning and color photography.

The practical photographic work will be carried on under the direction of a photographic expert, thoroughly familiar with all branches of motion picture studio technique.

A point to be emphasized is that this course is not a side line for amateurs and snapshotters, but a complete four years' course which will ground the student in all the intricacies of practical photography. For male students showing unusual ability and aptitude, scholarships have been provided.

In commenting on the usefulness in this course in cinematography the principal sponsor for the plan explained that his company had for several years recruited its staff from the art students of Crouse college and that he had found them to be exceptionally competent. He felt justified in concluding that the addition of this more practical course to the present curriculum would result in the graduation of fully equipped motion picture experts.

While the foregoing statement may seem commonplace it gains importance through the fact that one of the foremost institutions of learning in this country has thereby given official recognition to the artistic aspects of cinematography. In this respect the Syracuse University is the pioneer in being the first to offer to the young men of the land competent instruction in what is recognized to be the most interesting and profitable industry of the day. In this connection it should be said that the Chancellor of Syracuse University, Dr. James R. Day, has welcomed the new branch of learning with great enthusiasm and has given much of his personal

Bowne Hall of Chemistry, Syracuse University.

attention to the proper arrangement of the course of study.

With this distinquished recognition it now becomes the duty of all motion picture manufacturers in America to lend their co-operation that students may be encouraged to enter upon the course of study and that they may find profitable employment upon graduation. A further incentive might be supplied in the way of prizes for efficiency or for the solution of technical problems.

It is officially announced that the time for enrollment in this course is January 1, 1913, and it is believed that there will be a full justification for its establishment in the number of applications anticipated. The name of the instructor in charge of the practical photographic work will not be announced until the beginning of the year, but the Moving Picture World is informed that a man has been secured who has a long line of experience and that he is an able teacher and lecturer in the particular field, so that the course will start fully equipped with competent instructors and paraphernalia.

Edison Film Patent Declared Void

Injunction Against Chicago Film Company Vacated.

The Court of Appeals of the District of Columbia has reversed a decision of the Supreme Court of the District of Columbia, which latter court in December 1911 made this finding of fact among others. 2nd: That Thomas A. Edison was the original first and true inventor of the improvements in said re-issue letters patent and particularly claimed in said second claim thereof. The re-issue letters patent referred to in this finding was known as No. 12129 and the second claim in the said re-issue read as follows:

2. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon uniform sharply-defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly-recurring intervals of time, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described.

Upon its findings of fact the Supreme Court then issued a perpetual injunction against the Chicago Film Exchange prohibiting it "from directly or indirectly making, using or selling kinetoscopic or motion picture films containing or embodying the invention set forth in said re-issue letters patent and particularly covered by claim 2 thereof."

The Court of Appeals has now reversed the findings and vacated the injunction granted by the lower Court. In its reversing opinion the Court of Appeals says among other things:

The claims of the re-issue are the result of an attempt to overcome the effect of the decision of the Circuit Court of Appeals, 114 Fed., 926. Edison is not the inventor of film described in claim 2, and his patent therefore is invalid. The film was neither discovered nor produced by Edison. It was brought to its present state of perfection by Eastman. Edison seized upon it and provided it with perforations along the edges at regular intervals. Perforations had been previously made in photographic films for feeding purposes. So far our conclusion is the same substantially as that of the Circuit Court of Appeals, in which claim 5 of the original patent, and incidentally claim 6, were under consideration. The problems Edison solved were in the camera apparatus, wherein his true claim to invention lies. His film was the invention of others. It is the particular arrangement of the pictures for which Edison is entitled to credit. For those pictures and their arrangement are nothing more than the result of the operation of his improved camera apparatus.

The invention of Edison was exhausted in the construction of the camera which enables photographs of moving objects to be taken upon the Eastman film in the uniform and satisfactory manner justly claimed for them. The pictures are the direct result of the mechanism of the camera with the Eastman film mechanically adapted to and applied therein.

In our opinion claim 2 of the re-issue patent 12192 is unpatentable and void; and the decree must be reversed with costs and the cause remanded with directions to dismiss the bill.

There is no further possible appeal from the Court of Appeals of the District of Columbia and its decision forever settles the issues involved in this litigation.

Enter the Stock Speculator

By Epes Winthrop Sargent.

Two interesting—if not cheering—communications have come to the writer's attention the past week, forerunners of trouble and scandal to come. The stock speculator has come into the motion picture field at last. We do not refer to legitimate enterprises such as Kinemacolor, which was financed through the sale of stock, but to the company that makes money selling stock rather than sells stock to make money.

Kinemacolor stands in a class by itself in that the novelty of pictures in color will find for it a market, but for the maker of straight black and white pictures, without even the forlorn hope of getting a franchise, to advertise stock is to argue either extreme optimism or a lack of commercial honesty, one of which is as hard as the other on the dupe who purchases stock certificates.

One of these companies has been more or less active for some time on the Pacific slope, though none of its releases has as yet reached New York. For a time it conducted a school where for a small sum stage aspirants were taught to act in the pictures made by the company. Inquiry was made the other day as to this school on the part of a woman who thought that she might there gain the qualifying "experience" that the studios demand. She was promptly informed that the school had been disbanded but that a place might be found on the purchase of a certain number of shares.

The letter was accompanied by a two-sheet prospectus in which the expenses and prospective profits were carefully figured out with the generous proviso that any reasonable percentage might be added for overhead expense and a profit still remain. The argument was based upon the release of two reels a week, but not a single word was said as to what means were to be employed to place these reels before the market.

Even more audacious is the prospectus of a concern in Pittsburgh, capitalized for $75,000 in ten-dollar shares. The president, who is also the head of the "Theatrical or Photoplay Department" and a member of the Writers' Dramatic Association of America—whatever that may be—is evidently illiterate as this "follow" letter shows. An author asked information and was advised to send scripts, but the letter was not encouraging and so came this second effusion, which is given as it was written save that the name of the recipient is altered. It runs:

Dear; Miss Grace Jones.

Receiving no answer to my letter, i hope you have not giving up the desire of writing a pho-to-play for the company, as we are on the look-out for good plays. If i can be of any assistance to you, i will kindly do all i can to promote your work in this line.

Trusting to hear from you, i remaine,

That's the letter of the president, manager of the photoplay department and member of the Writers' Dramatic Association, who in the terms of the prospectus is "a skilled and brilliant writer; and the photoplays produced by him in comedy, pathos, romance, history, war, art and mechanical industries are of the highest and best."

To show the vast field occupied by the company, the prospectus states that "there is no company engaged in this business between Philadelphia and Chicago. All this vast territory between those places is vacant and only awaits the initiative and energy of a few practical men to make a business that, from a financial standpoint, will be second to none."

The paragraph goes on to state that within a radius of sixty miles from Pittsburgh there are not less than five hundred picture theaters that are having trouble getting films because the supply is so much smaller than the demand. The inference sought to be conveyed is that the Pittsburgh theaters are suffering from a shortage of film because there is no local company to supply the demand, a statement too absurd to need contradiction. The advertiser's knowledge of the business is best gleaned from his statement that a picture which costs from $500 to $1000 to produce will return to the manufacturer anywhere from two or three times its cost.

This sort of thing would be absurd were it not the forerunner of other and perhaps more dangerous schemes. There is a certain ring about this prospectus that suggests that the scheme is more foolish than knavish, but others will come that are flatly and unqualifiedly swindles, no more intended to be a business operation than the hundreds of mines that are dealt with on the curb market. The stock handlers are hungry for something in pictures that can be listed on the exchange in the middle of Broad Street, and any issue will be taken up with avidity. It is not too early to begin a campaign against the swindlers who are coming. Let us try to keep the motion picture business out of the hands of the schemer. It is known that the profits of the picture business are tremendous. The public will not, cannot, discriminate between the real and the fake. Let them be warned in time.

Melies in the South Seas

FIRST NEWS OF THE 'ROUND-THE-WORLD PHOTOPLAYERS TELLS OF STRANGE EXPERIENCES IN STRANGE LANDS—ROYAL RECEPTION BY NATIVE CHIEFS.

DORÉ HOFFMAN.

ON July 24th, 1912, the first moving picture company to attempt such an undertaking sailed from San Francisco for a picture making tour around the earth. This company, as has been noted before in these columns, was the Melies Motion Picture Company. For many months they had been quartered at Santa Paula, Cal. Most of the plays turned out at the California plant were Western dramas, with which the exhibitor is already quite familiar. If Western plays become monotonous to the spectator and the exhibitor, think how wearisome they must be to the people who do them.

Taahi, typical Tahitian Beauty.

Mr. Gaston Melies, the head of the company, had his complete fill of the frontier drama. Heeding various sign of the times he decided that the public would like to see something else; something that had more substance to it, which would at the same time prove to be entertaining. He did a lot of thinking on the subject and finally put the question to himself: If the rugged life of Western America exerts such a fascinating spell over moving picture lovers in all parts of the world, why should not the rugged life of strange people in other lands arouse the same interest?

Beyond lay the great world, teeming with interesting people whose mode of life had not been worn threadbare in moving pictures. The educational possibilities of it appealed to him very strongly and, after consultation with his lieutenants, and gathering much information, he set sail from San Francisco at the head of his company of twenty players, all of which was duly chronicled in these columns during August of this year.

Now after four months comes the first word from this very fortunate expedition. The trip is one that many will envy these lucky people, but as some of us must stay at home and work, Mr. Melies will do his best for us by writing an occasional letter to tell how fares the world with him and his associates. The first letter received is from the Island of Tahiti, which lays directly south of Hawaii and directly east of Australia, the distance being about 3,000 miles from either of these places. Mr. Melies states that he had unusually good luck in meeting, aboard the steamer Manuka, Monsieur Giraud, the Governor of the French Island, Tahiti. The Governor had with him his entire family and their full retinue of servants. By this opportune circumstance the Melies Company had an excellent opportunity to cultivate the acquaintance of the Governor and his family, and by the time the vessel arrived at Tahiti they were all the best of friends. The island practically belonged to them, and it is quite probable that the Governor would have stood for murder if that would have helped the pictures any.

The company was not altogether idle during the voyage. One picture was made on shipboard; it will be entitled "Mr. and Mrs. Mott," in which is enacted one of the humorous and traditional nautical ceremonies that is rarely seen in these days of ocean greyhounds. In the good old days of sailing vessels it was customary for mariners to celebrate the crossing of the Equator. One of the sailors would array himself as Father Neptune. Climbing over the side of the vessel from the water side, Father Neptune would hold high court among the older sailors, who were arrayed in fantastic garb. In effect it never amounted to anything more than a hazing party during which the older sailors had a great lark at the expense of the younger sailors who were crossing the Equator for the first time. All of these antics will be seen in the above mentioned picture and will no doubt be highly amusing and instructive. In fact, all of the pictures taken by the Melies Company on this trip will be of an educational nature, clothed, however, in clever, interesting plots.

Tuahu, appearing as Queen in Melies Picture.

Papeete is the capital of Tahiti, and the location of the Governor's palace. Much to his surprise Mr. Melies found that Papeete was altogether too civilized for the making of any pictures showing barbarism in its native haunts. A number of semi-conventional pictures were taken in and about Papeete which Mr. Melies claims have turned out very well. The company then proceeded inland to take some story pictures of real native life. It was in this savage environment that a picture was made entitled, "A Ballad of the South Seas," a story supposed to take place in 1650, founded upon legends of this barbaric and most interesting island. The company managed to secure excellent pictures of many of the war canoes, or "pirogues," which are used in battle by the tribes. They are fastened together in pairs and are manned by about fifty natives and one chief to each pair. The fighting in these scenes is fierce and barbaric, and by its very strangeness should make a hit with American picture lovers.

Mr. Gaston Melies, in Tahiti—Mode of Crossing Streams.

Other scenes were taken of the tribal war

dances in this far away land. In these dances the men wear nothing but a breech clout from which are suspended cocoa leaves that reach to their knees, giving a most primitive effect. One of the most notable achievements of Mr. Melies was the picture he secured of the native fish drive. This is an event in the South Sea Islands that happens only about once in five years. It necessitates the calling together of many natives of many tribes. Messengers are sent on foot to all parts of the island to summon the natives together for the fish drive. This proceeding is marked by such profound ceremonies and rites that it is considered an honor to witness it. This extraordinary event was brought about only through the influence of Mr. Melies with the Governor. To give a detailed account of it at this time would consume more space than is available, but it will be dealt with later in full.

Upon the return of the company to Papeete from the inland territory, they all had the pleasure of attending a state reception tendered in their honor by the Governor of Tahiti. It took place in the Governor's beautiful palace, which was decorated in the most lavish manner, within and without. The banquet menu consisted entirely of native products, mostly seafood, which was topped off with bananas and cocoanuts, and cocoanut-milk to drink. Needless to say, the Governor had a private wine cellar from which came great quantities of claret, burgundy and champagne. This was the farewell to Papeete.

The company left Papeete for Papara, via the French destroyer "La Zelee," the use of which was extended by special courtesy of the Governor. Moving picture makers will observe a strategic move in this thing of traveling by warship, especially with a letter from the Governor of the last town to the Governor of the next town. By this means the Melies Company was received with open arms at Papara. Mr. Melies became acquainted with the most influential chief of the island, Tati Salmon, a brother of the former queen of Tahiti, which lady was present at the banquet to the Melies Company at Papeete. This chief is an austere and forbidding person; few have been able to get into his good graces and dispel his stern reserve. He thawed out completely under the rough and ready, jovial manner of Mr. Melies. Not only did he thaw, but he ordered a lavish banquet spread that surprised the natives as much as it did the visitors. After the feast the chief ordered an entertainment, calling upon the members of his tribe to sing their weird songs and dance their grotesque dances. These ceremonies have always been held a secret to the white men. Mr. Melies and his company not only saw them, but photographed them successfully and the pictures are due to arrive in New York some time during December for general distribution.

This is the kind of work that Mr. Melies intends to do in many of the remote corners of the earth. It is his ambition to show one-half of the world how the other half lives. Much has been said about how the cinematograph will serve to bring the peoples of the earth into closer touch with each other, but so far Mr. Melies seems to be the only man who is making anything like a systematic effort to do so. There are few men who are better equipped for an undertaking of this kind than he. To begin with he has the necessary capital. He estimates that their trip around the world will cost upwards of a quarter of million dollars. But money is not all; back of that are fifteen years of experience, which, as moving picture men will agree, is more necessary than the money. There is still a third consideration, which every man does not possess, and that is a desire to give to the public pictures that will enlighten as well as entertain. A manufacturer to undertake an expedition of this kind must have a desire to elevate the work of making moving pictures to a higher and more sensible plane, or the result will be a failure. Mr. Melies has the right idea and he is bound to succeed, because he is properly qualified.

Mr. Melies writes that he is now living in a little cottage by the sea. There are no modern improvements; instead there are hardships to be endured. Often the company has been obliged to go for days without sufficient food, and, on one occasion they nearly starved while waiting for Mr. Melies to return from a visit to one of the tribes. Mr. Melies in turn was equally long without food. It should be borne in mind that throughout the experiences related above, hardship and exposure have been constantly endured by the company. The trip so far has been far from a picnic or summer's outing for any of them. And just here it may be well to say a word concerning Mrs. Melies. The devotion of this loyal woman to the uplift of the motion picture is equal to that of her husband. She has endured privations with the others and shared their dangers; nursing the sick and cheering the homesick, when she might, if she chose, remain where comfort or luxury could be obtained.

The first consignment of pictures taken by the Melies Company in the South Sea Islands has already been shipped to America and will probably have arrived in New York by the time this article appears in print. They will most likely be released during January, at which time we shall see something entirely new in the moving picture line, after which let us hope we may say to Mr. Melies in all sincerity, "Long may you continue to give us such productions."

GOING IN FOR RACING.

Motor boat racing is the newest fad of Miss Mae Hotely, the Lubin comedienne. The comedy section of the Lubin company is installed in Jacksonville for the winter, occupying the quarters formerly belonging to a boat club. Several motor boats form a part of the equipment of the winter plant and one of them, renamed the Leola May, in honor

Miss Mae Hotely.

of Director A. D. Hotaling's little daughter, can show her propeller to any motor craft on the St. John's River, or at least so Miss Hotely maintains. So far she has proven herself correct for she has passed every boat tackled, but to make certain, the Lubinites are agitating a motor boat regatta and Miss Hotely will enter the Leola May against all comers among the local boats, for she has developed into a splendid captain and has the motor completely tamed. The Leola May is not primarily a racing craft, but she will meet in competition only boats of her class.

JOHN HARDIN AT EDISON STUDIO.

John Hardin, formerly connected with the Chicago office of Thomas A. Edison, Inc., and recently associated with John Pelzer at the Orange office is now assistant manager of the Edison Studio in New York. Horace G. Plimpton, manager of negative production, found that the increasing amount of detail work incidental to the releasing of five reels weekly made the appointment of an assistant imperative. Mr. Hardin's thorough knowledge of the film business singled him out as being ideally suited to the position, and he accordingly took up his new duties on November 25th.

"Aurora Floyd"

Two-Reel Thanhouser Release.

Reviewed by Louis Reeves Harrison.

THE strongest quality of interest in this society photo-drama is the admirably-sustained suspense, but there is a delightful factor in the presentation of social gatherings that will be felt rather than perceived. The exteriors are chosen with clear understanding of what is appropriate. The interiors are a delight to the eye, and so is Flo La Badie. This young beauty plays the title role and has at last struck her true gait. I do not mean to say that she has ever limped. Au contraire, her breaks have been of exuberant spirits, like those of a happy child jumping rope.

Foreigners who have come here to receive impressions of America and make a commodity of them on the other side of the water usually live in hotels and complain that we have no social life. I have lived a great many years in Europe and have failed to discover any essential differences in this respect among civilized people. Wherever there is leisure and culture there is organized society. Social entertainments are very much alike the world over. They are formal or informal, according to the occasion, but there is a subtle grace and charm about American affairs of the better class that is rarely pictured on the screen.

Scene from "Aurora Floyd" (Thanhouser).

Whoever directed the production of "Aurora Floyd" caught the spirit of our functions in the beautiful ensembles presented. The men and women act and dance as they do in home entertainments, rather than in the strained and artificial manner of the stage—there is life and movement with no lack of refinement in the functions portrayed. Whether the play itself is located in England or America is of minor importance—it is produced here and is more or less representative of our ideals.

Flo La Badie has grasped the value of self-repression in her impersonation of the title role, has curbed the restless smile always trembling on her lips and has made a creditable effort to simulate the sentiments she is supposed to express. She is nearing the absolute necessity of being the character she is called upon to depict. Only then is an actress convincing. It is probably the director's fault that she does not give time to the consideration of taking her life at the crisis—to be or not to be is a question not to be debated and decided in a few seconds.

Those who have only half-formed ideas of what dramatic criticism means often wonder why I lay any stress on the quality of settings, but they possibly regard a photoplay as something to see and forget. I look at it as something to see, feel, think about and remember. It must make a visible impression of some phase of life to be of any real value, and one of the prices paid for success is taking infinite pains with small details that it may charm our senses with beauty of form. I accord high praise to the settings of "Aurora Floyd," to the refined acting in all roles and to the craftsmanship that delivers a production with the minimum of defects.

The play is an adaptation and deals with the situation of a young lady of wealth after contracting an unfortunate marriage with her father's groom. She elopes with the servant when a mere school girl, only to discover his drunken vulgarity when it is too late. Her father comes to her rescue after a year of misery by paying the groom an incredibly large sum in cash to leave the country. All this is very artificial and stagey, this handing an enormous fortune over to a servant on the strength of the latter's bare assertion that he will leave the country. This impossible act is barely covered by the sensational events following it.

On the strength of report that the groom is dead—the misalliance has been kept secret—Aurora is united in marriage to a wealthy young squire named Mellish. She is taken to his home and is there opposed by a domineering old housekeeper named Powell. Mrs. Powell evinces animosity for the bride from the outset and is constantly on the watch for some means to destroy her in the confidence of the young squire. The housekeeper's opportunity arrives when the real husband, the groom who was supposed to be dead, comes to apply for a situation and gets it.

By artificial means a strong situation is now set up, where natural ones would have done quite as well. Aurora's real husband becomes a servant in the household of the one socially recognized as her lord and master, and the groom begins at once to blackmail his wife, threatening to imprison her for bigamy unless she yields to his extortionate demands. Suspense runs high. She almost gives way to an impulse of self-destruction, but decides weakly to prolong her intolerable situation. She gathers all the jewels and money within her command and hands these over to the groom, though this act purchases only temporary immunity from the consequences of having two husbands at the same time.

Interest in the play runs high at this point, but tension is strained to the breaking point when it becomes apparent that the problem's solution involves the death of the first husband. This is merely an easy way out of a difficulty. A half-witted stable boy becomes the instrument. His curiosity becomes aroused; he becomes a messenger between groom and wife, and he is incited by greed. He witnesses the delivery of property by Aurora to her servant-husband and insists upon sharing the spoils. In an ensuing quarrel the boy shoots the groom, makes off with the plunder and leaves the revolver by the side of his victim.

Scene from "Aurora Floyd" (Thanhouser).

In a very large proportion of Western photoplays a weapon is left beside the murdered man and some innocent party identified as the criminal. Aurora Floyd is first on the scene, picks up the pistol and is accused of committing murder. In the trial that follows she is convicted and about to be sentenced. At this acute moment the real murderer is dragged in and makes a confession. He has been haunted by the victim and driven to confession in a state of mental collapse. All constraint is now over, and the innocent, wrongly-suspected one is clasped in the hands of Squire Mellish.

Question that instantly arises is that of her status at the end of the play. The first man was undoubtedly her husband. The second marriage was, therefore, illegal. As she is the groom's widow, not the wife of Squire Mellish, a second ceremony might have been more consistent if not appropriate. My criticisms are only given to perfect the present product and never in an unkind spirit. I have great faith in Mr. Thanhouser as a man and as an artist, but I have equally great faith that his company is going to improve on what has been done.

"The Red Man's Honor," Eclipse

Reviewed by James S. McQuade.

THE reader will be rather surprised at first sight of the title given above to find that it is linked with the name of Eclipse. It is not often that a foreign company has the temerity to undertake a production of this nature, and it is still less seldom that a real success, such as has been accomplished in this instance, has resulted under the circumstances. Monsieur Gaston Roudes, the producer, is to be congratulated on having succeeded in giving us the atmosphere of Indian life and customs in years gone by, and he is also to be congratulated on having as his chief actor in the stirring scenes such an accomplished horseman and daredevil rider as Joe Hamman. Mr. Hamman has all the earmarks of a man who is familiar with life in the far Northwest, including close association with Indians of that territory, or of our own Northwest. Though he will deceive no one in his make-up as Red Hawk, the pronounced Indian facial type being lacking, he simulates well the stoicism and dignity of that picturesque warrior.

No one who sees this film can easily forget that awful ride in an ammunition wagon, over rough hills and through deep ravines, the vehicle sometimes tipping on one wheel or skidding on both, as the mad gallop continues. Joe Hamman will always be remembered as Red Hawk by this feat, and by dashing horsemanship in other incidents of the story. He reminds one of that champion of all rough riders, Tom Mix, and must have punched cows and burned the plains with horse hoofs at some time in his career. His Canadian ancestry makes this very probable. Mrs. Hamman, as the Indian maiden June Dew, gives a studious and pleasing characterization.

It is only natural that, in such a subject, produced on foreign soil, there should be, here and there, incongruities, and these will be discovered easily by observant American picture lovers; but they are lost sight of in the fine tout ensemble. In passing, however, the producer must be reminded, among other errors, that there is no excuse for using dynamite sticks, at a time when that explosive was undiscovered.

The photography of this two-reel subject is uniformly good. One much take his hat off to the Eclipse camera men for excellent field work. They have always been in good range and focus. It was not an easy task to preserve these conditions in the wild ride of Red Hawk.

Praise must also be given the correct costuming of the characters and the perfect setting of an Indian village. The sentencing of Red Hawk by White Eagle is a solemn and imposing spectacle.

Red Hawk, loves June Dew, the prettiest maiden of his tribe. She returns his affections and they spend many happy moments together.

Seated Bear, a rival suitor, also desires the girl for his squaw, and his heart is filled with jealousy. One day he surprises June Dew, down by the river bank, and carries her off in his canoe. Red Hawk chances upon the scene in time to witness the abduction, and follows in pursuit. He is wounded by Seated Bear in the first struggle, but recovers quickly and again overtakes his rival and mortally wounds him. Leaving his victim apparently lifeless in the water, Red Hawk starts in pursuit of the drifting canoe, rescues June Dew and returns with her to the village.

Meanwhile Seated Bear painfully makes his way to the shore and tells a false story of the encounter, charging Red Hawk with a crime. He then breathes his last. Red Hawk is summoned before the tribal chief, White Eagle, and the council. After hearing the evidence and consulting with his advisors, White Eagle pronounced the sentence, "Twelve moons hence thy spirit shall join that of Seated Bear."

The next day, filled with bitterness, Red Hawk leaves the village and rides away to join the army of the pale faces, where he is enlisted as a scout. The white men are at war with their brothers and are only too eager to secure his services, because of his knowledge of the country and of the forest trails. Soon after Red Hawk's arrival in camp, the commander calls for volunteers to destroy a bridge in the mountains and thus check the advance of the enemy. The attempt means almost certain death, but Red Hawk bravely undertakes the task, and immediately sets out with a wagon loaded with powder.

After a wild and perilous ride, the fearless Indian reaches the canyon directly beneath the bridge. Fastening the packages of powder to his shoulders, he begins the perilous ascent of the cliff. Step by step, clinging to roots and crags, he finally reaches the base of the bridge. He soon succeeds in placing the powder in position and, after lighting the fuse, makes his escape to safety, just as the whole side of the cliff is rent asunder and the bridge is blown to fragments.

Red Hawk does not waste a moment, but whips up his horses and starts back. He soon encounters scouts of the enemy, who pour a hail of bullets at him; but he escapes, and arrives at the camp severely wounded.

Red Hawk's bravery wins for him high regard among his white companions, and he is happy in the new life; but one night he dreams about the sentence passed upon him by White Eagle, and he realizes that his year of respite has come to an end. The struggle in his heart between love of life and dishonor is of short duration, and he sets out immediately for the village of his brothers, where he presents himself for execution. June Dew vainly begs him to flee, but he refuses. She then determines to die with him.

The date of release is December 16.

Red Hawk and June Dew.

Red Hawk's Return.

SCENES FROM "THE RED MAN'S HONOR"—KLEINE-ECLIPSE RELEASE.

BEVERLY BAYNE HURT.

Miss Beverly Bayne was thrown from her horse last week on the Lake Shore drive suffering a fractured knee cap. Her physician hopes to see her out in a week or ten days. The accident occured when a passing motorcycle spun past right under the horse's head. Miss Bayne was thrown headforemost and landed on her knees in the street. A passing pedestrian picked her up and carried her to a nearby drug store where she was attended by a physician.

"The Shaughraun"

Boucicault's Famous Play Pictured by Kalem in Three Parts.

Reviewed by W. Stephen Bush.

IN the galaxy of features known as the O'Kalem plays, this production shines out with especial lustre. It embodies all the profits of previous experience. When this company began filming Irish plays on Irish soil it entered a new field of cinematographic endeavor. It demonstrated beyond all cavil that the motion picture is vastly more than a mere vehicle of cheap dramatic composition. Because of its efforts we can challenge the novelist, the historian and the dramatist to a combat of portrayal and description with no fear of the result for the prestige and superiority of the motion picture.

"The Shaughraun" shows an unwearied ambition on the part of the Kalems. They have in this production striven even more earnestly and have aimed even more skillfully and conscientiously than in any of their other Irish subjects, splendid as they all are. In "The Shaughraun," it seems to me, they have well-nigh touched perfection in the use they made of outdoor scenery. Nothing in art or literature can approach the ability of the gifted and painstaking producer in creating atmosphere. After we have seen the weird and rugged beauty of the stern and cliff-bound Irish coast, much of the temperament and much in the history of the Celtic

Scene from "The Shaughraun" (Kalem).

race becomes as clear as crystal. We enjoy the sensation. We thrill with delight at this new way of learning things by the roots. If these three magnificent reels had not a single point of merit but the choice they made of characteristic stretches of this wild and romantic coast, they would be well worth seeing. Imposing, however, as all these scenes are, they form but a part of the true story and the true atmosphere, and we feel constantly that they have been selected for that purpose only. The selection does high credit to the director. I have seen splendid outdoor scenery in motion picture plays, but my enjoyment was greatly lessened by the fact that the producer evidently counted on the scenery to "pull through" a time-worn plot or a lot of amateurish actors and actresses. "The Shaughraun" gives us its scenic splendors as merely one item in its program of uniform excellence.

There are few families, even of this present generation, where "The Shaughraun" is entirely unkown. "The Shaughraun," it will be remembered, was one of the favorite plays and one of the favorite characters of Dion Boucicault, who died less than a quarter of a century ago. "The Shaughraun" appealed especially to its author, because it suited his own special artistic bent and abilities. It may justly be regarded as an Irish classic. There are few theaters in this country where "The Shaughraun" has not at some time or other had its inning. It has always been and is to this day a prime favorite with amateurs. It was, if we mistake not, on the strength of his success with "The Shaughraun" that Boucicault started his admirable American career. He himself tells us in his own vivid and charming way how he came to write this play. It was a "Shaughraun, a cantering Jack," as he defines him, who helped the great actor-playwright to keep a memorable engagement to play his part in "Colleen Bawn" when all Dublin was waiting for him and he "forty miles away."

The plot of "The Shaughraun"? It is mostly "The Shaughraun" himself. Here are the last two sentences of the synopsis: "Conn, through a subterfuge, comes to the rescue once more and the villainy of the plotters is exposed. The girls are happily united with their sweethearts and Kinchela and his accomplices are brought to justice." Conn is the shaugraun and Kinchela is the villain. Not such a bad idea after all to draw your conclusion from the end of the last chapter; it is easy then to imagine all the trouble that went before. A further detailing of the story seems like spoiling the anticipations of the spectators, especially when these anticipations of the spectator are realized to his eye by such an exceedingly clever company of artists as the players in this cast. I think the hardest part by all odds was that of the shaughraun. I cannot pretend to know just what the shaughraun means to the Irish fellow-citizens, but as I have seen the character portrayed on the stage, he seems to be a wandering minstrel, a tramp, a lazzarone and a daredevil rolled into one. He is an inveterate rescuer. Beauty or honesty in distress finds him on hand working overtime. He is shrewd, mischievous, quixotic and possesses all that strange mixture of impulsiveness and deliberation which the Saxon mind finds it so hard to understand and cope with. How was such a character to be portrayed in absolute silence? How was all his roguery and drollery to be made plain and full of enjoyment for the spectator without a single spoken word? Happily, Sidney Olcott is an Irishman. He did wonders with his eyes and his face generally. The shaughraun's good humor, his indestructible optimism and resourcefulness were brought out with rare artistic skill. The scene at the wake may have been a trifle overdone, but it will get innumerable laughs. Jack J. Clark gave a splendid impersonation of Capt. Molineux, Robert Melville showed a sympathetic rendering of the young Irish gentleman and hero, J. P. McGowan made a most acceptable Corry Kinchela, A. Lester excelled in the part of Father Dolan, Miss Gauntier upheld her great reputation as Claire, and thus it goes down to the most insignificant part in the play. I must not forget the fine bit of character acting done by Mrs. Brokaw as Mrs. O'Kelly, the mother of Conn, the shaughraun.

It would be easy to fill page after page with the peculiar merits of this production. I might dwell on the wonderfully realistic portrayal of man's struggle with the hostile forces of nature; I might speak of the advantage of the moving studio, which is set up amidst the real scenery and gives a perspective of real nature whenever a door or window is opened; I might allude to the startlingly accurate interiors, with which this company has taken such extraordinary pains. Plates were made for the ensuring of real interiors of Irish huts and cottages and from these plates the artist and director arranged the interior settings. I might mention, too, the excellent judgment which spared the splendid diction of Boucicault and goes for its subtitles to the text of the play whenever possible. It seems to me that such features showing so plainly and pleasingly the real progress and the vaunted possibilities of the motion picture ought to go a long ways toward lightening the burden of the exhibitor and toward a decent, substantial profit. To chase three such reels through the machine like so many ordinary releases would be a mortal sin in the catechism of motion pictures. If an exhibitor cannot make money with such a feature and please and hold his audience, he has no one but himself to blame.

Splendid, special music has been arranged for this feature.

VITAGRAPH PLAYERS ON A WORLD TOUR.

On December 7 a party of Vitagraph players left New York for a tour of the world. The group sails from San Francisco on the 13th. Among the places to be visited are Japan, Hongkong, Rangoon, Burmah, Singapore, Calcutta, Bombay, Port Said and Cairo. Then, as fancy may dictate, the party will visit Italy, France, England, Scotland and Ireland. Those who represent the Vitagraph company on the trip are Mr. and Mrs. W. V. Ranous, Mr. and Mrs. James Young, Harry Keiffer, cameraman; Gene F. Mullin, editor and photoplaywright. W. S. Smith will be in charge of the players. At Chicago Mr. and Mrs. Maurice Costello, together with their daughters, Helen and Dolores, after visiting relatives in Pittsburgh, will join the party. There is no date set for the return; it may be six or eight months hence.

CHICAGO LETTER

By JAS. S. McQUADE

RECENT cable advices from London regarding film censorship as published in the great dailies of this country have created widespread comment in film circles, especially among American manufacturers, whose products are in great demand throughout the United Kingdom. These advices convey the information that G. A. Redford, who resigned his appointment as censor of plays not long ago, because of charges of inconsistency, has been made public censor of moving pictures. His first pronouncement, in his new official capacity, has placed under ban films showing prize fights, dog fights, mixed bathing, crimes, incriminating love situations, and biblical subjects.

American manufacturers need not feel concern about any of the prohibitions enumeraaed, except the fifth and the last. Some Western films can well be shorn of deeds of violence that have only a primitive appeal. Shooting at close range, without killing anything or anybody, is even worse on the nerves than bringing down an enemy—that is, in pictures.

Just why biblical subjects are on the proscribed list is not clear. It may be, in Mr. Redford's opinion, that some sacred subjects have not received that reverential treatment in production which is in accord with the veneration in which the subjects are held by Christendom. But granting, for the sake of argument, that one or two producers may have so erred: is it wisdom, or is it just, to prevent all others, who have a clearer insight of, and closer spiritual attunement with, sacred subjects, from engaging in such productions?

All progress made by man has been made at the expense of innumerable mistakes. Even Mr. Redford's progress, from what can be learned, has been subject to mistakes; and that he failed as a censor of plays has not barred him from becoming a censor of films. Let us hope that he will be most successful in his new official capacity, and that he will be wisely guided, so as not to retard the advancement of knowledge by depriving the moving picture of any part of its rightful domain.

A mistake, discovered and corrected at the outset, is a safeguard against committing further mistakes. Mr. Redford's change of front, on the matter of film productions of biblical subjects, will save him many heart aches; for he is bound to discover his error in the end.

Miss Russell's Lecture Tour.

Miss Martha Russell is scoring a big success down in Texas, where she is engaged in lecturing on moving pictures in which she herself has appeared as leading woman. The press is devoting much space to Miss Russell's work, and she is praised for her ability to interest people as a lecturer as well as for clever pantomimic work in pictures.

In a letter dated November 18, Miss Russell writes that, in Texas, excepting a few places, the moving picture business is far behind what it is in the North, the majority of the picture theaters being store shows with small capacities and unattractive fronts. The only music in the theaters, in the main, is a mechanical organ. Some exhibitors are waking up and are becoming convinced that, in order to be successful, they must build larger houses. Within two years, it is expected that the picture business will be transformed in the Lone Star State.

Miss Russell's tour through Texas will last 30 days, and the first 12 days of this time was spent in filling contracts with six licensed exhibitors, who guaranteed Miss Russell $100 per day. Wherever Miss Russell has appeared, business has been phenomenal. Her manager, Mr. Chas. C. Pyle, announces her coming attractively and effectively by means of one-sheet lithographs, heralds, photographs, etc. In addition, the press is well supplied with reading matter and cuts. Miss Russell carries four reels of licensed films of the Essanay brand, and shows two of them each day. She appears on the stage between the reels and explains how moving pictures are made, dwelling on studio work, trick pictures, etc., and on incidents which happen during the taking of pictures. Her hardest work at these appearances is to answer a continuous volley of questions. People want to know the names of their favorites in pictures, and if they are married or single. A great number also seek information on the writing of scenarios.

MISS MARTHA RUSSELL.

Since leaving Chicago, Miss Russell has appeared in the following cities: two days at the Princess Theater, Ottumwa, Ia.; three days, St. Joseph, Mo.; Sanger Theatre, Shreveport, Ia.; two days at the Dixie Theater, Dallas; two days, Greenville; two days, Paris; one day, Sherman; one day, Denton; two days, Corsicana; two days, Clebourne; two days, Bryan; two days, Hillsboro; two days, Waxahachie; two days, Austin; two days, Taylor, and two days, Temple,—all in Texas. After a return date in Austin, Miss Russell will appear two days at the Star Theater, Houston, Tex., owned by Mr. Xydias, who inspired the present lecture tour. Mr. Hulsey, of the Queen Theater, Galveston, has contracted for the two following days, after which the following cities will be visited: Beaumont and Port Arthur, Tex.; Lake Charles and Alexander, La.; Little Rock and Hot Springs, Ark.; Memphis, Tenn., and thence to Chicago, about Jan. 1, by way of Springfield, Mo. Miss Russell will then resume her work as leading lady.

Miss Russell writes in part: "Of all the theaters I have visited, I have found only one that is not taking the Moving Picture World. It is really their Bible. They not only read

the news, but they are forever looking at the advertisements to find the new articles that are being introduced. In Dallas they are building three new beautiful houses, costing as much as $100,000 each. Mr. Hulsey, who is building the Queen, is one of our livest exhibitors. In my estimation, he is the Montgomery of this territory. I find that the licensed films predominate here."

A Second American Stock Company in California.

S. S. Hutchinson returned from California, Monday, Nov. 25, after an absence of four weeks. During his stay, Mr. Hutchinson organized a new stock company, with headquarters at Santa Barbara. This makes the second American company now in California, and it in no way interferes with the former Western company.

The new company will be engaged in producing subjects of a general character, such as dramas, comedies, etc., leaving the former Western company uninterrupted in its special field of Western subjects. This new company takes the place of the Eastern company, which has been disbanded. It is the intention to close the Chicago studio during the winter months. A new studio has already been completed at Santa Barbara, also a plant in which negatives can be developed.

W. Wallace Reed is the director of the new company in the West.

More About Cut-throat Competition.

The following letter, bearing the date of Nov. 21, has been received from E. F. Clipson, owner and manager of the Banner Theater, one of the competitors of the Star Theater, on Milwaukee Ave., which is offering matinee programs of five reels and four acts of vaudeville for five cents:

"I wish to thank you and The World for the editorial entitled 'Cutthroat Competition Exposed,' in the issue of Nov. 23. Permit me to call your attention to some inaccuracies in the figures quoted, and to point out that the Star Theater is an even worse offender than your article reveals.

"Instead of 900 seats, the Star has a normal capacity of nearly 1500. I am told by a former manager of the place that under rush conditions, by utilizing benches in the balcony, the house can seat 1600 people. Instead of four reels of pictures and five acts of vaudeville, as you state, they run five reels and four acts at matinees for five cents. In addition to this, they have souvenir days every day and give away silverware, etc.

"The Schaefer Bros. are the active lessees and managers of the Star, and one of them is a member of the executive committee of the Local League of exhibitors. Do you suppose that accounts for the fact that protests to the League have so far produced no action?"

Startling and Pleasant Surprise for Wm. N. Selig.

William N. Selig, president of the Selig Polyscope Co., had one of the most startling, and at the same time one of the most pleasant, surprises of his life, on Monday afternoon, Nov. 25. Mr. Selig had just settled down to work after lunch, when his office doors are hermetically sealed to all callers. At that time of day even his office staff must not interrupt him by entering, all consultations being carried on by telephone.

In the midst of his seclusion, a tremendous volume of sound, created by numerous brass instruments, thundered into his sanctum from the outside offices, through the closed doors. Before he could get to the door, to ascertain the cause of the musical reverberations, a resounding Indian war-whoop filled in a momentary lull in the crash of music. Then he discovered that Lewis Hill and his Cowboy Band, accompanied by a score of Blackfoot braves, in full war costume and paint, had taken possession of the premises. The office force had surrendered without striking a blow, and were evidently enjoying the situation and the surprise of their chief.

Then the visitors were shaken warmly by the hand, in turn, for Conductor Hill and his band and the Indians are old friends of Mr. Selig. They are just now one of the features of the United States Land Show, at the Coliseum, this city. They hail from Montana, and from the Glacial National Park in that state. Among the Blackfoot braves were chiefs John White Calf, Long Tim Sleep, Lazy Boy, Fish Wolf Robe and Jim Big Top.

A regular serenade by the Cowboy Band was in order, and, during the intervals, Fish Wolf Robe performed a heap big Indian dance, and Caruso, the sweet-throated tenor of the Lewis aggregation, warbled so effectively and strenuously that a large crowd gathered on Randolph Street, four stories below.

The cowboys and Indians appeared in one of Selig's great Western productions some time ago, and they availed themselves of the first opportunity, while in Chicago, to call and pay their respects to the big chief of Indian war pictures.

Chicago Film Brevities.

Don Meaney, who formerly conducted the vaudeville department of the Chicago Examiner, has been appointed to take charge of the publicity department of the Essanay Film Co. Mr. Meaney has been in the newspaper game for years, and has the reputation of being clever and popular.

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H. Tipton Steck, former manager of Essanay's publicity department, has been promoted to the position of manager of negative production. Mr. Steck was an enthusiastic and able publicity man for Essanay and his friends wish him all success in his new duties.

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Harry J. Cohen, special representative of the Selig Polyscope Co., left for the interior of Arizona on Sunday, Nov. 24, in the interest of the Company. He will afterwards proceed to Los Angeles, and will return to Chicago at the close of December.

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B. F. Mayer, owner of the Calvert Hotel and Calvert Theater, on 18th St., between Wabash and Michigan Aves., called at the World office last week. Mr. Mayer looks forward to a prosperous winter business. The business of the Calvert has been steadily increasing in volume of late. The Calvert seats 300 people, and the admission is five cents.

* * *

George Periolat, character man of the American's Western Company, arrived in the city from Santa Barbara, Wednesday, Nov. 20. He will spend a vacation of several weeks here. Mr. Periolat is the son of C. F. Periolat, an old time furrier of this city. Mr. Periolat states that everything is in splendid condition at Santa Barbara, where a new studio has been built.

* * *

Wm. H. Swanson, was in the city Friday and Saturday, Nov. 22 and 23, attending the funeral of one of his married sisters, who recently died in Colorado. The remains were brought on to Chicago, and the funeral took place from the residence of Mr. Pelisle, on W. Van Buren St. Mr. Pelisle is a brother-in-law of Mr. Swanson's and of the deceased. The remains were interred at Roseville Cemetery, this city. Mr. Swanson returned to New York November 24.

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F. B. von Teuber, official photographer for the Maderia and Matmore Ry., the state railway of Amazonas, Brazil, spent a few days in the city last week. The offices of the Madeira and Matmore Ry. are situated 1,400 miles up the Amazon River. This railroad is 160 miles long and cost $60,000,000. It was built in order to make a way for the transportation of rubber around the dangerous falls of the Amazon at this point. Millions of dollars worth of rubber and many valuable human lives were lost in the effort to transport the rubber in vessels, over the falls. Mr. von Teuber states that the moving pictures and still pictures of the scenes along the Madeira and Matmore road, taken by him, are sent to Europe for advertising purposes. Mr. von Teuber had with him here a remarkable collection of still pictures. Some of these show the Indians of the far away region in Brazil, and are the first of this kind ever seen in the United States. Mr. von Teuber had charge of the burial rites of Emmett O'Neill, an expert camera man, whom Wm. N. Selig sent down to the Amazon to get negatives of the remarkable scenery along that great river. Mr. O'Neill was a victim of yellow fever. Mr. von Teuber brought with him to Chicago, the personal effects left by Mr. O'Neill in Brazil. Mr. von Teuber left for New York at the close of the week, where he will remain until Nov. 30. Thence he will proceed to Paris, and will next visit his home people in Vienna. He will return to Amazonas, Brazil, in February.

$55,000 PICTURE AND VAUDEVILLE HOUSE.

It is reported that Mr. Robert Rath, a capitalist of Dodge City, Kansas, is behind the project of a $55,000 moving picture and vaudeville house in course of construction in that city. Mr. J. Abbott, one of the pioneer motion picture men of the West, and who was at one time connected with the Fitchenberg Enterprises in New Orleans and who also managed several picture houses, has been secured as manager of the new theater.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

A LOCAL newspaper has been gleaning the opinions of leading members of the theatrical profession on dramatic criticism, the test questions being: "Does good criticism help a bad play? Does bad criticism hurt a good play?" As the same questions apply to motion pictures they are of interest here. Some of the actors interviewed have replied in a sort of a critics be ——— tone; others are noncommittal; some say views of critics only receive passive attention from the public; some believe much time and money must be expended to counteract an adverse press critic, even if it be unjustifiable. Taking the answers as a whole, they leave the two questions very much debatable. If the questions were put to motion picture exhibitors, their answers would be of a far more decisive character. The columns of motion picture trade journals devoted to the review of film productions are among the most valuable of the publications. It cannot be denied that they attract and hold the interest of the more intelligent and better class of exhibitors. They are certainly carefully read. Whether or not all who read are guided by them is an open question, but it is known that a great many of the exhibitors read them when searching for good films. One exhibitor says he does not rely entirely upon the reviews, but considers them of great value as a safety valve, in that they serve as a check upon the claims of producers at times when they may be too zealous. If it were not for the reviews, in the opinion of this particular exhibitor, there would be unlimited imposition by false and exaggerated claims. The warning frequently sounded by reviews given fairly and honestly spares many an exhibitor an outburst of indignation, not to mention frenzy of a torrid degree.

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An instance cited by the exhibitor in support of the value of film reviews was one in which a film exchange man had induced him to take a subject against his wishes. The subject had been extensively advertised as a hit and a money maker, but a criticism upon it gave the exhibitor an impression that the claim was not sustained by the subject itself. Yielding to the arguments of the exchange man, the exhibitor took a lemon. He was severely criticised by his patrons for failing to make good on his elaborate announcements. "The producers make claims which self-pride and self-interest will many times make them feel they are honest in their announcements, and the exchange men will back up the claims on the assumption that the producers would not make them if they were not well founded. Both are apparently working with honest motives, but the exhibitor who relies upon them without exercising his own judgment gets a frost bite sometimes that puts a bad crimp in his self-possession, and the sting is increased in severity, when the confiding exhibitor sometimes learns, when taking the exchange man to task, that the exchange must get returns for the investments made in films and the customers must take their chance as the consumer does with eggs. "All of which, after all, is quite true," said the exhibitor, "and that is why I consider the review columns of great value. They are like the lighthouses or the block signals. They help us to steer clear of the bad things at times when we have no other disinterested sources of information to guide us. The rotten egg argument is all right, so far as it goes, but it does not go far, from the exhibitor's point of view. The housewife who gets stung loses only a few cents. The exhibitor who stings his patrons, no matter how innocently, is liable to lose from his box office—I was about to say—an amount that would start him in the egg business."

* * *

The arguments offered seem to sustain the review columns to an almost indisputable point. There are some people who maintain that their main purpose is to fill space and cater to the manufacturers. Anyone who knows anything about the publishing business, must know that reviews, whether they be of books, theatrical productions, or photoplays, are losing propositions, especially where they are lengthy. It costs money to set up every line of them and the publisher foots the bill, so that to say they are intended as space fillers, sounds, to say the least, illogical. The same may be said of the statement that they are mainly intended to cater to the manufacturers, especially when it is known that exhibitors value them. An exhibitor was heard to say: "If the reviews of films were discontinued, the exhibitors would be among the first to ask for their reinstatement.

* * *

Mme. Sarah Bernhardt, has arrived in this country for a tour of the vaudeville theaters. One of the first announcements made, is that the great actress was induced to make a tour of the vaudeville theaters, only on the plea that the masses wanted to see her. This sounds like "press talk," but it carries weight with it. The only exception taken to it is that much credit for the origination of the tour is due to the motion pictures. They blazed the trail. On all her previous visits to this country, the masses were unable to get in touch with Mme. Bernhardt, on account of the prohibitive prices charged for tickets. When it was announced several months ago, that the great actress had consented to appear in motion pictures a sensation was created. Many declared it was a suicidal step—the blotting of a glorious career. The pictures were made, and packed all the houses at which they were booked, night after night. An astute manager was quick at seeing the point and at once made to the actress a proposition which, in its turn, was looked upon as nothing short of audacious. Think of "the great Sarah" going into vaudeville! Hundreds of thousands of the masses had heard of her great histrionic career, but the same number never had an opportunity to see that upon which her fame is based until the motion pictures brought her before them. Then they wanted to see the actress herself. The wish they had so often expressed in years gone by was intensified to such an extent by the motion pictures, that the promoters of the tour saw a good chance for a profitable investment in presenting the actress at prices within the reach of the masses, whose keen appetite for the opportunity was created by the once despised "movies."

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The Bernhardt tour confirms statements made in these columns a few weeks ago, relative to a proposition of a leading New York theatrical manager to make motion picture reproductions of plays and send them on the road in advance of tours by the regular company. It was stated at the time that the photoplays would instill a desire to see the original productions and that both would make money. In this connection the Bernhardt tour will be watched with interest by all interested in both the regular theatrical field and the motion picture industry. It is stated that Mme. Bernhardt is to receive $8,000 per week for twenty weeks. If money is made on this outlay and other large expenses, look out for future developments in the photoplay field. Of course, Mme. Bernhardt, herself, will be a great box office magnet, but that will not rob the motion pictures of the credit they will deserve as a most valuable forerunner. There will not be enough cameras and operators to keep up with the demand of stars, and managers, anxious to get in on the good money proposition, to wit: me for the "movies," them for the road.

* * *

Another view is presented. Will the Bernhardt tour prove a fulfillment of the declaration of the vaudeville managers last summer, that they would put in their houses attractions that would draw the people from the picture houses? It has something of that color, hasn't it? But there is a consoling thought. There is only one Bernhardt, and her stay in this country will be limited. Others may come, and others may go, but the "movies" will go on——— well, they will keep going for some time yet, and don't you forget it.

* * *

A recent release was most successful in including all that makes a moving picture tiresome. The same plot has been enacted regularly every month for two years; there were Indian signals, captures, escapes, hair-breadth escapes, cross country runs, a heroine on horseback, and to make the whole positively new, instead of one or two rescues, there were three thrilling rescues, either one of which would be impossible under natural conditions, unless the participants on one side were blind, deaf and dumb. For a troop of mounted soldiers to gallop right up to a lot of bandits without being noticed, is wonderfully not realistic. To "get there" at a precise half second of time seems to be the object, and all means, no matter how false, must be made to order; hence—a tiresome picture.

The Moving Picture Educator

LOOKING BACKWARD.

It is always profitable to look back over the road—especially if it be a climb—to the better appreciation of the distance covered, the heights attained, the experience gained, the improvement marked with the all-round profitable results. To-day cinematography has written its name high, and is thoroughly and universally interwoven in the arts and sciences, besides being the world-wide entertainer, illustrator and educator. What a difference between the pictures and subjects of to-day as compared with but a few years ago! The early flickering, weak films are replaced by flickerless, strong—perhaps perfect—photography. The "old store" dingy, dark, sometimes loathsome picture places, have given place to miniature palaces of much light and more luxury. The subjects have grown from the ridiculous to the sublime; in every line the one word that marks this progress is neither upward nor onward, but culture.

It is very interesting to look over the copies of the Moving Picture World of from two to four years ago, for herein is registered every step and place of this development; such a review is full of interest. While the issues of but a few years ago were full of every evidence of wise and solid beginnings, it is those of recent date which prove the nature of both the beginning and the growth. Three years ago the educational picture was little more than tolerated as a dry and necessary relief from the wholesale mimicry of the other films; to-day the educational picture is the tone given, and backbone strength of all exhibitions. It is with pride that it can be shown that the educational picture has been the "open sesame" into every greater field of good that the moving picture now enjoys. These high class pictures have lifted to higher levels the manufacturer, the exhibitor, the pictures and the houses. The "entré" has been made into every class of society and into every home and hall of learning, culture, religion and pleasure. The common reputation of the picture is rapidly following its true inward character, anything which now appears upon the screen unsuitable to the present standard and demand, is immediately self-condemned by the contrast to its surroundings, and variance with its associates; that same shudder which one experiences when the discordant note destroys the harmony of sound in music, is experienced by the now educated public when a picture does not harmonize with the required, and well known standard. A new world is open before us which is most singularly and appropriately named The Moving Picture World. A world in which the language is universal and its every effort and attribute made contributory to the advancement of its inhabitants.

Learning never stops or even pauses, for in this "world" the child and the man are in the same school, even if in grades far apart. We have surely reached the zenith of progressive powers, when in looking backward upon the old cinematographyless world from which we have come, through the chaos of early endeavors, to the perfection of present light and revelation, our backward glance, and present condition, gives us a strange and wondering ide of the future. Many wise and prophetic minds predicted the development of conditions beneficial to the general improvement and well-being of the human family, the very flying machine is only present-day energy, bent upon carrying out ideas of generations ago.

We fail to discover, however, any predicted future which would blend a mighty moral and mental illumination in such a new and marvelous degree as to seem to make an entirely new world out of an old one, so changing and overturning former conditions as to revolutionize the whole course of educational nature.

Such is the actual case, however; we are living in a new world, moving onward to a destiny beyond present comprehension, but not beyond a possible prediction. We can imagine what we may not realize, yet we know that ordinary multiplicity based upon the last five years marks a future in which progress will—unlike the past—neither be laborious nor against opposing forces; but natural, expected, and according to a logical order. The child of the new world will grow in stature, in years, in knowledge, in a competency equal to the times, by natural and normal means; interest, pleasure and knowledge will combine to the exclusion of the painfully slow progress of toil, drudgery and disappointment. The Moving Picture World will be an ideal one in which to live and grow.

SOME THOUGHTS ON "THE MIRACLE."

This picture is a new departure; it is in a class by itself; it opens a new field for scenario ideas. It does not belong to the light easy type; it is strong and heavy. From beginning to end there is no waste of thought or time; thoroughness and fullness require the concentration of the faculties of the beholder. Had it been a picture of the present times, to follow the subject might be easier, but its medieval setting demands an additional attention to what becomes a most excellent picture in carefully studied and prepared scenes, truthful and appropriate to the time it represents. If cinematography had been shown some centuries ago, this picture might readily be looked upon as a production of those feudal days, in that it appears as a veritable historic film as though taken then, so real are its masterly reproductions. Apart from the subject of the play, the pictures are very instructive in medieval architecture, manners, habits, dress and customs. To follow a picture of this kind without one single modern touch, absolutely devoid of any of those things which have taken the place of those of older usage, is most instructive and entertaining.

As an exhibition of high-class cinematography it is at once a masterpiece and an example which may be profitably studied and followed by American manufacturers. The whole workmanship is thorough and finished. The acting is wonderfully good and even throughout, with an entire absence of anything to detract. Of the moral of the play, its best apology is that it is a religious legend, otherwise we would not care for the scenario writers of to-day to be so unduly familiar with sacred things. "Honi soit qui mal y pense" must be the attitude of the mind which approaches the picture.

It is not a picture for children; it is not a picture for the evil or weakminded; it is a picture for the strong and good, for the artist, the historian, the scholar; and especially those to whom high-class cinematography is an ideal.

ABSURD ENGLISH CENSORSHIP.

Censorship has taken on new life in England; an individual censor who some time ago had retired under counter-censorship of his official duties, has returned to power. It is often dangerous to reinstate a discharged servant—public or private—as such a reinstatement too often carries with it a spurious vindication which makes the particular servant or official more overbearing and officious than before, and it is not long ere "the last state of things is worse than the first." In the censorship of photoplays there is wide range for many opinions, leaving little room for definite decisions as to which is and what is not admissible. There are subjects, however, in which there is not this wide range, and where it is possible to come to immediate, safe and sane decisions either—positively and negatively. A notoriously bad picture is readily and universally condemned; in like manner a good picture is not only immediately approved, but accepted with many demands for more of the same kind. When the English censor announces that the first pictures to receive his condemnation are religious pictures, he immediately and without further evidence of his ability proves himself absolutely unworthy of his office; he is either ignorant, incapable, or a fanatic. That such a "ban" upon religious pictures shows ignorance is conceded on this side of the Atlantic, where we are working for more of them as denoting the highest educational possibilities. As a purifier of the polluted realm of picture-making there is nothing stronger than the religious pictures, besides the uplifting effect upon every phase of public moving picture work. The only excuse for this enlightened (?) censor is that perhaps he

is an atheist, if so rather than exercise his pernicious powers the sooner he is censored out of office the better. Again it may be that he is a religionist—of the most vehement kind; if so, can he not be persuaded to again put a chain and lock upon the bibles, close the art galleries and the libraries of the country, take away religious liberty and escort us back to the dark ages. It would seem that this English censor cannot distinguish between cheap moving picture work and educational cinematography. In America, from the days of Plymouth Rock—which still stands—until to-day, religious education is free and full, educational cinematography is working its onward and upward way—the religious picture will not only not be restricted, but demanded more and more. Those who have fought the battle for the present standard do not hesitate to denounce the ignorance of the English censor's proposals; he belongs to an order of growth that would die in a day in the pure fresh air of knowledge, light, religion and freedom.

The true question of religious pictures is not that they shall be censored out, but that they shall be censored in. We must and shall have them, they must be censored as they come to see that they are true to original text, that they convey the original teaching, that they become a true and literal exponent of the written word, a veritable bible of pictures. It is sacrilege to produce the wrongful; here is room for legitimate censorship; it is a species of bigoted ignorance to forbid them, and we trust the English people at large will approve our views.

THE PICTURE AND THE TEXT-BOOK.

It is certainly strange that any need prevails, calling for an explanation of the relationship between the picture and the text-book. The picture is an auxiliary to and supporter of the text-book and not by any means a supplanter; as a mighty illustrator, it may possibly abbreviate the matter of much now upon the written pages. This abbreviation, however, will not only be necessary, but welcome, as the picture comes to instantaneously clear many a labored and tedious explanation.

It positively seems that those who know least about the possibilities of the pictures are those very people who will be most greatly helped; if a fear prevails that the picture is going to lessen the labors—and consequently the laborers—let it be understood that no instrument of progress has yet been guilty of doing anything but improve conditions. There may be great changes affecting the next generation, which will accordingly grow up with the newer conditions. All true progress is positive, beneficial, and helpful, often most welcomed by those who first feared it. All classes of teachers need sound no alarm at the approach of cinematography as an educational force.

The writer knows full well that the two greatest difficulties in teaching are discipline and concentration; when these are lacking that nerve-racking energy required is sometimes unendurable. The picture eliminates these, and then in addition begins to impart such knowledge as will require text-books to supply the detail, with the teacher to act as the knowing, well trained, connecting link between the two. The teacher, the picture, and the new text-book, will work in splendid harmony in the new school.

A Pioneer Picture Player.

George Ober the Original Out-Door "Rip Van Winkle."

THE theatrical press has paid due tribute at the passing of that sterling old player, George Ober, who at the time of his death was a valued member of the Vitagraph stock company, with such comic masterpieces as "An Elephant on His Hands" as well as many well-posed dramatic bits to his credit. For George Ober learned his business in the days when appropriate and effective pantomime was as important a part of the player's art as make-up or elocution, and a "bit" was interpreted just as carefully and conscientiously as a "lead." Indeed, it was his effective performance of all sorts of parts in the Holliday Street Theater stock company, in Baltimore, that brought George Ober to the attention of that splendid old actor, and trainer of actors, Frank Mayo, in the stock-starring days; and when he organized his spectacular production of "Macbeth," he took the boy to play the First Witch. Later on Charles Hoyt, expert sketcher of character types, and selector of players to fill them, picked Mr. Ober to create The Oldest Inhabitant in "A Temperance Town," and Uncle Tody in "A Contented Woman"—characters in which he was never superseded.

George Ober was also a great "Rip Van Winkle," but as the Jeffersons monopolized the "big time," he conceived the idea of condensing it for vaudeville, which he did with the able assistance of his wife, Adelaide Ober, who was a clever adapter, and his stepson, Frederick L. Power, a master of stagecraft. The playlet was first tried out at the town hall of Hastings-on-the-Hudson, the home of the Obers, and was such a success that we conceived the idea of playing the mountain scene, which is all pantomime excepting Rip's part, with the Biograph film of Mr. Jefferson. I remember that Mr. McCutcheon was not very much impressed with the idea at first, and made us put up $50 before he would let us have the film.

Fred Power then had a special transparency drop painted, with a moonlight effect on a waterfall, which served to distract the eye of the spectator for an instant while Mr. Ober, after a lightning-change from the young to the old "Rip," slipped through a vampire-cut and took his place in the same position where he had fallen asleep. The concluding picture was a stereopticon photograph of the Old Rip as he lay asleep and the substitution of the living actor for his life-sized likeness was one of the cleverest bits of stage illusion that I have ever seen.

Although I was "manager" of the company, and knew just how and when the trick was worked, time and again I have sat in front, worrying and wondering whether George had gotten through the "quick-change" in time—for no matter how closely one watched, you could not detect the transformation, and the awakening of that picture to life was really startling. The affliction and untimely death of Fred Power, then director of the Bush Temple Theater in Chicago, prevented the perfection of his patent rights in this illusion, which was lost to the stage without him. As a matter of record, however, this tabloid, "Rip Van Winkle," was first presented on March 8, 1901; and in The Mirror of March 30, 1901, appeared the following advertisement:

THE GEORGE AND ADELAIDE OBER CO.
(Five Capable People),
In a Vaudeville Version of Washington Irving's Legend,
"RIP VAN WINKLE."
Presented in 3 Scenes—35 Minutes—Introducing for the
FIRST TIME IN DRAMA the BIOGRAPH MOVING PICTURES
Showing Mountain Scene—Rip's meeting with Hendrik Hudson's Crew—Rip's Toast, and 20 Years' Sleep
in exactly 2 Minutes.

George Ober was also the first to present "Rip Van Winkle" in the Catskills, which he did at Palenville, Green County, on August 9, 1907. C. B. Schaidner, a local photographer, and Underwood & Underwood, of New York, took some remarkable scene photographs, which attracted the attention of the moving picture people, and the following season at Hastings-on-the-Hudson the Edison Company photographed Mr. Ober's performance in action. I never saw the completed film, so do not know whether it turned out well, but I believe this was the first attempt of the kind on such a big scale.

Later Mr. Ober was engaged by the Cameraphone to pose for moving pictures of "Rip," to fit the phonograph records of Joseph Jefferson; and he did it so cleverly that, although their conceptions of the part were somewhat different, every time you heard the voice you saw the pictured Rip's lips move in exact unison. I believe this company went to pieces later, and do not know what became of the negative; but up to that time it was one of the most remarkable moving pictures ever taken—and although every "stock" has had a hack at "Rip" since then, I doubt if it has ever been excelled as an example of "suiting the action to the word—the word to the action."

WILLARD HOLCOMB.

GAUMONT IN EDUCATIONAL FIELD.

The fact that the Gaumont firm is giving special attention to educational pictures is very encouraging to the educator; these pictures are in various subjects and give promise of great help to the growth of a system in production, responsive to the demands for all kinds of instructive films. There is abroad a noticeable desire to meet the requirements of all kinds of institutions, which are now demanding substantial use and results from the cinematograph.

POWER'S CAMERAGRAPH AN EDUCATOR.

Power's Cameragraph No. 6-A has been installed, through the New York Film Exchange, at the American Land & Irrigation Exposition at the 71st Regiment Armory, 34th Street and Park Avenue, New York City.

Music for the Picture

BY CLARENCE E. SINN

Observations and Suggestions.

AMONG the many good features of a Selig production, there is one in particular which appeals to the picture-player. They possess a directness of purpose—a clarity of motive which gives you something tangible to work upon. This company gave us special music for "Christopher Columbus," but even without that one did not need to be a particularly good improviser to put a fairly good accompaniment to its scenes of the Spanish Court, the storm at sea, tropical lands and Indians, with a religious as well as martial atmosphere running throughout. "Monte Cristo" was a big dramatic picture, which, while it no doubt would have been more satisfactory had there been music arranged for it, yet the picture followed so closely along accepted dramatic lines that a careful pianist should have little or no difficulty in adapting appropriate music thereto.

And now comes their big animal picture, "Kings of the Forest," in two reels. Two things are at once apparently called for—something suggestive of South Africa and something suggestive of wild animals in the jungle. Both are easy to notice in the picture, but hard to get. So far as the South African music is concerned, about all we have from that country consists of old Dutch hymns, and as the picture does not convey a religious atmosphere it is better to pass this up. The neutral scenes can be acceptably accompanied by intermezzo, caprice and valse lento movements. The jungle scenes can be accented to good advantage by some of the well known "Oriental" numbers like "Imam," "Mystic Shrine," etc.; and the heavy "mysterious" (with bass solos) to be found in the various editions of dramatic music. I will give a program nearly as I heard it played. There is room for improvement, but it gives a good basis to work on. After once seeing the picture you will have little difficulty.

"Kings of the Forest" (Selig).

First Reel.

1. Neutral; "Intermezzo" preferred. (Scene opens with exterior of a South African farm.) Music continues until title: "Sweethearting."
2. "In the Shadows," by Finck. (Or any pretty little sentimental number.) Continue until title: "A Labor of Love."
3. Waltz Lento (First part of "Reine," Will Rossiter) until "Later."
4. Any light intermezzo or allegretto for three scenes until animals are seen in jungle.
5. "Mystic Shrine," "Imam" or some Oriental number may be used. (Rifle shots occur.) Play through three scenes.
6. Neutral (waltz will answer) until title: "John Vogel, etc."
7. Heavy mysterious for jungle scene. Through scene.
8. Agitato until she enters house, subdue one scene, then work up until title: "Sona Starts for Home."
9. Moderato and crescendo until end of reel.

Second Reel.

1. Neutral moderato for one scene.
2. Heavy—on the mysterious order—(lions' den) for two scenes.
3. Schubert's "Erl King" (mysterious with bass solo) until she unhitches the ox.
4. Semi-agitato for three scenes.
5. Waltz Lento until lion is seen coming down road toward wagon.
6. Soft agitato (watch for shots) until child gets out of wagon.
7. Hurry (p. and f. according to action) until two men and woman are seen at wagon.
8. Waltz Lento until end of picture.

The same company issues a very pretty picture in "Old Songs and Memories." Several old-time songs are called for in this, which are mentioned in their advance advertisements. The titles of these songs are as follows: "Comin' Thro' the Rye," "Believe Me If All Those Endearing Young Charms," "I Cannot Sing the Old Songs," "How Can I Leave Thee," "John Brown's Body," (also known as the "Battle Hymn of the Republic"), "Always the Same," and "Darby, My Own." Drum taps may be introduced very softly to accompany marching soldiers while song is being played, but if this is done be careful to keep it down, as the song is predominant, while the other is only a vision or memory.

"Anne Boleyn," a recent C. G. P. C. release, is another picture well worth taking care of. I heard it accompanied by an organ, though I believe a piano could do as well if not better. It runs like this:

1. "La Cinquintaine" until title: "A Secret Admirer, etc."
2. Waltz Lento (Charme d'Amour) until title: "The Queen Will See You To-Night."
3. Semi-mysterious until page enters with candles.
4. Gavotte (or Novelette) until she kneels.
5. Very short religioso (a few measures only) until after letter is shown.
6. Barcorolle from "Tales of Hoffman" until king takes letter.
7. Agitato (p. and f. according to action) until title: "The Queen Refusing to Stoop, etc."
8. Plaintive (Meditation from "Thais" for example) until: "Duped by the Intrigues, etc."
9. Introduction to Suppe's overture, "Pique Dame." (This scene shows the parliamentary body finding the guilt of Anne. The accompanying music should be grave and dignified with a slight mysterious character.) Continue until title: "Before the Scaffold."
10. Very plaintive (Massinet's "Elegy" is appropriate); continue until change of scene, then:
11. Chopin's Funeral March till end of picture.

A CINEMATOGRAPH PIONEER.

Beverly B. Dobbs, the noted Arctic explorer and pioneer cinematographic photographer, whose wonderful polar pictures "Atop of the World in Motion" (The Original Alaska-Siberia Motion Pictures) opened at Weber's Theater, for an indefinite engagement, beginning Sunday evening Dec. 1, is a product of New England, but went to the Pacific coast in 1888. It will be interesting to know that he had one of the first photographic studios in Seattle and he was located in a tent on the lot which is now occupied by the Seattle Times. From this place he moved to Bellingham, Wash., where he remained until he went to Alaska. When asked what caused him to leave his chosen field of work to enter into a more dangerous one, such as he has been engaged in for the past ten years, he said:

"Well, it was this way. A good many years ago, more than I would like to tell, I got it into my fourteen-year-old head that I was going to be a photographer and I have been trying to be one ever since. In 1900 I joined the mad rush to the new gold fields at Nome, Alaska., with the intention of opening a studio and supply house, which I did. It had never before been my good fortune to visit a country so teeming with novel sights and adventure and I was immediately impressed with, and fascinated by, its intensely interesting features. At once the thought came to me, what a great thing it would be to bring this wonderful country to those who could not come to see it. What a great educational power a complete set of motion pictures depicting the life of the Far North would be. I finally began the work, little dreaming the enormity of the undertaking. The deeper in it I got the bigger loomed the project, and I felt like an ant looks when it is carrying a crumb of bread up a hill. But I figured that an ant always gets there and so I kept on. Many a trip was made at a great expense of time, energy and money, only to return with little or no results for my efforts, because of unfavorable climatic conditions and other obstacles which could not be overcome at the time. However, after a number of years of alternating failure and success, I finally accomplished in getting a collection of pictures of which I am proud, and I am highly gratified with the appreciation which the public has accorded my work. Mr. Dobbs is offering state rights for sale at a bargain, but intends to withdraw his pictures from the market in 60 days.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Good News Indeed.

THE Kalem Company announces that it has cut the price of its one sheet A. B. C. posters to ten cents each where purchased from the distributors, the exchanges or the A. B. C. company direct or ten cents plus postage where the matter must be mailed, the postage adding about two cents a sheet. A new contract for a greater edition of each issue makes possible this big cut in price and it is probable that now that the Kalem company has paved the way the other companies will fall in line. This is the first move toward cheaper advertising matter and all credit is due the Kalem company for its pioneer work.

Strong for Specials.

The Mozart theater, Los Angeles, which is run by Mrs. Anna M. Mozart, is another house that goes in for special features, running each one a full week. Mrs. Mozart writes that she would like to have state rights buyers know that she is always ready to give time. She writes:

> I will play all clean features, Biblical, Topical, Travel, Educational or Dramatic, but they must be clean and free from crime. We have a high class house, playing a full week to 10 to 25 cents admission.

She uses a talking machine for operatic records and a Photo-Player orchestra. Independent subjects are used. She distributes a single sheet program 5½ by 8 inches with the program on one side and the coming attraction on the other.

Winstock Publicity.

Melvin G. Winstock, of the People's Amusement Company, of Portland and the rest of Oregon generally, has found a new way to break into print. It's only a two line item, but it appeals to Mr. Winstock as about the biggest thing around. It goes in the classified columns and announces the birth of a grandson. The new arrival came November 7th. He is not yet in the picture business, but he will study under a mighty good master. Our congratulations.

But it is not every manager who can break into print with a grandson and Mr. Winstock offers these additional tips:

> I quite agree with you that there are two methods of advertising, one is the Merchant's way, who advertises a sale and who sells a ten cent article for 5 cents. He knows what he wants to advertise, he knows the price, and he knows where he wants to draw the people. Then there is that indirect form of advertising which is the more permanent of the two. In the former method of advertising the minute the bargain ceases the public interest ceases. In the other form of advertising there has been an impression made in the public mind concerning the greatness, the superiority and the attractiveness of the thing which cannot be eradicated, and that gets permanent patrons, permanent good opinion, and permanent good impression.
>
> I have tried to combine the two, but newspapers get on to the fact very quickly that a man is getting free advertising when he advertises the specific thing and gets free advertising, but when he conceals the thing in the second form of advertising he can generally put over his stuff and make good.
>
> Now as an illustration I have evolved a scheme of giving monthly entertainments to all the employees of every kind and character from the manager down to the smallest usher, on the second Wednesday of every month. At this entertainment we put on the pick of the first run films of the week and whatever singing and musical turns we have that week, as well as serving refreshments, etc. At that time we will give a substantial cash prize to that employee, man, woman or child, who gives to the Company the best suggestion for the good of the business. I am doing this on the theory that the public opinion of a big company like ours is very frequently affected by what the employees of the company may say about it. If there is an undercurrent of feeling against the company it can be very quickly communicated to the public, which is the most sensitive organ in the world.

Coming Edisons.

Here are some good Edisons for the last half of December, the most important of which, from an exhibitor's point of view, is the Oppenheim story, "The Crime of Carelessness," a companion to "The Workman's Lesson." A negligent mill owner, an obliging inspector and a careless workman are the three factors in a mill fire that on the eve of the workman's wedding results in a fire that destroys the mill while the bride-to-be is lamed for life before the workman rescues her. It is a pictorial preachment on fire prevention and is a vital story as well as a powerful lesson. If you have a house in a mill town you can flood the vicinity of the mills with dodgers and posters and get back the cost of the extra advertising and more. It is a subject that is worth more than a day or two in such a location. In any town there is bound to be interest in the story. Commence now to interest your local papers. The story is to be released December 30th.

The sixth of the "What Happened to Mary" stories brings her back to America to a mysterious man who gives her a home and who points to the portrait of her mother, though the mystery of her parentage is not yet solved. The plot is "getting warm," as the children say and the story is in many ways the most interesting of the series thus far. There is a spirited series of complications and plenty of action and suspense. The release date is December 27th.

"Lady Clare," from Tennyson's poem, was made in England with real castles and the beautiful English parks for a background. It is a story of unusual pictorial value and the poem itself is closely followed. Interest the libraries, literary clubs and schools in this and get a bumper house. It comes December 17th.

"An Old-Fashioned Elopement" is another of the English pictures and is based on a poem by F. G. Fox. The lover, spurned by the parents, disguises as the post boy. He leaves the chaise in the middle of the ford and rides off with the girl while the father fumes and swears—but doesn't get his feet wet. It is a clever conceit and admirably preserved the old English spirit of the posting days.

Prices for Specials.

Lou J. Wittman, of the Star theater, Hamilton, Ohio, sends in a sheaf of programs and a letter in which says:

> I have recently started issuing my usual weekly folder giving the advance list. I had discontinued them during the warm months, but I think it the best publicity medium to get the business without the rather expensive method of newspaper advertising. I only use the papers to advertise the two and three reel features.
>
> If you consider them of any benefit I will gladly send copies to any manager who will enclose a stamp. About a year ago your comment on these programs brought a flood of letters requesting a copy but only two of the writers enclosed a stamp so I did not reply to all and did not send more to you.
>
> We have some great managers in Hamilton who will pay $10 or $15 a day for a special feature, put on extra music, spend about $10 for advertising in the papers and then show at the usual price of three reels for five cents. There isn't a house in the city that will seat 500 and being a manufacturing town of about 40,000, the business done in the afternoons doesn't pay expenses.
>
> I think that this schedule should obtain in all places:
>
> Two reels—five cents.
>
> Above two—ten cents.
>
> Two reel features—ten cents.
>
> Three reel features—fifteen cents.
>
> Saturdays, Sundays and Holidays—at least ten cents.
>
> No feature to be shown on Saturdays, Sundays or Holidays. Should this scale be adopted universally I am sure it would have a beneficial effect.

Get Matinée Business.

It seems to us that if we had a house in a town of 40,000 we would get that matinee business or break a leg, even if most of the men and many of the women did work in factories. We've told how in past issues and there is nothing particularly new to be said on that subject, but surely in a town that size some of the women and a few of the men can be educated to the matinee habit. The trouble is that they do not seem to have been educated.

There is no reason in the world why the habit should not be cultivated. We take it that no one ever has sought to break ground and so the field lies fallow, but the business is there and someone should go after it.

Two Aspects of Features.

There are two ways of looking at the feature: as a money getter and as a business getter. Wo do not think that a feature should be shown for five cents, but at the same time there are occasions when a manager can well afford to lose money on a series of features if he gets the people in the habit of coming to his house. If he loses twenty dollars on one feature a week and builds up his business the other six nights, he should be ahead of the game at the end of the week, but once he has built up trade it is just as simple to educate the patrons to a slightly higher admission on the special nights. Many managers habitually raise the price to 25 cents for three reel features merely because they have educated thir patrons to an appreciation of the fact that the feature is worth more. We think that every five cent house should make an effort to get into the ten cent class and many of the ten cent houses could profit by going to fifteen and twenty or twenty-five cents, but this is largely a matter of territory.

The Folders.

Mr. Wittman's folders are the vest pocket size, a four-page sheet listing two of the three reels run. Where space permits there is a brief reader or two. The leaflet is compact and comprehensive, but we think that Mr. Wittman could afford an occasional advertisement when there is no feature. It is not what newspaper advertising costs that counts. It's what it brings. With a small house and only a night business the advertising appropriation cannot be very large, but perhaps the leading paper would give free advertising in return for a coupon good for a matinee admission that would start the matinee habit. Then when the habit is

established cut off the coupon and there you are with more than money enough to pay for the advertising. The experiment would cost practically nothing, since the house is kept open, and it might be made to yield surprisingly big returns. We hope that Mr. Wittman will act on the suggestion and report the result. If you want a sample of his folder send a stamped and addressed envelope of the usual commercial size. And be sure to address the envelope before you send it. When you ask a favor do not put the grantor to trouble and expense. It's three cents to you, but it may be six dollars to the man you ask

Just Plain Brains.

There's a man by the name of W. Scott Wilkie, who runs the Wilkie Theater, Eureka Springs, Ark., with his brains. Not long ago a man came to town in charge of the Queen Elizabeth reels. It was as dark and stormy a night as the most expert novelist could desire and the Bernhardt man condoled with Mr. Wilkie on his hard luck in having the expensive reels on a night when few were likely to come. But Wilkie, he just smiled. The night receipts were already in the bank, because he has solved a problem that has worried men in larger towns than Eureka Springs.

A week before the special was due, the grade and high school teachers announced that the Bernhardt picture was coming. The Girls' College made similar announcement and everyone received a postcard announcing the coming of the film in this fashion:

Eureka Springs, Ark., Oct. 24, 1912.

My Dear Sir:

Having been over five years an exhibitor of the very best motion pictures, also the owner of five different theaters in Kansas, Oklahoma and Arkansas, I am privileged to make you what I consider the most extraordinary announcement of my career as an exhibitor, and that is the SUPREME PHOTOPLAY OF THE WORLD'S GREATEST ACTRESS, SARAH BERNHARDT, in "QUEEN ELIZABETH." When America's foremost director of the legitimate stage, Mr. Daniel Frohman, is compelled to recognize the progress and advance of the motion picture, it is but a short step for him to become individually associated with their production. Therefore America's master director presents to you the world's master of dramatic art, supported by her favorite players. Think of it. Theaters of the larger cities have turned thousands away at an admission price of 50 cents. This will be the most expensive film I have ever handled, and for this reason the admission will be 15 cents for children and 25 cents for adults, provided special advance tickets are purchased on or before Wednesday, October 30. Remember the date of exhibition is Thursday, October 31, and tickets purchased on that date will cost 25 cents for children, and 50 cents for adults. I ask your loyal support, both moral and financial, in bringing this production to Eureka Springs. It will be shown at Harrison, and I'll never let it be said that we were lacking in appreciation here. Sarah Bernhardt will never visit Eureka Springs in person. You would pay $5 for a seat to see her in the larger cities. She is now 69 years of age, and her course is rapidly drawing to a close. All proof that this is a rare, and possibly your only opportunity, of ever seeing her.

Don't fail to get advance tickets at reduced prices, and REMEMBER THE DATE—THURSDAY, OCTOBER 31st.

Yours truly,

AT THE WILKIE. W. SCOTT WILKIE.

FREE LIST SUSPENDED.

And the people knew that when he said it would cost double to wait until the night of the performance, with the result that the house was practically sold out the day before the subject was due.

The Advance Ticket.

Those who came early got one of these tickets:

WILKIE SPECIAL ADVANCE TICKET
For
MME. SARAH BERNHARDT
In
QUEEN ELIZABETH
Shown at Wilkie Theater, Thursday, October 31st.
ONE FULL ADMISSION, 25 CENTS.
NOTICE.—Advance sale closes Wednesday, October 30th. Prices advanced on date of exhibition to 25 cents for children and 50 cents for adults.

The child's ticket differs from the full admission only in the single line and the color, two tints being distinctive that there may be no mistake.

At first Mr. Wilkie kept up the special sale until the afternoon of the day of showing, but he soon saw the wisdom of closing the special sale the day before, and now if you want to wait and see if it is going to rain on the day of the exhibition it will cost you double and the full sale is practically closed the day before the subject is due. It has been worked with "The Coming of Columbus," "The Lady of the Lake," "Cinderella" and "The Money Kings," and it has worked every time. Here is what Mr. Wilkie has to say:

I personally announce all of my specials to my patrons, as I believe that beats the slides.

I also impress upon them the fact that I am paying extra money for the film, but don't want it to cost them a penny extra, but in that case they'll have to share the risk of inclement weather with me by getting the special advance tickets, which I have printed. Otherwise, they'll have to pay extra on the night of exhibition. I first sold tickets at special advance prices up to noon of the day—or night, rather—we don't run matinees—of exhibition. But when I saw them hold off till the last minute, I got busy and closed the advanced sale on the night previous to exhibition.

Mr. Wilkie advances his belief that this scheme will not work in places with a population of more than 20,000, but we know houses right here in New York where the scheme is just as good as in the small town, for residential New York, and most other cities for that matter, is merely a collection of small towns so far as the locality theater is concerned.

It All Depends.

A couple of weeks ago a manager wrote that he had tried programs with a lithographed cover thinking that it would pay better than the papers, but had been forced to drop the idea because it did not prove successful.

Now comes George C. Cacum, of the New Clarksdale Theater, Clarksdale, Miss., to show us precisely the same cover with this comment:

Enclosed please find program, which we use as our "Daily Bulletin," having discarded advertising in the "Cigarette Paper," which is called here a daily.

I find this scheme much better than the newspaper, and the results are wonderful.

Whereas I paid ten dollars a week for space in the paper, this way of advertising costs me only two dollars a week more, and I get about 25 per cent. more business than heretofore.

If you think it worth while, would like to hear any suggestions that you have to make, through your columns, as I am sure you will find something that may still improve my system of advertising.

I have a different design for each day in the week, about fourteen different ones, and I send these bulletins all over the town just as I did with ordinary dodgers, and I find the people simply waiting for them.

Occasionally I have a few daffydills inserted between the titles and the printing does not cost me one cent, as I have given the program to a printer, and he gets the ad money.

Stock Covers.

The covers are stock covers issued by a lithographic concern. They are finely printed, but produced in such quantities that they can be sold for the price of indifferent work on a special order.

Mr. Cacum does not issue a weekly program, but puts out the single four pages every day with the program for that day on the third page and advertisements of tradesmen on the second and fourth pages. If it is possible, we think it would be well to give the leading subjects for the following day, but apart from that we do not think that much comment is needed.

Each exhibitor must face his own public and test it out, no two audiences are precisely the same, but we think that where a program is used this colored cover scheme is a good one and no more expensive than a two color printing locally produced.

By letting the local printer do the hustling for the advertisements one source of worry is removed, but at the same time there should be enough profit in the advertising to pay for the printing and the cover. We think that three thousand feet of new film would be better than six thousand feet of commercial, but this, too, is largely a matter of local conditions.

Stands Them Up.

The Polk Theater, San Francisco, sends a one-sheet program and announces that it is the only house in town that gets ten cents for pictures alone, explaining that "getting ten cents" means standing them up.

The program is not pretentious, but it is well printed and gives enough description of each reel to whet the curiosity. The usual arbitrary allowance of so many lines to each subject is discarded in favor of a disposition of the space according to the relative importance of the titles, which is a much better scheme. We like a line to the effect that "Our pictures are musically interpreted by Mr. Lyle C. True." That has an opulent sound. The program also announces that requests for certain favorites will be complied with the following week where practical. It is all clean-cut work; not big, but good.

In Keeping.

The Colonial Theater, Wichita, Kan., recently had the Queen Elizabeth subject and sent cards to the ministers and city officials. With the card was a note sized sheet of gray paper with an attached half-tone of Mme. Bernhardt. Nothing else appears on the first page and indeed the only printing is on the third page, where this announcement appears:

It has been and always will be the policy of the Colonial Theater to strive for the uplift of the moving picture, and we feel that we can go at it in no better way than to encourage such productions as Sarah Bernhardt's four-reel masterpiece, "Queen Elizabeth."

This historic photoplay will be shown next Monday and Tuesday at our house, and we respectfully submit the enclosed tickets, trusting that you may find the time to take advantage of them.

In this struggle for a cleaner, higher plane in photoplays, we need your help. Come.

Sincerely yours,
THE COLONIAL THEATER.

We cannot be coaxed to admire an old English face where the type book is full of gothics that carry the same suggestion of engraving. It is eye-trying to have to read more than one line in the confused text and it is no longer the last word in style. Outside of this the Colonial announcement will take a lot of beating. It is dignified, earnest and appealing. H. N. Spitzer says the scheme repaid him beyond his expectations. It not only pays Mr. Spitzer, but it helps every picture theater in town when something like this is done right. It means dollars taken from the box office to give away free tickets for a special feature, but for every dollar that goes out in this fashion from ten to a hundred or even more will come back. That's bread upon the waters that comes back cake; rich, fruity cake, with icing.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

What Universal Wants.

HERE is a statement from Joseph Brandt, who, by the way, is not the editor, but the publicity man of the Universal Company. He writes:

> We want all the photoplays we can get and are willing to pay better prices than heretofore. Western dramas are particularly needed, but we are always in the market for good, strong comedies and dramas.

"More than heretofore" means that ten dollars will no longer be the flat price, which will be good news to a lot of writers. But remember that you're not going to make a sale here or anywhere else if you send in the wishy-washy stuff. It must be strong, telling, effective stuff to find a sale anywhere, and there are a dozen writers on the Universal staff who can write an average story and never even wiggle a whisker.

Going Up.

H. Tipton Steck, former photoplay editor for Essanay, but more recently press representative, has gone another step up the ladder and now when his stenographer transcribes his letters she puts "Manager of Negative Production" under the "Very sincerely yours."

Two or three years ago Mr. Steck was a free lance writer. Being a resident of Chicago, he naturally got after the Chicago companies and his short comedies brought him in touch with the Essanay. When they needed a photoplay editor he was put in and later given the more responsible position of publicity promoter. Now he is the manager of production in charge of all branches of production work. It just goes to show that if you do good work and keep it up long enough you will land somewhere.

And this is not an invitation to flood Mr. Steck with congratulations and scripts more or less simultaneously. Send your congratulations if you will, but send the scripts to the editor, as usual.

Sticking to the List.

Every week we receive complaints that this or that company is holding a script and will not reply to letters. Sometimes it is one of the established companies, but more generally it is one of the wildcat companies that are going to do big things some day.

This department does not recommend sending scripts to any company unless it be the Kinemacolor or a company in affiliation with one of the three distributing agencies. Kinemacolor releases direct to the exhibitor and is established. The other companies that release through the General Film Company, the Universal or Film Supply have a market for their goods. They sell, therefore they can buy, but when a company cannot sell what it manufactures it cannot very well pay for the raw material manufactured no matter how good may be its intentions. Certain feature film companies outside of the releasing agencies are as solidly established as those with weekly releases, but most of these do not ask outside scripts as they make few releases and procure these from special writers, but others, with no financial standing, take scripts and when they go through temporary or permanent insolvency the scripts are lost. Stick to the list supplied by this paper and you'll be reasonably safe. If you want to gamble, try the others.

Copyright.

One of the "talking points" of some of the photoplay agencies is the promise that the agency will copyright your idea for you. This is on a par with the other promises. As we have explained before, a photoplay cannot be copyrighted. It has been flatly and definitely denied that right by the congressional committee having the matter in charge. The published photoplay; the photoplay that has been filmed may be copyrighted, but until the play has been published the copyright office has no more interest in it than in the script of an unpublished short story or novel. The photoplay script can be copyrighted only by printing and publishing as a book and entering for copyright as such. That entry reserves to the author the dramatic and all other rights, but such publication would be an expensive proposition unless a dozen or so were copyrighted at one time.

Any concern that promises to copyright your stories is making a promise it does not intend to perform and the rest of its promsies may be judged from that. Keep away from them.

Here's a Good Hint.

Here's a hint from A. Roy Sillman, of Philadelphia, who offers his suggestion for the benefit of the craft. He writes:

> Although not a writer of photoplays I take pleasure and interest in writings, suggestions, criticisms, etc., pertaining to the welfare of The Moving Picture World. The short time I have been reading the department headed "The Photoplaywright" I have found it beneficial and instructive, taking all in and saying nothing.
>
> At last I have decided to write you of a suggestion which seems plausible enough to me for criticism.
>
> In a great many plays where cowboys are used it is noticed in scenes requiring the writing of a note or letter a pencil is easily obtained for the occasion from about their person. It may be the practice of ranch hands, etc., to provide themselves with writing utensils yet it seems the average working man of the city cannot furnish a pencil when actually needed.
>
> The public is looking for the true Western atmosphere in cowboy films. In order to help perfect these films I am offering a suggestion for the attention of the writers of this class of scripts.
>
> I have taken several of the cartridges used in the ordinary make of revolver or pistol and find by using the lead ball a mark legible enough for reading can be made similar to that made by the ordinary hard lead pencil, while the softer made ball makes a heavier mark.
>
> A cartridge with the powder removed and the ball replaced would make a fair, in fact, a good, safe substitute of the pencil.
>
> In a "close up" or in fact any case where writing is required such a scene would be greatly improved upon by the use of a cartridge instead of a pencil and would tend to suggest true western style, eliminating the criticisms of the observing and fault finding public.
>
> Respectfully yours,
>
> A. ROY SILLMAN.

Writing With Pains.

One of the most famous of the newspaper humorists is a photoplaywright who sells his stuff, but most of those who have won fame as writers and dramatists affect to look down on photoplay and seem to think that anything that has their name attached is good enough for the motion picture people. The superior attitude of most of these men higher up is irritating. Not long ago a "regular" dramatist sent a script to the Lubin Company and in returning it to the writer Lawrence S. McCloskey added a hint or two as to the cause. Instead of being grateful the dramatist came back with a statement of his affiliations and the threat to tell the other members of the Society of American Dramatists and Composers. It is refreshing to read McCloskey's reply. Here it is, that you may share our pleasure:

> We deeply regret that you take our rejection of your photoplay so much to heart. We also regret that we cannot always see things exactly as our contributors see them and at the same time do our official duty as our proprietors see it. It is the desire of this department to advance the best interests of our establishment from both a monetary and an artistic standpoint.
>
> We are really a kindly disposed editor and would like to let a fellow being down easy. To that end we sometimes tell white lies to the authors of rejected manuscripts when we are sorely tempted to tell the honest truth. Sometimes the truth leaks out in spite of us. Then they get back at us, taunt us with our lack of judgment and predict our early downfall. Of course, we have to take it and look pleasant.
>
> If we send back pearls and precious stones believing we have only looked upon base imitations, it's one on the house and they stand for it like little men.
>
> Our firm is searching for the highest grade of photoplays. There is no film manufacturer paying or willing to pay a higher price for material than the Lubin Company. But we insist, selfish as it may look, in using our own judgment as to its quality and value. We believe we can spot an original idea when it dances before us. We are also able to recognize the limping old soldiers of many wars whether served in burnt cork, bolomania or ornamented with variegated whiskers.
>
> If you were to sit in this chair some morning and go over the pile of scenarios arriving with that mail (seldom less than a hundred) you would be amazed at the names of some writers prominent in the list of novelists and playwrights who submit worm eaten, moth blown themes accompanied by letters setting forth their claims to originality. Originality! The word has almost become a joke.
>
> I'm glad you didn't accentuate too strongly any claim to a new idea in "————," otherwise I should have to remind you of Bartley Campbell's "————," Boucicault's "————," Dave Higgins' "————," or, to go 'way back beyond any of them "————."
>
> The high standard of work done by some members of the Society of American Dramatists and Composers is well known in this department. We have had many valuable contributions from them. We are looking for more. We have also received many manuscripts from the same source that were utterly worthless, and suggested that the author felt he was condescending to write for the film maker, that any old thing with his name tacked to it ought to be snatched up hungrily. He is mistaken. We would gladly welcome more members of the society among our writers but they must consider us seriously. They must study our requirements. In spite of your suggestion to the contrary, we know good stuff when we see it, and the name of the author or his connection with some high sounding club or society doesn't dazzle us or bias us in our opinion in the least.
>
> If our prices do not suit then it is up to them to raise them by the grade of their contributions. We pay from $25.00 to $150.00 even more for photoplay scenarios that we recognize as good and valuable. We also know trash when we see it no matter where it comes from.
>
> Personally, the staff of this department would give a big gleeful yelp to see the prices of photoplay work go up into the easy street figures but we want to see something with a showing of red blood and humanity in exchange.

There really are editors who would rather send out $100 than $10 for a story but they will not send out $100 for the $10 story and they will not buy names alone. We have scores of complaints that scripts are underpaid and more than once we have requested of the studio the privilege of examining the script and we rarely have found that the complaint of

underpayment has been made with good foundation. It may be a good story and yet not a good photoplay, but if the author would study the needs of the camera stage he would be able to write to good effect.

The First Photoplaywright.

Here's a picture of the first man in America hired to write plots for motion pictures. He is Roy L. McCardell, who is best known to newspaper readers as the creator of Mr. and Mrs. Nagg and the Jarr family. He is also editor of the Metropolitan Section of the New York Sunday World and the author of a book of verse.

ROY L. McCARDELL.

It was in 1897 that the Biograph Company needed the services of someone to write the fifty foot subjects for the Biograph and Mutoscope. Up to that time anyone around a studio wrote the plays, but the demand for mutoscope pictures (the slot machine) was strong and McCardell, who was then on the staff of the New York Telegraph, was put on the staff as author, editor, producer and press man. He has been at it ever since and sells from two to four scripts a week. He has an intimate knowledge of the motion picture camera and has written more than four hundred plays in addition to his early comedy product. Some of his recent scripts have been The Troubadour's Triumph, Rex; Dear Little Dancing Dora, Kinemacolor; There's Music in the Hair, Vitagraph; He Would Be a Hero, Kalem; and two of the Weber and Fields successes for the Famous Players Film Company.

Getting Next the Editor.

There is only one way to "get next" to the average editor. Send him the stuff he wants to buy. He doesn't want to get long letters from you telling how good he is and how good you are. He knows he's good and the way to convince him that you are is to send him stuff that proves it, not by writing personal letters and addressing the scripts to him personally and not to the studio. If you register the scripts to make certain that he gets them himself you are doubly damned, for you are putting him to the trouble of signing receipts and your very eagerness to reach him has given you a black eye even before the envelope is open.

If you would spend the time you waste trying to get his name and then getting in touch with him in improving the grade of your story you'll get ahead twice as fast and there may come a time when of his own volition the editor will write you personal letters and make friends. It cannot be done by addressing a man instead of a manufacturer. It can be done only by making good. As a general thing the man who wants to establish the basis of a personal pull is the man who needs a pull most because his scripts are poor, and you do not want to get into that classification. Let the editor make the overtures. If you are deserving of intimacy he will, but leave it to him, don't write yourself down a fawner and disgust the man you are trying to win. Let your scripts be their introduction and the friendship will follow.

English Prices.

Some of the English companies are asking for American scripts. If you notice the advertisement remember that they are paying English prices. The average is about £1 or even fifteen shillings and two guineas is considered the height of liberality.

It is so recently that English manufacturers awoke to the need of better stories that they are not yet educated up to prices and it would be well, before you make any submissions, to find out precisely how much the company will pay.

Inquiries.

NOTE.—No questions can be replied to by mail. If your answer does not appear in this issue, look next week. No addresses can be given in this department. A list of studio addresses will be sent if a stamped and self-addressed envelope acompanies the request. Requests for the names of players should mention the part played in some photoplay and not merely ask for "the lead," "the heavy, "the girl," etc.

P. D.—A full reel is one thousand feet. It may contain ten scenes of one hundred, according to the length of those scenes. The average play has between twenty and thirty-five scenes. A two-part photoplay is one in two reels or parts. Occasionally they are designated as two-act plays. No data is available as to the number of children employed by the various companies. Mostly the children are "jobbed," or hired by the day, when they are needed.

ORIENT—Miss Ormi Hawley was the Juliet in Lubin's "The Players." George Reehm and Miss Frances Ne Moyer were the sweethearts in the same company's "Love and Treachery. We do not identify that Lux. The "Fall of Troy" was released early in 1910. It was a special, and therefore without definite release date.

C. L. M.—Wilfred Lucas was the bad man in "Under Burning Skies," and the title in "Enoch Arden." Edwin August is now a Powers player, having left November 23rd, to join the Los Angeles section. Write the Universal for the photograph. Miss Jean Gale was Billy's sister in Lubin's "When Father Had His Way." Irving White was the father.

D. D.—In framing questions do not quote from the reviews, but mention the character by name. The Answers Man does not see all the releases. It takes all of the time of two men to cover the ground with approximate completeness. The reason for the use of two names is that Miss Adrienne Kroell was Aurora Floyd in Selig's "Her Bitter Lesson," Margery, the society girl, in "Into the Genuine," and Violet Dale in "The Fire Fighter's Love." Miss Winnifred Greenwood was the poor woman in "Where Love is God is Also," Nellie, the trapper's daughter in "Into the Genuine," and Charles Clary's wife in "A Detective's Strategy." You will note that both were in "Into the Genuine." We do not find such a character as Carl Winterhoff in the company's cast of that play. Isn't it possible that you have mistaken the title? Walter C. Miller is the soldier lover of Miss Pickford in Biograph's "The Informer."

E. J. G.—Dell Henderson was the bachelor in Biograph's "The Sunbeam." "Was He a Coward?" is a little too old for the Biograph Identifier to recall. Miss Dorothy Bernard was Nell in "A Tale of the Wilderness," and Mildred in "A Blot in the 'Scutcheon." In "The Informer," the girl was Miss Mary Pickford. Her mother was Miss Kate Bruce. Eddie Dillon was the son in "Their Idols." Just a word of thanks for the concise and comprehensive way in which you frame your questions.

INQUISITIVE—Names are given in the criticisms where casts are available or the players recognized, but not all casts are available. Charles Eldridge was the young doctor in Vitagraph's "The Lovesick Maidens of Cuddletown." We do not know the girl in "The Musketeers of Pig Alley. Miss Marion Sais played opposite Mr. Blackwell in Kalem's "The Days of '49."

A. R. M.—You do not state the company to which your scripts were sent, so we cannot give you definite information, but we would wait three months on any regular company on general principles. We've had one of our own scripts out since October 30, 1911. Next time give full information and we can give more direct advice.

M. F.—Mr. Johnson did not appear "recently" in "The Resurrection." It was several years ago. Miss Florence Lawrence has not yet connected with any company. She was reported under engagement to the Lubin Company, but nothing appears to have come of the negotiations.

THANK YOU—Miss Barbara Tennant was Nell in Eclair's "Dolls." Miss Janet Salisbury was Laura, and Charles Craig Percival, in Gem's "The Woman in White." Miss Bernard is no longer with the Biograph. We think the Vitagraphers are still Vitagraphing. Sometimes you'll miss your favorites for weeks. In Biograph's "Home Folks," Charles Malles and Miss Kate Bruce were the parents and Robert Herron the son. In Selig's "The Pity of It." Tom Santschi was the spy and Miss Bessie Eyton the girl. The same players had the parts mentioned in "The Ranchman's Mistake." We have not the cast for that Universal.

X. X. J.—We believe that Miss Neason is no longer with Kalem. We do not know where Mr. Holmes is playing now, though he is still with Kalem. Miss Neason was in "The County Fair." Neither was in "The Bachelor's Bride."

A. J. B.—We lack the names to the first question. Henry Walthal was the stenographer in "The One He Loved." We very recently lined up the brothers in "A Feud in the Kentucky Hills." Read back.

W. A. C. L.—Edwin Barry and Logan Paul were the tramps in Vitagraph's "The Professor and the Lady." Do not know that Mr. Lanning was with the western Pathe. Don't you mean George Gebhardt? He's their crack "White Indian."

J. M.—Frank de Vernon was the heavy in Lubin's "The Stolen Ring." In Selig's "The Dynamiters," the leads were William Duncan and Miss Myrtle Stedman. Miss Edna Payne was the girl in the two Lubins mentioned. Please don't ask for "the men that played opposite the young girl." Name the characters and make things easy for the Recording Angel.

M. A.—Misses Lillian and Dorothy Gish seem to be with the Biograph still. Now that you've been good enough to tell us who the sisters in "An Unseen Enemy" were, won't you add to our indebtedness by telling which is Miss Dorothy and which Miss Lillian.

ORIENT—Had to hold this out last week to get the cast. Miss Evelyn Selbie was Pepita in Essanay's "The Ranch Girl's Trial." William Orlamond was the widower, and Charles Compton his son, in Lubin's "Caught Bluffing." Mr. Orlamond is no longer with the company. The Biograph's Identifier does not remember the successful suitor in "A Deal in Real Estate." The young, dark-haired man was Eddie Dillon, the stout, smooth-shaven man Dell Henderson.

A. B.—Not even to a constant reader can we give an address where you could get a position for "taking parts in acting." It cannot be done. The companies want experienced people only—and they will give you no chance to gain that experience.

F. H. H.—A mask is a cut-out of thin metal used to eliminate undesired light rays in making a picture. The subject will be more fully treated in an early issue. This department cannot engage in discussion as to the merits of any film, and besides, we did not see the release mentioned.

Projection Department

Edited by F. H. RICHARDSON

Editor's Portrait.

DURING the past three years there have been hundreds of requests for the publication of a picture of the editor of this department of a size suitable for framing.

It has been deemed inexpedient to publish such a picture in the Moving Picture World, particularly on account of the constantly enormous demand upon space for other purposes and particularly because such a picture would not be satisfactory.

In view of the fact that the new handbook is just coming out within a few days, the publishers have decided to comply with this demand in the following way. Mr. Richardson has had an excellent picture made by Frank C. Bangs, one of New York's leading photographic artists. From this the publishers have had made a photogravure, which is the highest medium of the engraver's art, the size being eight inches by ten inches. One thousand of these pictures are made. One thousand and no more. These pictures will be given free with the first thousand orders accompanied by cash sent in to the New York office of the Moving Picture World. Let it be clearly understood there will be but one thousand of these pictures given and they will only be sent with the first thousand cash orders for the handbook sent in to the New York office. This does not apply to orders sent in by newsdealers, film exchanges or other agents, but only to individual cash orders to this office.

Operators Get Representative.

From the executive department of Branch No. 2, New York Local Union No. 35, comes the following letter:

Editor Projection Department: Nov. 27, 1912.

This is to inform you that Branch No. 1 has allowed Branch No. 2 their own business representative. Branch No. 2 has, in conformity with this, elected Mr. Thomas Costello as business representative. We all know Brother Costello will do his best and give his best efforts to the moving picture operators.

I also wish to inform you that Branch No. 2 will elect a complete set of officers from their own membership after June 1st, 1913.

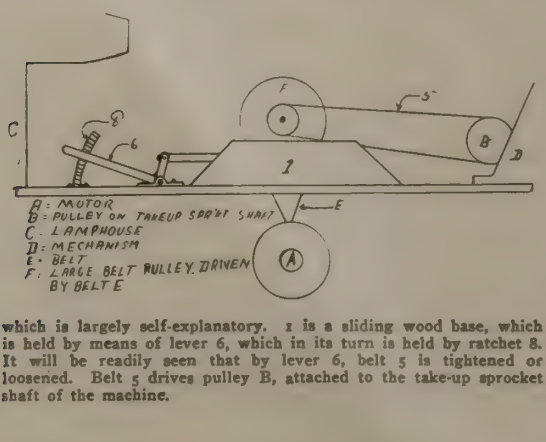
Fraternally yours,

HAROLD WILLIAMS,
Business Representative, Local Union 35.

Excellent Letter.

Greenville, Miss., writes:

I am running an Edison machine which is six years old, and I only wish you could see my picture. Have made a three-wing shutter and it works fine; scarcely any flicker at all, except when I run real slow, and I claim there is no machine made which is absolutely flickerless when run slower than 48 per minute. I am using 110-volt a. c., through a 60-cycle Fort Wayne compensarc. Get about 60 amperes at the arc, which burns quietly and steadily. It hums like a 16-inch fan. When I start my fan I can hardly tell which one is running, so far as sound is concerned. Have a 70-foot throw, with a 17-foot picture; 4½-inch Gundlach Manhattan lens. The focus is sharp all over the picture. The light is brilliant. Run 30 to 60-day licensed film. Have been here nearly three months, and have scarcely had use for film cement, and do not have stops enough to remember when the last one occurred. Operating room is 8 x 10 x 7, one machine and stereo. Machine is motor driven; therefore I can do my own rewinding. Have a work bench in the operating room, and do not have to go outside for anything. I have belonged to Local Union 140, I. A. T. S. E., since August, 1911. I attach hereto sketch of my motor drive,



which is largely self-explanatory. 1 is a sliding wood base, which is held by means of lever 6, which in its turn is held by ratchet 8. It will be readily seen that by lever 6, belt 5 is tightened or loosened. Belt 5 drives pulley B, attached to the take-up sprocket shaft of the machine.

The brother made quite a complete sketch, but even so, I am not sure I have doped it out just right, but in reproducing the drawing I have made it as it seems to be. Such a drive, it appears to me, would be simple and effective. Neither the drawing nor the brother's description, however, have set forth the method of fastening block 1 on the sliding ways, or how the sliding ways themselves are made. We would appreciate a little further information, Greenville. You are quite correct in assuming that no machine is absolutely flickerless when run at very low speed; however a properly designed and proportioned three-wing outside shutter will show practically no flicker on a clear screen (with no film in) when run down as low as 50 per minute, and very little flicker as low as 40, which is about as slow as any film ought to be run in these days of heavy amperage and strong light. Your operating room is of good size, but I notice you do not mention any vent flue. You ought to have, particularly in that hot country, a vent flue not less than 24 inches in diameter through the roof to the open air—or at least to the open air somewhere. This not only is to provide ventilation, but as a measure of safety to the audience in carrying off the smoke and flame in case of fire, should you ever have one.

In Error.

Long Island writes:

I am operating in a small town, population 3,800. I have charge of the whole place, and have picked up the running of the machine myself, with such aid as I have received from books and the department. I have a new Power's "Six" machine, only eight months old, and the best of everything, so that the entire outfit is excellent. My operating room is 5½ feet above the main floor and is fireproof. The throw is 65 feet. The screen sets 10 feet from the apron of the stage, enclosed with dark red scenery. The picture is 16 feet. My only trouble is I do not get the light I should. Have a Fort Wayne compensarc and run it at 40 amperes, which should give me a very bright light. I have figured out one thing, and that is that the scenery shades my screen. I would like to have your opinion on this point.

In the first place, Long Island, you have not told me what kind of a screen you are using. It may be you are using thin muslin which, while it looks white to you, is in reality yellow and dirty. If you are using a muslin screen I would advise you to have two screens, each made of high-grade bed sheeting—bleached muslin, 109 inches wide, which can be had at Gimbel's store, New York City, and I believe at any other large department store. Then take down your screen every two weeks and put up a clean one, having the dirty one laundered. The screen may look white, but if you hold the clean one up beside it you will be surprised at the difference. You do not see how dirty it gets—how much dirt and smoke collects on it—because it is spread on its surface evenly. In the second place, 40 amperes, a. c., is not enough for a 16-foot picture. You should have 60 at the least. For myself, I would want 70 amperes of a. c. on a 16-foot picture, using a muslin screen. The scenery has, I think, little or nothing to do with the matter.

New Union.

Iowa orders a Handbook and remarks:

I sent for the old Handbook about a year ago, and it has helped me a great deal. I would not be without the new one for anything. We have just gotten together here in Des Moines and have organized under the I. B. E. W., Local Union No. 208.

The new Handbook will be sent you as soon as it is ready. You have made a mistake, Des Moines, in organizing under the I. B. E. W. You should have organized under the I. A. T. S. E. The I. B. E. W. card will be of no value to you outside of Des Moines and very few other cities. The operators are affiliated with the I. A. T. S. E., and I would strongly advise you to change your affiliation, so that your card will be good all over the country.

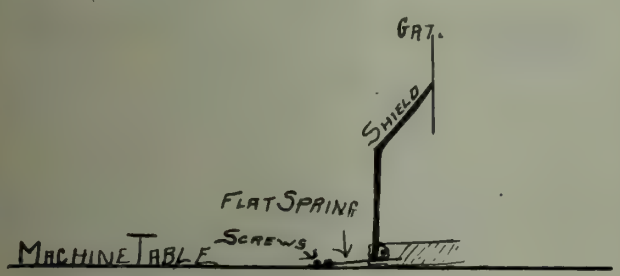
Rich Hill Makes His Bow Again.

Mr. R. E. Spraker, Rich Hill, Mo., is with us again, as follows:

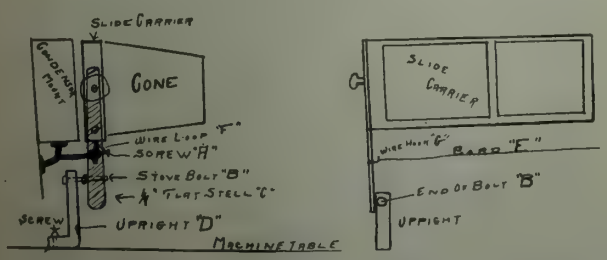
It has been some time since I sent in anything, but I have lots on my mind. First, my ideas as to the running of split reels. I stop the machine and run a slide, "Our Next Picture," etc., after each subject of a split reel. This gives people who may have seen the following picture an opportunity to leave the house without disturbing others while the picture is running, and also clears the minds of the audience for the reception of the next picture. Now, I find that the way the "Imp" handles splits is ideal under these

conditions. You know that they close split-reel pictures with the falling curtain, the same as full-reel subjects. This tailpiece gives one time to drop the dowser and stop the machine without running over into the following title or cutting off part of the finish of the first picture. It takes mighty quick work to see the title of the second picture on a reel come out of the magazine, and then dowse the light before it shows up on the screen. So this is the way I cast my ballot: Shall manufacturers attach tailpieces to all pictures on split reels? Yes.

Some time ago you asked for definite information regarding the cost of operating isolated electric light plants. We have a Brush direct connected outfit; 10 h. p., 2-cylinder engine; 4 k..w., 60-volt d. c. generator. I measured all gasoline used for something over 17 hours' running, and found the gasoline consumption to be a fraction less than 1.2 gallons per hour on a 55-ampere load. Lubricating oil used in that time was about half a gallon, which we buy in half-barrel lots at 28 cents per gallon. So you see our current cost is less than 5.2 cents a k. w. Our plant demands only that we give it gasoline and oil and start it; after that it works like a faithful slave till we say, "Stop; 'tis enough." I am trying out a somewhat unique but apparently satisfactory motor drive arrangement, which I will submit when I have given it a thorough test and I know positively that it is all O. K. There is a "Jimmy, the Usher" operator somewhere in this neck of the woods who is doing some mighty careless, slipshod work, evidences of which I take out of the films every day. Misframes I find galore, and I have a couple of dozen splices three sprocket holes wide. Must be a peach of an operator to have a habit like that. But, worse yet, I once found part of a leader and about ten feet of the corresponding scene spliced right into the middle of a letter, with the rest of the leader and scene about fifty feet further along in the film. Wouldn't it make you tear your hair to run a picture like that, and know that it was entirely due to someone's rank carelessness or utter indifference about his work? In a recent issue someone submitted a sketch of a catch to hold down the lower film shield of Power's "Six" machine. Since first beginning to use our Power's "Six" I have been accomplishing the same result far more simply than by using a catch. I knew, however, that you do not approve of anything of the sort, so did not submit it. But you did not "land on" the other fellow so very hard, so here goes. I removed lower film shield spring, No. 716 (P 2), entirely, and screwed a short leaf spring to the machine table, with the free end under the shield. This holds the shield tight up against the gate when shield is up, and holds it down to the table when it is down.



I am using what I call another "scheme," for lack of a better word. It may not be of great benefit to anyone else, but it is to me, for, as I said before, I run "Next Picture" slides after each reel. My "scheme" automatically brings the slide into position while I am sliding the lamphouse over into line with the stereo. When sliding the lamphouse back to run the picture, slide automatically moves away from in front of the condensers.



These sketches are rather crude, and sadly out of proportion, but possibly they will do. First, I filed off the stationary part of the slide carrier even with the movable member. Then I screwed a piece of ⅛-inch flat steel 5½ inches long and ¼ inch wide to the end of the carrier, under the wooden knob. To the machine table I screwed upright "D." This can be of anything suitable. Mine is ⅜-inch round iron, because I had a piece with holes already in it. At the top of upright is a stove bolt "B," which slides in the hole in upright. When pushing lamphouse over, strip "C" strikes bolt "B" and pulls slide carrier over so that slide comes in front of light. When sliding lamphouse back, cord "E," which is tied to end of the rod on which lamphouse slides, pulls carrier into first position, thus removing slide from the light. Cord "E" passes over screw "A" and is held in place by wire loop "F." When running more than one slide bolt "B" is pushed back to disengage strip "C." A loop in the end of cord "E" and wire hook "G" provides for easy disconnection of cord if for any reason such disconnection is desired. Several weeks ago I asked advice regarding the removal of a ghost. I removed same by adding to the length of the machine table and moving lamphouse back four inches. Now on less than 35 amperes I have a light yellowish-brown streak across both top and bottom of picture. At 40 amperes same disappears. Six and three-fourths inch No. 2 Gundlach lens, two 7½-inch condensers, 12-foot picture, ⅝ carbons, cored above, solid below; carbon set as you advise. Spot round and all right, so far as I can see, and plenty large enough. Recently you referred to the "other method" of aligning lenses. I can't find it. Will you please explain correct method, or tell me in what issue it was published? I have the "Worlds" since January 6, 1912, on file, but can't find it in any of them. Always publish my name and address. If I send in anything that may be of benefit to anyone else, I want the credit for it. If I ask questions I want credit for being wise enough to try to find out what I don't know, instead of being too "modest" to ask, for fear of being laughed at. If you live over this, I'll come again.

Your title slide between split reels is all right, though personally I am not very much in favor of title slides. I have nevertheless advised the stopping of the machine between the subjects on split reels, and do still advise it, in order to allow the last picture to fade out of the minds of the audience, instead of compelling them to grab the new one right off the bat. As to tailpieces between split reels, I should like to have an expression of an opinion on that proposition. Suppose all you who want tailpieces between split reels send me a postal card to that effect, the idea being that the tailpiece be put at the end of the first subject, just ahead of the title of the second subject. This is a matter of considerable importance to you, my brother operator, and unless there is a large response it will not have much effect, but if we should get several thousand votes yet on the tailpiece proposition, undoubtedly they would be added. We shall be glad to have your motor drive scheme as soon as it is ready. The shield spring is excellent. I do not very strongly object to that kind of a scheme, although there is always the temptation to the slip-shod operator to leave the guard down, and if that is done it might as well be taken off altogetner. The slide carrier idea is good for more reasons than one, the principal one being that it removes the slide carrier entirely, thus giving the full benefit of the entire area of the condensing lenses, a part of which is cut off when the carrier is in place. This is one thing I like about the Motiograph. Their schme of tipping the slide carrier out of the way is good. I want to compliment you on one of the last sentences of your letter, viz.: "I want credit for being wise enough to try to find out what I do not know, instead of being too modest to ask, for fear of being laughed at." Many a poor fellow is stumbling along, working in ignorance, simply because he has not the moral courage to seek information. In order to find a thing out you must, ordinarily, let someone know your lack of knowledge. But after that you are "wise," and will not again be compelled to display ignorance on that particular subject. The man who fails to seek knowledge is worse than foolish. He simply stands in his own light. He is remaining ignorant when he could easily change that condition. Let us hear from you again, Neighbor Spraker. By the way, there is considerable diversity of opinion as regards the pressure of 60 volts, some claiming it is too low to allow of the proper handling of the arc. What is your experience in this respect? The method of lining the machine was illustrated on page 119, July 22nd, 1911, issue. You will also find it in the new Handbook.

Holy Smoke!

I have just given a nice little slap on the wrist to the man who knows it all, and the very next letter I pick up, from Davenport, Iowa, goes right on with the same subject. It is funny how things happen that way. The letter is as follows:

> This is my first letter, but I want you to know there is another operator who takes The World and always reads the Projection Department. From its pages I have learned many valuable things, and believe there are others too who have found it a great help. I shall be glad to avail myself of the privilege to propound questions when I find myself up against it, and will ask you beforehand if I am welcome. I have been operating for five years, yet I do not quite understand many things, but am willing to learn, realizing that one can never learn all there is to learn or have too much knowledge of his profession. Until recently I did not know there was such a thing as the Projection Department, from whence information could be had, else you probably would already have received some foolish questions from yours truly. As it was, I had to secure such pointers as I could from other operators. I found some of them knew it all, or at least had an ingrowing idea that they did; but after five years I would not say that I know it all, or that I believe they do, or ever will, so long as there is such a thing as moving pictures. Those who think they do are merely indulging in an over-vivid pipe dream. I have asked operators simple questions only to have them reply: "Ask someone else, I am not teaching anyone to be an operator." They thus, I believe, merely tried to conceal their own ignorance. I would advise those men who have the "know it all" bug to drill a small hole just above their respective noses, and let the hot air leak out.

With all and sundry of which I heartily agree. Yes, my brother, you will be perfectly welcome to use the Department at any time you may wish, provided you have something of interest to communicate or some problem you wish solved. Your questions may (or may not) sound foolish to those who are already informed, but we must remember that *there was a time not so long ago, when the same question and its answer was bothering US.*

Examination.

Canada, after modestly requesting that name and province be carefully suppressed, comes across the line with the following:

> In view of all operators in this province being required, at an early date, to pass an examination and obtain a license to operate (there being no law to this effect at present), and the writer having had five years of practical operating work, and there being no opportunity of obtaining personal instructions from any licensed operator, how would you advise him to prepare for such examination? Along what lines should study tend? Assuming that the writer is unusually well posted so far as actual projection is concerned, but feels weak so far as the theory of the electrical part is concerned, is there not some correspondence school in the States which would be able to post him along the lines that would probably be required? With practical experience and an exhaustive study of your new Handbook, would one be able to pass, say, the New York or Massachusetts boards, it being understood that this new law would be somewhat similar to those? Can you refer me to any back numbers of you paper containing information on this subject?

The American School of Correspondence, Chicago, Ill., gives an operator's course, but I cannot say whether it is of much value or not. I should suppose that, having had five years' practical experience, coupled with a study of the Projection Department and the new Handbook, any man of ordinary intelligence ought to pass any reasonable examination. The examination is, or should be, confined entirely to practical things pertaining to wire capacities, switches, resistance and similar questions designed to bring out knowledge of the applicant on practical things pertaining to electrical action and projection.

Tobacco Coupons.

Mr. W. D. Eccleston, Huntington, L. I., writes:

> Have a copy of your old Handbook, and will want the new one. Although a manager, I am also a qualified operator, and can take a machine at any time in case of a pinch. Every manager should know how to operate, and thus be able to check up the results on the screen of his theater. I am manager of the Carleton Opera House, Bay Shore; Bijou Theater, Huntington, and have just opened a new $13,000 theater in Northport, called the Northport Theater. I agree with the Moving Picture World on the cigarette coupon business. The agent was here yesterday. I told him I was running the theaters on a clean basis, and they could not be used to advertise cigarettes. I read the Projection Department every week, and get much valuable information therefrom; also from the Advertisers' Department. I find the hardest thing to do in the country is to get the dodgers properly put out. Boys throw half of them away, and hiring a man is rather expensive. What can you suggest? I use a plain white curtain in all the houses, with just a tint of blue in it. Is a Mirroroide curtain much better? I want to get the best possible results. Please give me your advice.

I thoroughly agree with you, Brother Eccleston, that the manager should learn to properly project a picture. The manager who does not study the matter of projection, and learn to recognize faults on a screen, is not, in my opinion, a good manager. As regards the cigarette business, I compliment you on your stand. You are entirely correct and it is to be most sincerely hoped that theater managers will refuse to lend themselves to the furthering of any such reprehensible and thoroughly nefarious scheme. The Mirrioroide screen is, in my judgment, a very good article. It is fully covered by guarantee. As to the dodger matter, it seems to me that a medium could be struck between the young, irresponsible boy and the full-grown man, and that you could secure reasonable reliability by the employment of a schoolboy sixteen or seventeen years old, giving him a regular route, with just enough bills to cover it. You could thus check up his performance by going occasionally to a few houses, selected haphazard, on his route, making inquiries whether the bills are delivered. In this connection, if the putting out of bills pays at all, it would certainly be a better investment to pay a comparatively large sum to have them properly distributed, rather than a small sum to have it improperly done. Most theaters turn them over to the local billposter or arrange with adult newspaper carriers to have them inserted in the daily papers. The latter way is best, as the circular gets inside of the house with the paper, and is read by the head of the house at the very time when he is prepared to read. The billposters and newspaper men around Greater New York charge $2 per thousand for distributing.

Slide Ink.

Mr. A. Richter, Allegan, Mich., writes:

> Enclosed find $2.50, for the year's subscription and copy of the new Handbook. I enjoy your paper very much—in fact, I could not get along without it. I made a good slide ink with aniline dye. Mix the dye with hot water, and then add mucilage until it works good.

Many thanks, Neighbor Richter, for the ink recipe. The Handbook will be sent you just as soon as it is ready.

Traveling Arc.

Conway, Ark., has a peculiar trouble. He writes as follows:

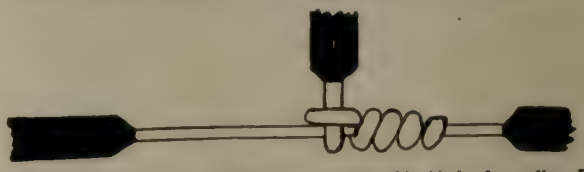
> Enclosed you will find money order for the new Handbook, which I hope to receive without delay, as I am very badly in need of it. And now, while I have your attention, I want to ask a question or two. We have just opened a new house here, installing two of Power's 6A machines, with motor drive and automatic loop setters. We project a 16⅓-foot picture, 64-feet, on a Radium Gold screen, using two 6⅓ condensers on each machine, with the lamphouse back as far as it will go and the condensers nearly touching. We use 110 volt a.c. through a Ft. Wayne compensarc, usually running on the 40 ampere notch. Now, here is the trouble: We have a traveling arc, and a bad one, too. The arc travels all around the carbons (cored Electras), and we cannot hold our spot at the gate. Our voltage here is very unsteady. I have a voltmeter in the operating room and find the pressure varies from 110 to 130, but the arc seems to travel as badly on low voltage as on high. I have tested the secondary wiring of the compensarc with an ammeter and find it delivers only 40 amperes on the 40 notch. Our lamphouses are perfectly clean, all vents open, etc. I have tried many remedies dug up from back numbers of the Department, without avail, and would like you to come to my rescue. I have been thinking of installing a Mercury Arc Rectifier. Would the rectifier rectify the variation in voltage, and is a 35 ampere rectifier large enough?

Your trouble, as you describe it, Conway, is peculiar. One thing you are certainly wrong in, however, viz.: You say you are using two 6⅓ condensers, projecting a 16⅓ foot picture at 64 feet, and have the lamphouse back as far as it will go. If you have in two 6⅓ condensers, and the lamphouse set back as far as it will go, either your arc is very much nearer the condenser than it should be, or else you are working on the back focus—that is to say, the rays of light from the condenser are crossing before they reach the aperture of your machine. If this is the fact, then your spot will have a flaring edge of light blue. Move your lamphouse toward the mechanism and see what effect it has on the spot. I think you ought to have one 6⅓ and one 7½ condenser, with the latter in front. Now, as to that traveling arc: You will have to tell me how your carbons are set before I can answer you intelligently. If you have your carbons set properly there is no earthly reason why the arc should travel, and it will not travel either. But one thing is certain and that is you should use 60 amperes of a.c. instead of 40. Forty amperes a.c. is not nearly enough for a 16⅓-foot picture. Send me a sketch, showing me how your carbons are set, and I will go into the matter further.

Wire Splice.

La Crosse, Wis., writes as follows:

> I have had a dispute with a brother operator as to the best way to make a wire splice, and we have agreed to leave the matter to you. The question is: What is the best way to make a splice, when a branch wire is to be run at right angles to the feeder.



What I consider the best method of making this kind of a splice, La Crosse, is illustrated above. This splice has all the strength it is possible to obtain, and when soldered it is a perfect tap joint.

Seattle Boys Busy.

We are in receipt of a neat sixteen-page souvenir program of an entertainment, given at the Clemmer Theater, Seattle, Wash., by Moving Picture Operators' Local Union, 154. This benefit is to swell the fund now being raised to entertain the I. A. T. S. E. convention next year.

Carbon Screws.

Mr. J. T. May, Bartlesville, Okla., sets forth the following:

> Here is a suggestion to Ely, Minn.: Before putting in new carbon contact screws, run a 3-16-inch drill into the end of the screw, until the entire drill point has entered the iron, after which taper the end of the screw on the outside, with a file, until you have nearly a knife edge around the hole you bore in its end. A screw thus treated will make much better contact. Another cause of the end of the screw melting is burning the carbons too short, which brings the arc near the carbon clamp, in consequence of which the metal becomes heated. Iron expands more rapidly than carbon; it also expands more than carbon does under the same temperature. The net result of this is that, though your screws are tight with the lamp cold, they become loose when the metal is heated, with consequent poor contact. I am glad to know K. C. likes my shutter. You will probably call me a fabricator (I would if I were in your place), but it is nevertheless a fact that I make a habit of running every drama we get that is dark, from twenty-four to twenty-eight minutes. Am running on 60 ampere contact on a Ft. Wayne compensarc. Neighbor Doyle, of Pueblo, has hit the bull's-eye on lower loop trouble, but why make a fibre roller? Edison still puts out his rubber sprocket idler, and it is far superior to the steel rollers. Goldsboro, N. C., can greatly help, if not entirely eliminate his double spot, by side adjustment of his upper carbon and forward adjustment of the lower. The double spot is caused by an imperfect crater. Your carbons may be aligned, but no carbon is itself absolutely perfect, therefore you must do some adjustment to get a perfect crater. This remedied my double spot.

My own remedy for the screw burning would be to get a different type of carbon arm. No doubt friend May's remedy is good as far as it goes, and, in fact, I am sure it would help some, but that kind of a contact is not the thing now that we are using with 40 to 80 amperes of current. Also, using his own argument, the expansion will loosen up the contact just the same, regardless of how the point of the screw may be shaped. Under May's plan the screw would cut into the carbon considerably, which is good, but the loosening under expansion would be just as much one way as another. I cannot agree with Brother May's plan of running dramas

24 to 28 minutes. I think the characters in those plays must take it pretty easy—in fact, instead of walking, they float along. Friend May, you cannot put up a high-class performance in that way. A photoplay *must be run at the speed best calculated to bring out the natural action of the characters*, and 28 minutes would be too slow for even the Passion Play. Your comments on the rubber roller are correct. As to the double spot, your plan might remedy some cases, but not in all. However, Goldsboro can try it out. Perhaps you have hit the bull's-eye in his case.

Oildag? ? ? ?

Mr. O. G. Patterson, People's Theater, Carlsbad, N. M., contributes the following:

> In all the discussion about condenser breakage I do not find mentioned what I consider the main cause, and would like to have your opinion on the following: I have been told that if the lens is held too tightly in its mount it cannot expand freely, and will therefore crack. I have never seen a mount strong or rigid enough to retard expansion, which latter is practically irresistible. In every case of breakage I have observed the trouble has been due to uneven expansion. The crack starts from where the mount folds over the lens, thereby making extra good contact with it. When starting the lamp everything is cold, and the black iron mount and other adjacent parts absorb heat rapidly. On the other hand, the clear lens allows practically all the heat to pass through, and, being thick, its temperature rises slowly. Naturally under these conditions there is a comparatively large flow of heat from the iron mount into the lens, through the points where it makes good contact, during the period of heating up. This causes that particular part of the lens to expand more than the rest, thus producing internal stresses, which will end in fracture if the lens is not well annealed. All of which applies in pretty much the same manner to cooling off too quickly, or to changes in temperature. I have placed a sheet of thin asbestos between lens and mount, so as not to allow them to touch at any point. Have not lost a lens since, whereas before I broke one about every night. I believe this method will go a great way toward eliminating condenser breakage, provided the lens is well annealed. Speaking of lubricants, the addition of oildag vastly improves any oil.

Now, what in the name of heaven is oildag? I'll be dag-gone if I know. So I will have to take your word for that. The mounts which break condensers by clamping the lens when it expands are the old style round ring mounts, the same being a solid ring of metal almost, if not quite, one-sixteenth of an inch in thickness and about, if I remember rightly, 3¼ inches wide, into which the lens was placed. Evidently Brother Patterson has never seen one of these mounts. What he says about the other, newer type of mount, is well worth considering. He is, I believe, at least in a measure, correct as regards his deductions. The placing of asbestos between the metal and the lens has remedied many a case of condenser breakage, and has been, from time to time, recommended in this department.

The Nerve of Him!

Syracuse, Kan., describes his house in the following language:

> How do you do it? I mean, how do you find time to answer all the letters and queries you must receive each day. I am going to describe my new house without asking a single question. I really wish you could drop in and see the nifty place we have; and it's only 1,400 inhabitants, too, but we draw from the southwest for one hundred and twenty miles, this being the closest railroad point. To you dodging cars there in New York I presume this listens like fiction, but nevertheless it is true. We also have a Harvey hotel which cost $110,000. We are situated on the old Santa Fe Trail, and on the direct route for autos from coast to coast, and we see lots of cars from your little burg (See the heading.—Ed.). This is the fifth show I have started here in four years, getting a larger house and a little better equipment each time, until I have reached the limit, and figure that I am about ten years ahead of the town. Building is 140 feet long, with a 40-foot front. There is an enclosed lobby, with cork carpet covering the floor, marble soda fountain of the latest design, cigar and candy cases, goat leather arm rockers and settees for loafers, and ice cream tables, chairs and screens of mission oak. Fully equipped with electric lights and fans, wired in conduit. The auditorium itself seats three hundred. The floor is inclined four feet in sixty feet, then level to the stage. The stage has four sets of scenery and drop. It is 24 x 25 feet. Under the stage we have a basement with a 10 h. p. gasoline engine and a 3 k. w. dynamo. Fifty feet from the back we have a small balcony, on which is a piano, with drums, mandolin, flutes, etc., which furnishes excellent music for the show; also for the dance hall, which occupies one hundred feet upstairs. I get 10 cents for three reels, changing every night, using Mutual 40-day stuff. We light the auditorium with side lights, inlaid conduit for the lower lights, using green shades. Our dynamo must seem a little small to you, but we have all double throw switches in the operating room, and when we are using the projection arc we throw all other lights over on the city a. c. lines, so as to get the full benefit of our plant, for, believe me, it is the picture that counts. We also have the rheostat on our own dynamo circuit in the operating room, where it is controlled by the operator, who can vary his current at any time. I figure we get, as a rule, 35 amperes, d. c. Of course, if we have a dark picture we raise the voltage to 120, though it is a little hard on our lamps, should we have any of them on. I have to smile as I read of operators having light trouble, when I see my own plant doing business every night, with the prettiest light you ever saw. I was going to put in another screen, but think I will stick to my old canvas, coated with alabastine, for I have seen a good many shows, but no better pictures than mine. Having two currents makes a fellow feel pretty good. In case one plays hookey, he has the other one to fall back on, but deliver me from a. c. We are in Southwest Kansas, thirteen miles from Colorado.

I have given this letter space partly because of the entertaining way in which it is written, and partly because it shows what a really enterprising man can do, even in a small town. Here is an exhibitor in a town of 1,400 who has combined an ice cream and candy parlor, dance hall and a show, doing the job right, too. Needless to say, he is successful, though of course, as he says, he has a wide outside territory to draw from. He has a frightful nerve, though, to call Gotham a "little burg." Huh! We're deeply insulted.

Mercury Arc Rectifier Information.

Salt Lake City encloses $2.50 for the new Handbook, and says:

> Would appreciate any information you can give me as to the best book I can buy, giving thorough and detailed explanation of the mercury arc rectifier, and how to remedy the various troubles pertaining thereto.

The new Handbook will contain detailed, illustrated explanation of the Mercury Arc Rectifier, together with directions and instructions as to handling and repairing the same. I know of no other book containing this information.

Wants Them All.

Mr. F. T. Hall, Los Angeles, Cal., encloses $2.50, and writes:

> As I have a copy of the little paper-covered Handbook you put out years ago, also a copy of the late book, I certainly want the third and last edition.

All of which shows that the brother has found the books to be of value to him. Orders for the new book are coming in rapidly. We have even received an order from the Arcade Amusement Company, Tiensin, China, which helps some, of course.

New Invention.

Mr. Horace W. Griggs, Milwaukee, Wis., has, after something like two years of experimenting, invented what is described in patent 1,042,430 as a "machine for winding picture films and other material." Its practical application is, as a tension equalizer, to be attached to the lower magazine of projecting machines. Mr. Griggs sent us in patent drawings and a description, but the editor is not good at doping out this kind of proposition from a patent description. Brother Griggs has promised to send one of the machines in for inspection and trial. If it is not too complicated, thus making its manufacture costly, and if it is simple enough to be successfully handled by the average operator, and if it really produces an equal tension throughout the length of the film, then it will fill a truly long-felt want. Let us hope it has all these things. We wish the invention of Brother Griggs all the success its merit will deserve.

Poor Installation.

The Man in the Moon contributes the following:

> Please do not publish my city, state or name (You will notice I didn't.—Ed.). I have a 95-foot throw and a 16½-foot picture. What size condenser would you advise? Our house is wired as follows, though neither myself nor the management considers it as anything else than wrong, but it had existed thus for two years before the present owners bought it: The house is fed by a 2-wire system, No. 6 B. & S. wires. Then there are three distributing circuits of No. 10 B. & S.; two of these go to two Power's "Six" machines, and the other to a spot and to a stereo. The machines use a Power's rheostat on fourth point, and to top this off these distributors are solid wire, but I am to get better conditions soon, and the room will have No. 2 B. & S. stranded three-wire system, with four distributing circuits of No. 6 B. & S. stranded. What kind of picture would you expect at 95 feet with the above conditions, and a bunch of elevators (freight, at that) going in the afternoon? I wish you would head the Projection Department each week with two or three questions suitable for examination, and then, next issue, answer them. This would, I believe, do much to get city officials to know what a practical projection examination should consist of. Why not also give the drawing of a model operating room? Outside of the wiring, I have the finest in the state of—in the moon (Gee! I nearly slipped that time.—Ed.). Will send picture and description later. Has any brother found a lower hard carbon which you do not have to throw away an inch of in an Edison or Power's lamp?

Your wiring is indeed very, very bad. The feeders themselves are altogether too small. You have four machines and five lamps. Allowing 35 amperes to the machine, 15 to each stereo lamp and 15 to the spot, you should have feeders capable of carrying 115 amperes, and the various distributing circuits should be No. 6. The quicker you tear out that wiring and put in new, the better—particularly if you are on meter service, since the loss through excessive resistance is large, and it all registers on the meter. Length of throw does not make much difference—very little, indeed. It is the size of the picture that counts. But the elevators, if taking power from those No. 6 feeders, probably raise thunder with your voltage. You should have two 7½-inch condensers. I do not give a drawing of a model operating room because what might be a model under certain conditions might not be the best under other conditions. I do not think the propounding of examination questions would be wise. If it were not for the enormous amount of labor involved, I would propound 100 questions, giving prizes aggregating $1,500 for the best replies. The late J. P. Chalmers and myself had this matter under consideration, and the only thing that stood in the way was the great amount of labor involved. I do not understand what you mean by the throwing away of an inch of carbon. Certainly you do not expect to burn up every bit of carbon. You will have to explanation yourself a little more clearly on that point, brother.

Comments on the Films

Licensed

"THREE GIRLS AND A MAN" (Vitagraph), November 28.—Albert W. Hale produces this bit of comedy in which the principal roles are taken by Miss West and Miss Keefe and Messrs. King and Lytton.

"THE EAVESDROPPERS" (Vitagraph), November 28.—On the same reel as the foregoing is this little skit featuring Adele De Garde and Kenneth Casey. Mr. Young and Miss Young have the adult parts. The group make a lot of fun.

"THE WATER-RIGHT WAR" (Kalem), November 27.—There is a hearty laugh in this picture when the father of the girl receives word from her to the effect that "Steve says you can have your old stream; he has taken me instead." Steve is the man with whom the father has been at odds over water rights. Neva Gerber as the daughter is excellent. There is a thrilling runaway; also there is much fine scenery.

"THE TRIANGLE" (Selig), November 28.—This is a good story. Thomas Santschi is at his best. He is well supported by Miss Eyton and Mr. Rawlinson. The closing scene between Mr. Santschi and Miss Eyton is especially strong.

"THE BOSS OF THE KATY MINE" (Essanay), November 28.—A story marred by the improbability of a husky young man dropping dead from apoplexy at the psychological, the convenient, moment. Brinsley Shaw takes the role of the unscrupulous mine owner, and takes it well.

"THE ISLAND OF CEYLON, INDIA" (Edison), November 29.—This full reel of scenic and educational matter is interesting. There are pictures of snake charmers and devil dancers and of lace-makers. The views of the sea during the monsoons will hold the attention even of those who live by the ocean. There are many pictures of shipping copra (the kernel of the cocoanut) and of tea; of elephants, at work and at play.

"THE CHAPERON GETS A DUCKING" (Kalem), November 29.—Wherein Fat Bill, portrayed by John E. Brennan, is rigged up as a woman in order that he may chaperon a party of girls who desire to visit the camp of the boys. Fat Bill monopolizes the attentions of the girls; the boys give him a ducking. The girls get square on the particular young man who introduced the "chaperon," and there is another ducking. There are some laughs.

"RUTH ROLAND, THE KALEM GIRL" (Kalem), November 29.—Showing a Kalem girl amid California settings riding to the studio, doing a little weak bag-punching, then duck-shooting, fishing, horseback riding and canoeing. There is a girl who does some good fancy diving from a high platform. It may be Miss Roland; we are not permitted a sufficiently close view to determine.

"AN ABSENT-MINDED BURGLAR" (Biograph), November 28.—There is much fun in this tale of the burglar who robbed a house in daylight and absent-mindedly left in the pockets of his old clothes a large sum of money, which came in very handily for Mr. Hardluck.

"AFTER THE HONEYMOON" (Biograph), November 28.—At the end of the honeymoon Mr. and Mrs. Gooddresser start housekeeping; they are more than affectionate. After a period of six months things are different. The wife no longer dresses for dinner; the husband is not interested in affairs at home. The two dress to go out—with friends of the opposite sex. While the two are waiting for the husband and wife at the same spot, by coincidence, and the girl under the man's embrella, to protect her from the rain, the estranged couple meet in the hall of their home. The sight of each all togged up awakens the old love. Both fail to keep the engagement with the two standing under the umbrella. It is on the same reel as the foregoing.

"THE GREAT STEEPLECHASE" (Pathe), November 29.—In this special two-reel drama the feature is easily the steeplechase. It is a thrilling contest. There are spills, three of them. How the riders escape with their lives will puzzle the beholders. The villain is played by Bigelow Cooper, the well-known Edison player. His work is carefully done, as always. An element of comedy is introduced through a young African, who takes the role of stable boy. The scenes of the race course and of the race will interest any audience. The production really is a feature.

"LINKED BY FATE" (Melies), November 28.—There is some superb scenery in this drama of the seashore—great towering cliffs. The story is of a shipwrecked party being thrown on an island, a minister and his daughter and a young man being deserted by the others, who take the only boat and depart. The minister, dying, marries the two. The daughter, finding a miniature of a woman on her husband's neck, jumps to the conclusion that the man has married her through regard for the conventionalities. The husband has rigged up a boat. The wife throws into the water her coat and hat. The husband, finding them, believes the girl has committed suicide, and rows away. The wife, afterward, rescued by a passing craft, is put ashore. Later she meets her husband and learns that the picture is of his sister. There is a good situation in the closing scene, it is competently handled.

THE SURGEON (Lubin), Nov. 25.—A very interesting picture of a surgeon who, although more skillful than most physicians, failed on account of drunkenness. No longer called upon to operate, he forsakes the East and becomes a cowboy, and at length foreman, on a ranch. Of course, the daughter of the owner and he fall in love. There is very little of the melodramatic in the story, just enough to get speedy action at the climax where the foreman saves the life of his wounded employer by performing an operation the country doctor couldn't do. There is plausibility in the situation and also in the way it is worked out, and, with its fine character sketches, it makes a very commendable offering. Both Wallace C. Clifton, the author, and F. J. Grandon, the producer, deserve credit. By far the best character in it is the country doctor, played by Albert Seigel. The surgeon-foreman is well played by Edgar Jones. Both the ranch owner and his wife are well pictured; but the daughter is weak. Her acting makes the whole picture seem artificial.

LYDIA PUNKHAM'S LOVE STORY (C. G. P. C.), Nov. 26.—The producers of these C. G. P. C. farces show a remarkable fertility in devising new ridiculous situations. This is like others not in its situations, but in the method followed. It more closely touches on the vulgar than the average farce of this kind. It will be found amusing, but is no masterpiece.

PICTURESQUE BRITTANY (C. G. P. C.), Nov. 26.—This lovely picture of old castles, old houses and quaint cities in Brittany will strongly appeal to all kinds of spectators; but those who will enjoy it most will be least likely to find entertainment in the farce that percedes it. The photography is perfect and finely stereoscopic; the coloring just enough to seem natural and make one forget that it is hand-painted.

SOME RARE SPECIMENS AND A FEW OLD FRIENDS, NEW YORK ZOOLOGICAL PARK (Edison), Nov. 26.—The reviewer has looked over the New York Zoo more than once; but this picture has given him more valuable instruction than any or all of his visits. It is much more than a haphazard collection of photographs; it gives no bears, lions, etc., nor animals that everyone has seen and knows. The chooser of the specimens has shown discrimination and made the picture most valuable. It is worth while to see the panda, the emu, the wild dogs of Australia and the Tasmanian devil. Very interesting, too, are the Gobi cassawary, the wild horses of Mongolia, the pigmy hippopotamus, the beautiful crested pigeons from New Guinea and the very rare hogs from Africa. These things are not found in every large museum of living fauna, and they are worth seeing. The photography is so good that they can really be seen, through a magic window but seen nevertheless. This is really a fine feature picture.

MR. HUBBY'S WIFE (Essanay), Nov. 26.—Augustus Carney, our old friend "Alkali Ike," plays the leading part in this office farce as Mr. Hubby, a married man fond of flirting with pretty stenographers. His wife objects, and cleverly lays a trap to break him of the habit. The scenario behind this picture doesn't afford any real chance for the brilliant clown acting that Carney used to give us in his western characters. It has one or two funny moments; but, for the most part, is about as flat as can be. Eleanor Blanchard plays Mrs. Hubby, who persuades her friend, Lily Branscombe, to dress up as a freak, and makes her husband accept her. She gets a chance and takes the wig, specs and disguise herself and then as stenographer trounces Hubby. Ruth Stonehouse and Dolores Cassinelli play two stenographers who are too good looking for the job, according to Mrs. Hubby.

IN THE FLAT ABOVE (Vitagraph), Nov. 26.—An apartment house farcical love story with Roger Lytton as the occupant of the apartment above. He is an annoyed bachelor when a vocal music teacher, Clara Kimball Young, moves into the apartment below. His dislike isn't softened by the fact that he meets Flora Finch, a student, coming out and thinks she is the instructor. A little later, Kate Price, also a student, meets him and gives him a tongue thrashing. The climax isn't convincing enough even for a farce, and the amusement that their roles gave the players, especially those who sing, kept them from seeming so amusing as they might have. James Young is both author and producer; but it surely isn't up to his good work.

"THE TOTVILLE EYE" (Edison), Nov. 27.—Bannister Merwin easily keeps in the front rank of photo-playwrights. In this picture he has provided another amusing and humanly pleasing offering. It isn't strongly convincing as real life, but was made in sympathy with the way the human mind and heart work when they take a holiday together, and very plainly pleased a large audience. "The Totville Eye" is a village newspaper of four pages, and the Edison producer seems to have put out an edition of it just for the picture.

The edition one day was ready to go on the press, when the crusty old editor (Robert Brower) was called away. The printer and the boy (Walter Edwin and Yale Boss) were lifting the front page form, when they "pied" it, and it was just type scattered over the floor. The paper had to "come out," so the printer sent Yale out for some news and determined to have the paper "right" for once. Yale's news items showed that he had positive genius, and Totville saw itself, when the paper reached the street, as others saw it. The result is more pleasing than probable.

Among others of the cast, Edward O'Connor, a tramp printer, passes through, looking for a job. Yale sees him putting whiskey into Dominie Bigelow Cooper's soda water, and his report saves that man from being asked to resign his pulpit. This minister's role was the only poorly played part in the picture. Harry Beaumont and Bessie Learn have a lovers' tiff, and Yale's item about that brings a reconciliation. Charles Ogle plays a miserly landlord, and the young reporter's writing him up makes him reform. He comes in to thank the astonished editor, which is running pretty hard on the goodness and wisdom of human kind. It made us expect that the landlord would marry the poor widow whom he had turned out into the

cold, but the story isn't as romantic as all that. Bliss Milford plays the widow. Alice Washburn has a minor part. It is an unusually likable offering and will please everywhere.

"TREBIZOND AND ITS SURROUNDINGS" (Eclipse), Nov. 27.—A fairly well photographed set of views of a city of Asia Minor. Pictures of Turkish cities are doubly interesting at this time. This one, as including glimpses of a Turkish regiment, and especially as showing it at grub time, is a fine offering.

"A MAN FOR A DAY" (Eclipse), Nov. 27.—A very small boy is shown as breaking his clay "bank" and "blowing" himself with his money just like a gentleman, including dining with girls whom he "picks up," and finally going home "lit," when his exasperated dad gives him a well-deserved spanking. If the audience is amused it is because of the ridiculous incongruity of a boy's behaving so. Together, these two offerings make good.

"ROPED IN" (Selig), Nov. 26.—Because of other pictures, at least produced before this, its author, Will Aspinwall, deserves no great amount of credit. The picture is entertaining. It deals with the cowboy who answers a matrimonial advertisement and hears from an old maid, front teeth gone, who sends him her latest, but not very recent, photograph. One of the most amusing things in the picture is the contrast, with the evident similarity, between Myrtle Stedman as she was—shown by her photograph—and as she is, with her makeup. Lester Cunio, the cowboy, behaves as other picture cowboys have behaved in this situation, but acts naturally. Also in the cast are Frank Higgins and Messrs. Frith, Merris, De Long and Williamson.

"THE STAIN" (Essanay), Nov. 27.—There is just enough freshness in this story to keep it interesting. It is pictured in the costume of a bygone age, and as a dream. Seldom it is that a poorly acted picture comes from the Essanay studio; this seems to be one of the exceptions. It happens to be an ultra-romantic story, and the players did what is known as "playing up to their parts." There was a priest, or minister of some kind, in one scene, and his open mouth spoiled that scene's whole effect.

The picture opens in modern life. Walter Hitchcock plays a man who occasionally goes to a museum and looks at a picture of an ancestor. He is in love with a woman, played by Ruth Stonehouse, who hasn't yet told him that she returns his affection. He grows jealous of a man, played by Billy Mason, and goes home in a despondent mood and gets out the pistol. The producer lets us think he intends suicide. When the story is done we suspect that he intended killing his friend, which was even more displeasing. He dreams the love story of his ancestor (E. H. Calvert), who is a villain and kills a young gallant (Bryant Washburn) because of jealousy. The girl of the dream is Lily Brauscombe, and her death scenes are poor.

"THE SAMARITAN OF COOGAN'S TENEMENT" (Lubin), Nov. 26.—A picture that will entertain and please and that the audience seemed to enjoy. But it is not what could be called a strong picture. One feels that more might have been made from the scenario, which seems well written. The author is Frederick E. Wright. Its one weakness lies in the fact that not one player in it was well cast. Of course, Arthur Johnson is never less than himself, even when playing a farmer or a workingman, but he is never at his best in such parts. Lottie Briscoe, as a tenement house girl, is more convincing, but, as usual, hers is the romantic part. Clara Lambert plays the old mother of the farmer lad who cannot pay a mortgage on his farm and comes to the city to find work. He gets into trouble until "Red," the gangster and the Samaritan, helps him. Except for the choice of players, the picture is well produced. There is some humor in it, and it also holds interest. Jack McDonald is "Red," and is comical if not convincing.

"THE SHERIFF'S BROTHER" (Pathe), Nov. 27.—A typical Western story of a sheriff with a bad-man brother. The girl is loved by both, and although she prefers the sheriff, he thinks she prefers the brother. When the sheriff is following a gang of horse thieves, and finds that his brother is a part of it, he resigns his shield. There is a happy ending, and no one killed. Paul Panzer plays the sheriff, and William Cavanaugh the brother. The heroine is good looking. It's a good picture of its kind.

"SATIN AND GINGHAM" (Lubin), Nov. 28.—Here is a full reel without a harsh word in it. It is a story of a minister and his love. Well might it be thrown on the screen in any church entertainment. A woman would say it is a sweet story. So it is, and a simple one. Nevertheless, it holds—holds by reason of the art of the players; of the sequence, the continuity, of the scenes. The climax comes when May, the daughter of well-to-do parents, on the eve of her wedding breaks the engagement she has made with a man of means. She drives in her machine to the home of Tom, her brother's clergyman friend. Tom has been at his mother's knee, seeking consolation in his sorrow—he has told her that he is in love and heartbroken. Tom has just before gone to the kitchen and put the kettle on the stove. He has put the tea in the pot. Waiting for the water to boil, he has returned to his mother's knee. She is stroking his hair.

May starts to enter the clergyman's home at the front door. She changes her mind and goes to the kitchen entrance and steps in. She sees the kettle simmering on the stove. She tiptoes across the floor and peeks in on the domestic scene in the sitting room. She throws across the back of a kitchen chair an expensive wrap. She goes to a closet and takes down a gingham apron—the same, by the way, which in an earlier scene she had in a pet thrown off, convinced that it did not harmonize with her social station. The apron is promptly thrown over the trailing satin gown. May makes the tea, puts it on a tray, enters the sitting room and, without a word or a turn even of the eye, put the tray on the table. Tom and his mother show their amazement. The mother senses the situation and smilingly glides out of the room. Tom puts out both hands to May in dumb query. She is in his arms.

Mr. August takes the role of the clergyman. Miss Hawley has the part of May. The work of the two and of the entire support is convincing—excellent.

"THE IRON HEEL" (Essanay), Nov. 29.—A picture made unusually interesting by Norman MacDonald's strong portrayal of a vindictive old miser. This old man tries to get his enemy's son convicted of murdering him. He sets his trap well, even making a will in the man's favor to provide a motive, and setting one of his cottages on fire, as though to cover the crime. Then he keeps in hiding, but is discovered just before the execution. The Selig people some time ago used this same character and situation, which came perhaps from a popular detective story, but their picture didn't equal this this on account of Essanay's old miser. The Selig picture was, however, better conducted. This story is clear only as to its main thread; some of its subordinate things are not understood. Because of this, and because the producer conducted the picture as a detective story, inasmuch as he kept at every step the outcome hidden as much as possible, although the detective was not the hero, he failed to get at certain points the feeling of suspense that was desirable. He didn't explain enough to awaken expectation. In a detective story the audience's opinion of the detective's brain power furnishes this. We didn't know much about the detective in this case, and were not made interested in his part of the work. We were left merely guessing, not expecting anything. It is always the expected things that make for suspense. The unexpected things have a legitimate use in pictures, but in another way. Francis X. Bushman plays the youth suspected of murder. Also in the cast are Harry Cashman, Beverly Bayne, Mildred Weston and Helen Dunbar.

"THE STROKE OAR" (Lubin), Nov. 29.—Edmund Steel, the author of this picture of college life, furnished what might have been made into a masterpiece. The picture's story works up to a closely contested three-cornered race between eight-oared shells. It tells how the stroke oar got into trouble with the college authorities, how he was forbidden to row in the coming race, and how he did row nevertheless, and was forgiven because his boat won. The picture was conducted to give a farcical atmosphere, and in our opinion this weakened it. Perhaps the producer feared to make his college president a sensible man, since he had to make him act like a martinet, but he seems too clownish. The president is played by William Orlemund; his daughter by Dorothy Mortimer, and the stroke oar by Charles Compton. Also in the cast are John Holmes, Ned Steel, R. C. Travers and Cy Morgan, who plays the coach.

"ON DONOVAN'S DIVISION" (Edison), Nov. 30.—A railroad love story, clear, well acted and pleasing. The fireman, Donovan, loves the station master's pretty daughter. His engineer also is in love with her. Their train, a freight, is following an excursion train, when on a down grade the air brakes refuse to work. The engineer proves a coward, and the fireman stays by the engine and averts a catastrophe. Edna Flugrath, with her pleasing self and her good acting, makes an interesting heroine. Bigelow Cooper is an acceptable Donovan. Charles Ogle plays the engineer; William Wadsworth the conductor, and John Sturgeon the station master; all are natural. The railroad scenes, including the rush down the grade and the climax, are all fine. The audience seemed to be enjoying it, and it ought to be generally popular.

"THE MAYOR FROM IRELAND" (Kalem), Nov. 30.—There is nothing that so criticises the majority of pictures as the few that, like this, are very well produced. It is not a great or a deeply significant offering, but its story is freshly entertaining and human, and it is both naturally and sincerely acted and smoothly and clearly told. Consequently our attention is captured and held from the start.

It is a story of Ireland and America. The early scenes show us glimpses of farming life in the old country and the beginning of a love story. As usual in Kalem Irish pictures, these scenes are lovely. We have in them a happy couple and an unsuccessful lover who goes away to America. A few years pass and the young couple, hearing of the success of their fellow townsman, decide to emigrate also. They sell their cow to buy tickets. All through the story we find these truthful, homely incidents that are not necessary to making the story clear, but add much to its interest. In America the man and wife find hard luck. The wife gets sick, and the husband applies for work to his rival, the successful contractor, and is insulted. Yet in time he becomes successful and is elected mayor in a campaign against his rival.

The picture's quality comes partly from the care used in arranging the scenes so that it is an organic whole and seems to grow, and partly from the acting which makes the characters seem real. We think it one of Director Sid Olcott's best productions. The girl is played by Gene Gauntier in her usual distinguished style. Jack Clark plays her husband, and J. P. McGowan the other man. An unusually desirable offering.

"RANCH MATES" (Lubin), Nov. 30.—Miss C. B. Peterson, the writer in this picture, has fabricated a typical Western story of rather old style, which F. J. Grandon has produced smoothly and clearly. It deals with a bad man and his sister and the bad man's bunkmate. The bad man is leading a double life, but loves his sister, who is coming to live on the ranch. The bunkmate has fallen in love with the sister's photograph. The bad man is found out and kills himself just before the sister comes. She marries the bunkmate. The bad man is played by Burton King, his sister by Clara Williams, and the bunkmate by Edgar Jones.

"O'HARA, SQUATTER AND PHILOSOPHER" (Vitagraph), Nov. 30.—The author of this picture of life in the shanty borders of Brooklyn deserves credit for a fresh and human glimpse of a few good Irish characters; two of 'em are real fightin' Irishmen, and O'Hara is a peacemaker. Underneath the neighborhood scrap, caused by O'Grady's goat, who gets some of Sullivan's cherished flowers, is a love story. Sullivan's daughter and Grady's son are sweethearts, and it is chiefly to help these two that O'Hara is moved to act. The picture was ably produced by Van Dyke Brooke, who plays O'Hara. Perhaps the best thing in it is William Shea's Tim Sullivan in a fighting mood. He is so mad he breaks his own dudheen, and his hands and feet seem to "smell battle from afar." Robert Gaillord is also good. These three men, with Kate Price as Mrs. Sullivan, really make the picture. Also in the cast are Mrs. Maurice, Dorothy Kelly, Hughie Mack, Richard Rosson and Norma Talmadge. It is a very enjoyable offering.

"BRUTALITY" (Biograph), Dec. 2.—"Brutality" seems an honest but a rather unfortunate title for so good a picture; such a name is hardly a recommendation. The offering is one of those suggestive Biograph sermons, like "The String of Pearls," but it is better. One finds a good deal of sincerity in it, and a good deal of human truth. There is also individuality of style and something of progressiveness and originality, which promises well for the future of the picture business. The Biograph producer plays upon his characters as though they were musical instruments,

and we are full of admiration for the impressions he is able to make, just by facial expression. In his beautiful photographs his characters appear as through fine opera glasses. Every change of expression is more clearly pictured than if they were really before us, and one isn't embarrassed drinking the effect in. Is it not truly soul-music? Can such impressions be created in any other way than on the screen?

The story is of a husband and his wife. The man has an ugly, brutal temper, especially when he is drunk. The girl had warning, the testimony of her own eyes, before she married him, but he said that her he never would hurt. They are working people, and not very long after the wedding the little wife finds this husband of hers different from what she hoped. The way he treats her, and her consequent attitude toward him, are very truthfully suggested; one sees things not unlike it now and then. The man finally sees himself at a show where "Oliver Twist" is being played, and repents. Miss Mae Marsh plays the wife and does admirably. The scenes, acting, photography are all that could be desired. The picture is a desirable offering.

"PATHE'S WEEKLY No. 49," Dec. 2.—The best items just now are the glimpses of Balkan war scenes. There are a number of very interesting ones in this week's topical, taken in Servia, Montenegro and also in Turkey in Asia Minor. Such pictures are very valuable. We also find the usual other items of deep interest.

"THE ABSENT-MINDED VALET" (Vitagraph), Dec. 2.—John Daly Murphy wrote the scenario for this comedy, which is fresh and would have been very amusing had it been played more spontaneously. The valet has a clown's part, and while Hughie Mack, who plays it, had the proper physical build for the part, his clown work lacks the subtle fun suggestion so necessary and so pleasing when well done. Frederick Thomson, the director, has handled the picture well and made it fairly effective; it brought out a number of laughs. Mrs. Kate Price plays the valet's long suffering mother. It is she who gets him the job. Harry T. Morey plays the employer and does very well.

"A DOLLAR SAVED IS A DOLLAR EARNED" (Edison), Dec. 3.—A picture pointing the value of scientific, consistent saving, even when in small sums. Augustus Phillips and Bliss Milford take the parts of sweethearts, and then of husband and wife. The salary of the husband is stationary; the wife, nevertheless, saves a dollar a week, putting the money into the base of the big lamp. When in later life the husband is discharged because his usefulness as a clerk is at an end, and things look black, he regrets that he cannot buy a farm which may be obtained on a payment of $500 down. The wife takes the money from the lamp. It is a pretty story throughout and holds all the way.

"WESTERN GIRLS" (Essanay), Dec. 3.—There is a hold-up; the two men who do the trick go out into the woods to divide the loot; they are seen by two girls, who ride back to inform the sheriff; there is no one in the office; the two girls masquerade as men and go back and hold up the hold-upers, bind them and are bringing them into town when they meet the sheriff and his posse on the way to find the robbers, they having been notified by the driver of the stage coach; the robbed passengers get back their property; that's all.

"THE SCOOP" (Vitagraph), Dec. 3.—The nub of this comedy-drama is where Edith Storey, as the girl reporter, gets a much-wanted interview with a public man. She gains access to the man's estate and learns that he is bathing in a private lake, but sans clothes. She uses the man's wearing apparel for a cushion and compels him to answer her questions before she will depart. She gets her story and brings it all the way back to town on the train, instead of wiring it in. The inside of a newspaper shop is shown, among other departments the composing room and the pressroom. The comedy is worth while.

"AT NAPOLEON'S COMMAND" (Cines), Dec. 2.—Here is a picture it is a pleasure to see. It is billed as a two-reel special—in other words, a feature. It is a feature, for every one of its two thousand feet—in fact, a picture on which an exhibitor can safely go the limit. It would be useless to attempt to describe this picture in a few words; it could not be done. Go see "At Napoleon's Command."

Independent

"THE PERKINS-JENKINS WAR" (Solax), November 29.—A clever comedy in which Billy and Sallie have a difficult time getting married. Their families are at war. There is a frustrated elopement and a double suicide which fizzles out very properly. In the end all factions are united happily. A good comedy offering.

"THE HYPNOTIC CHAIR" (Majestic), December 1.—A fantastic idea worthy of a stronger plot. The hypnotic chair throws its spell over a dozen or more people at once, and lastly over the rebellious wife. There are some good restaurant and Broadway street scenes.

"TOO MUCH MOTHER-IN-LAW" (Comet), November 30.—Jenkins and Casey exchange overcoats in a restaurant. Their cards are mixed and also the presents each was taking to his wife. Trouble ensues and one of the men plans a robbery of his own house to bring the rope of pearls into proper hands. This is fair comedy with good photographic effects.

"A TOPSY TURVY LOVE AFFAIR" (Reliance), December 7.—Merely an effort at comedy. Two couples are seen at the beginning giving lessons in the art of making love. A duel scene follows, the pistols being loaded with bread crumbs. At the close the women come to the rescue and all ends happily.

"THE LAW OF GOD" (American), December 9.—The hero of this, played by Warren Kerrigan, is an atheist. He loves the minister's daughter, but their marriage is forbidden. He is involved in a plot to wreck a train, but refuses to throw the switch after reading an excerpt from the Bible. There is an exciting chase across country. In the end the outlaw becomes converted and marries the girl.

"NELL OF THE PAMPAS" (American), December 12.—The setting is the chief beauty of this film, as the story ends with a little too much tragedy. Three characters out of the five are shot. Pauline Bush and Warren Kerrigan play the leads. The scenes in the pampas field are exceptionally attractive.

"HIS SQUAW" (Broncho), December 4.—Though a little slow in reaching the plot, this two-reel offering is meritorious and works up to a good climax. The attack on the wagon train is realistic, as well as the scenes of the Indians in camp. The women and children are led to the fort, where their lives are saved by Jim Hale. Blue Sky, the Indian squaw, makes an effort to revenge the supposed death of her husband, the squawman; it is well played. Her fall from the cliff seems too realistic for safety. The story closes with Jim Hale and his former sweetheart reunited. A successful film.

"FOR THE CAUSE" (Kay-Bee).—It is a pleasure to commend the stirring war pictures made by this company, such as the two-reel offering given here. It would be a captious critic who would quarrel with the California setting for these tense, vivid scenes, though the surroundings are not historically accurate. But there is such a wealth of scenic detail, careful costuming and splendid acting, that if anything there is an improvement over the true southern battleground. This film reveals tremendous distances, with files of soldiers sharply outlined against the sky, bursting bombs, and all the paraphernalia of actual warfare. Even the horses fall and lie struggling as though trained to the work. The plot is interesting and well handled by the principals. A fine offering.

"BROWN'S SEANCE" (Keystone), December 2.—A fortune teller threatens to tell the wives of several men that their husbands are untrue, unless the men dig up some money. The blackmailing scheme succeeds and the men pay up. But the film does not make the best comedy.

"PAT'S DAY OFF" (Keystone), December 2.—Fred Mace draws a good Irish character in this. There is a big hunt for Pat, who is supposed to be lying dead in the sewer, when instead he is peacefully smoking on his back porch. This is on the same reel with the above.

"THE RANCHMAN'S WOOING (Universal), December 18.—This frontier film contains many beautiful Western scenes. The sepia and blue print tones are good. The sub-titles are ultra-romantic, but the story is entertaining. At the last there is a drop from the sublime to the ridiculous that leaves the audience roaring with laughter. But we are afraid much of the laughter is directed at the picture itself because of its farcical ending. Still it is funny, and that is not an inexcusable fault.

"APARTMENT NO. 13" (Gem), December 3.—This picture tries the observer's patience. It is so exceedingly clever and ingenious for the first half that we regret the weakness of the ending. The girl and the hero, played by Billy West and John Adolphi, were gotten into a very novel predicament, but the way out was very disappointing. Telephoning for a minister was a flat windup for this very original little comedy.

"THE RIGHTS OF A SAVAGE" (Bison), December 7.—A tale of Indian vengeance, located in the Hopi Indian region. There are strong, colorful scenes in it. The wounded gambler, after receiving succor at the hands of an Indian Samaritan, lures his squaw away. Three years later he is tortured at the stake. Marguerita Fisher appears as the squaw. The part of the Indian is very strongly played.

"STUDY OF THE FLY" (Eclair), December 5.—This picture should make next summer's cry of "Swat the fly!" stronger than ever. From the time the eggs are hatched we are shown microscopic views of this household pest, and when the picture is finished it is clearly seen what a menace it is to health.

"THE MENDER, THE PIPE AND THE VASE" (Eclair), December 5.—On same reel with above. Domestic troubles which arise from a broken pipe and vase. Clear-cut photography, but only a mildly interesting story.

"BRIDES AND BRIDLES" (Nestor), December 6.—Intimate glimpses into the unhappy existence of two circus girls. The bearded lady, living skeleton, snake charmer and ringmaster are shown. The plot works out well, with the two girls marrying cowboys and making their homes in the West.

"ALMOST A SUICIDE" (Nestor), December 6.—On same reel with above. Edward Lyons and Dorothy Davenport here lead the observer through an interesting first quarrel of a young married couple. Because the husband sat down on a needle he became angry and hot words followed. The scene on the beach is a laugh producer.

"THE TWO INSEPARABLE FRIENDS" (Ambrosio), December 4.—A mere trifle of a plot, depicting the love of a little Italian lad for his dog, but so naturally worked out that we wished it had been longer. Photographically excellent.

"MR. FATTY IS FURNISHED WITH GOOD LUNGS" (Ambrosio), December 4.—This picture, on the same reel, rounds out the offering in good shape. Mr. Fatty's strong breath moves table and chairs, breaks down doors and creates general havoc. One of the best eccentric comedy pictures seen for some time.

"AN ENERGETIC MEMBER" (Powers), December 4.—Baby Early's work as a member of the American Society for the Protection of Cruelty to Animals is here the basis of an amusing picture. She saves a cat and a horse from cruel treatment, and though life imprisonment is not administered to the offenders as she wished, the ends of justice are served. Not a strong story, but one that will do good work for our dumb friends and leave a good impression with the observer.

"THROUGH SHADOWED VALES" (Imp), December 5.—King Baggot and Jane Fearnley work out a story of troubled married life in this picture. We are glad to find that the downfall of both husband and wife through the ravages of drink is after all only a dream. The character work is excellent and with the happy ending this makes a successful offering.

"ANIMATED WEEKLY NO. 38" (Universal), November 28.—Views of the Yale-Princeton football game, Paris Fashions, Cardinal Gibbons dedicating a Baltimore church, Turkish war prisoners, Boy Scouts at play and practice and intimate views of Margaret Illington off the stage, are among the interesting things in this number.

"NO GREATER LOVE" (Imp), December 2.—A blind girl falls in

love with a hunchback violinist. When her sight is restored she thinks the hunchback's brother was the musician who had won her heart. The hunchback, perceiving this, drowns himself. This is full of good seacoast pictures. Vivian Prescott and Wm. E. Shay play the leads.

"THE SILENT CALL" (Nestor), December 4.—The hero of this story advances money to send a bankrupt man to California with his daughter. By the time the hero goes West himself, the girl has fallen in love with another man, who in turn befriends the hero. The latter returns home without the girl. Some good California scenes help this plot along and there is a realistic fall from a horse.

"BILLY JONES OF NEW YORK" (Champion), December 2.—The plot of this picture is vague and uncertain in its development, and even the ending does not quite clear things up. This is unfortunate, as there are a lot of interesting people on the screen and some interesting glimpses of New York streets. There is a bogus Italian count and numerous complications crop up, but they do not hold the attention strongly enough.

"A WILL AND A WAY" (Thanhouser), December 3.—Besides telling a good, entertaining story in a series of clear pictures, this film also carries a strong "office" atmosphere. The setting is good throughout, and even the way the blonde stenographer chews her gum is realistic. The plot tells of how the scheming nephew was kept out of an inheritance which finally went to the daughter. A good film throughout.

"STANDING ROOM ONLY" (Thanhouser), December 1.—Here is a humorous conceit of an interesting character. A farmer is elected keeper of the jail and his daughter proves such a good cook that all the tramps of the vicinity make an effort to be arrested. The jail is soon overcrowded, but the girl is induced to leave and the next morning there is no breakfast. The prisoners immediately yearn for freedom. Pictorially good.

"ROUGH ON RATS" (Punch), December 12.—The hero of this story, played by Herbert Pryor, is supposed to be dying from eating "rough on rats." There is a badly tangled love affair and a great deal of somewhat confusing action of an amusing kind.

"THE BABY AND THE COP" (Punch), December 12.—This comedy, on the same reel, shows the fattening effects of a certain medicine, which make a baby grow with amazing rapidity. Little Herbert Rice appears in humorous contrast to the large infant.

"A DEVIL OF A TIME" (Punch), December 19.—In this half-reel an escaped lunatic masquerades as the devil, creating much havoc wherever he appears. Men run and ladies faint, but he is at last apprehended.

"WANTED, A HUSBAND" (Punch), December 19.—On the same reel with above. Featuring little Herbert Rice, who becomes the diminutive husband of big Maggie Malone. Their ensuing troubles are interesting and amusing.

"A TELEPHONE ENTANGLEMENT" (Gaumont), Dec. 5.—A young man is overheard answering a matrimonial advertisement over the telephone. Four girls at central office appear at the appointed rendezvous, with white roses at their belts. They "cut out" the spinster who advertised for a husband, and the hero carries off one of the telephone girls.

"WHEN THE SPHINX SPOKE" (Powers), Dec. 6.—A picture with pretty scenes taken in Southern California. The story lacks clearness, one of the most important qualities in a production designed to be dramatic. The objecting father turns back toward his house and sees a pair of shoes going in a window. He suspects that his daughter's sweetheart is paying a clandestine call, and hurries to give him a warm reception. The shoes belong to a yeggman, but it happens that the lover is really in the house. This situation has been handled before dramatically, but in this instance we don't know just what really happened. The burglar seemed to get very sick suddenly, and the sweetheart gets the reputation of being a hero. The photography is fair.

"WATERING PLACES IN CALIFORNIA" (Powers), Dec. 6.—An interesting scenic.

"DIAMOND CUT DIAMOND" (Milano), Dec. 7.—A somewhat drawn out two-reel subject that would have been much more acceptable in one part. The most remarkable thing about the picture is that it is a Milano picture, and yet is so inconsequential. We have grown to expect much more substantial material from this maker. The story is one of those colorless adventures, with a coast guard hero, a gang of counterfeiters with an accomplished scheming woman among them, and the jealous wife of the guardsman. The backgrounds are, for the most part, a rocky shore, a cave in which the spurious money is made, and a few interiors.

"AN ELECTION BET" (Imp), Dec. 7.—Something better might have been made of this farce if it had been more carefully produced. The acting lacks both the sincerity that might have made it amusing as a satire, and that indescribable spontaneity that would have made it a joyous burlesque. It is not at all dramatic, and concerns itself merely with showing how three old and foolish clubmen lost an election bet and had to dress up like children and play childish pranks on the street. It is not truly funny.

"PAUL AND VIRGINIA" (Rex), Dec. 5.—A two-reel illustration of a once popular romance. Spectators over sixty may get more out of it than the present generation which hasn't read the story. As a picture, it lacks dramatic suspense, but stands on its pleasant sentiment. The scenes meant to represent Martinique are poor; one shows a few palm leaves stuck in the ground, with autumn foliage and half-denuded trees in the background. The hero and heroine, Paul and Virginia, are fine; their acting seems just what it ought to be—in fact, the acting as a whole is the picture's biggest asset, if it isn't its saving grace.

"THE WHEEL OF DESTINY" (Rex), Dec. 8.—There are pictures like this that deal with life in a pleasant but not very convincing way, and yet appeal to the average spectator more than some artistically made offerings. The average spectator goes to a show to be amused; he wants to see things that he likes. This picture, although one might easily find fault with some of it, provides good entertainment. It is a Thanksgiving story of two faithful darkies who have come to a Northern city. The ex-slave finds his old master, by mere chance, in dire poverty. He spends all the money he and his wife had been saving for a turkey to buy "ole marster" some decent clothes, and then, darky-like, steals a chicken for "marster's" dinner. He is caught and brought before a judge who turns out to be "young marster," who had lost track of his father. The people will like it.

"THE FOOLISHNESS OF OLIVER" (Victor), Dec. 6.—Fritzie Brunette and Owen More have the leads in this picture dealing in a rather conventional way with the youth who marries an actress and is disowned by his father. In this case the adventures of the young couple, after they get down to hard-pan, and before the rich father is convinced that the girl is really worthy, are fresh and much more entertaining than usual. Owen More is a competent actor, and Fritzi Brunette is pretty and intelligent and makes a very acceptable heroine. The scenes in which Oliver is a waiter and has an amusing encounter with two of his one-time friends who are behaving ungenerously are fine. As an offering it will be liked.

"A TANGLED MARRIAGE" (Crystal), December 8.—Pearl White is a real actress and in this pleasantly farcical love story she is ably supported by Chester Barnett. The hero, by the terms of a will, has to get married by noon on a certain day, and finds it out, just at the last hour. The story turns on the need for clothes of an escaped prisoner who changes his stripes for the parson's sober respectability just as the young couple arrive at the parsonage. Nearly all the curious twists of freaky fortune possible have been used in the development of this situation. It is good entertainment.

"THE BLACK PRINCE" (Crystal), December 8.—An amusing farce, somewhat broader than the one above, on the same reel. Of a darkie couple, the husband gets a job as sandwich man, advertising a palmist. The wife gets a job as cook. Her mistress takes the sandwich man for a black prine, reported to be in town and the cook finds her entertaining him. A picture that would be displeasing in the South.

KINEMACOLOR.

"NEW COIFFURES" (Kimemacolor).—On the same reel, some very pretty women showing new styles of dressing the hair. It was taken in New York City and shows the work of Wm. Hepner, a hair dresser.

"MEDITERRANEAN SCENES" (Kinemacolor).—Gives very interesting glimpses, rather short, of ports around history's most interesting waters. They are Marseilles, Palermo, Athens, Gibraltar, the Port of Algiers, etc. The photography is not of the best, but is fair.

"SALVAGE OPERATIONS OF S. S. OCEANA" (Kinemacolor).—The S. S. Oceana went aground and sank near Eastborne on the English coast. A few sketches show how she was raised. An interesting sea picture.

"COIFFURES BY W. HEPNER" (Kinemacolor).—On the same reel is found an added attraction in this fashion plate. Pretty girls and new ways of dressing the hair. It was made in New York.

"ZOOLOGICAL GARDENS, ROME" (Kinemacolor).—The colors in this picture are pleasing, but it is not so well photographed as the best color pictures.

"LAKE GARDA, ITALY" (Kinemacolor).—Lake Garda is one of the beauty spots of the world and it fortunate for us that the Kinemacolor camera has captured views of it so lovely as are these. The picture is a series of animated paintings often as clearly captured, so well photographed are they, as the reflections of a mirror. Surely it is an offering to make lovers of nature enthusiastic.

The views are mostly taken from the deck of a boat and we see for instance snowy mountains above, set out against a pale blue sky and delicately painted with graceful blue lines. Just below them are foot hills grown with pines, benches and birches. Pink, mauve, fawn and grey are the colors here, tender as springtime and almost breathing perfume. A flat land of meadows and orchards lies between these hills and the shore where we see a marble palace and its garden with balustrades, touches of bright color and its sharp ilexes, pine-dark trees shaped like broad Grecian spear-heads. Around us lies the blue, blue water with the silver of sunlight on the right; just a suggestion.

These lovely pictures are many, and one surprising thing about them is that they are so different in atmosphere. One comes that reminds us of Turner; it was the kind of scene that he liked to choose. This may be followed by a scene that suggests Maxfield Parrish's work, mostly because it has caught clouds like his and because this is so marked, the whole seems to be thrown into Parrish's mood. Others are like Italian illustrations by Howard Pyle. These men probably would dislike the comparison, because they haven't seen just these pictures and more than probably presume that no camera can get pictures of nature in nature's own colors. They ought to see this picture.

A NEW BOSTON FEATURE EXCHANGE.

While one of the youngest in the field, the Majestic Feature Film Exchange, of 224 Tremont Street, Boston, is fast forging to the front and with several of the strongest of the late feature releases is coming to be known as most progressive. The exchange is conducted by Frank Boscketti and Prof. S. Jannelli, both of whom have had wide experience in the motion picture business and therefore have that particular knack of knowing just what the people want. Prof. Jannelli is well known in New England as a singing teacher and composer of note, while Mr. Boscketti is a technical school graduate. They conduct the Cosmopolitan Theater in Lawrence and the Majestic Theater in Haverhill.

The new exchange has the State rights for New England, covering a wide and important territory. One of their latest features is "Dr. Gar El Hama," the sequel to "The Dead Man's Child," which is a stirring tale of a thief who leads a double life, but who is apprehended in the end, being related in three reels. With all New England to cover they will have a wide range of subjects which are timely and important, and theater managers in that section could not do better than get in touch with them in order to procure the best and newest features as soon as they are out.

At the Sign of the Flaming Arcs

By George Blaisdell.

IF you see a poster of Cines' "At Napoleon's Command" in front of a picture show house go in and see this fine drama, even if you are late for dinner by reason of so doing. It is a rare picture. Primarily it is a spectacle. Beyond this and above this, it is dramatic. It is of the sort that gets under a man's skin. There are splendid settings a-plenty, and strong scenes likewise. The photography is excellent; and it is enhanced by judicious tinting. An extended review was printed in the Moving Picture World of Nov. 23rd.

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There may be some admirers of the "Little Corporal" who will be disappointed in the characterization of the Corsican. The possibility brings to mind an anecdote of Forrest. The great tragedian was put out by the weak reading of his lines by one of the minor members of his company. Forrest stopped the rehearsal and turned to the offender. "Say what you have to say like this!" And in that wonderful voice he indicated how the lines should be uttered. The reprimanded actor looked steadily at Forrest and made a profound bow. "You forget, sir," he said, "my name is not Forrest!"

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The chief of the Pinkerton agency confesses that he likes clean picture shows, but in writing to the head of the Union Pacific advertising department he deplores the western hold-up pictures. Mr. Pinkerton thinks that boys may conclude after looking at such scenes that it is an easy matter to hold up a man or rob a bank or train. While fully agreeing with the detective as to the good shows, it must be said there are no pictures at large glorifying the hold-up man. There is always a come-back in the shape of the chase and capture. While this does not excuse the existence of this class of film, it is at least a mitigation. It is probably a fact that the hold-up picture is on the wane. It cannot survive. While there may be no statistics on the subject the writer will venture the assertion that there are less hold-ups and similar crimes now than when the motion picture made its initial bow.

The screen is blamed for crimes committed, occasionally, perhaps, with a measure of justice, but there is no record of the crimes prevented through the quickening of conscience, through seeing the portrayal of the final triumph of the just, the eventual discomfiture of the unjust.

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A half block either side of Thirtieth street, on Broadway, you can take a trip to the jungles of Africa or to the arctic regions. Paul Rainey and Beverly B. Dobbs are right together.

* * *

It's getting so out west that a man cannot desert his wife and with safety attend ball games. Pictures taken in San Francisco of the last game for the coast championship revealed the face of a long-lost to an Oregon woman. An abandoned search has now been renewed, with some prospect of locating the missing man.

* * *

Maurice Costello dropped in at the Screen Club on the 3d inst., to say good-bye to such of the boys as might be in the house. He was to start on the following day for Pittsburgh, to visit his mother, on his way to San Francisco, from which point he will sail on the 13th for the Vitagraph's trip around the world. There was a hearty handshake between the Vitagraph man and Henry Walthall without the formality of an introduction. Each recognized the other. These Screen Club "get-togethers" are always interesting. There have been many of them. Costello was given a warm send-off on his trip that may last eight months.

* * *

In Oregon this month five condemned murderers are to be hanged on the same day. It is reported that several moving picture concerns sought permission to transfer a record of the executions to film. The Governor of Oregon has denied the applications. There is nothing out of the ordinary in the Governor's action. It is amazing, however, that any man or set of men with sufficient sense to acquire and retain possession of a moving picture camera should have so little regard for public decency as to try to put over anything like this. There is no question, of course, that if a theater manager could be found who would exhibit any pictures of legal executions he would get in a crowd to look at them. That fact would not absolve such manager from public condemnation. No reputable manufacturer would think of putting out a picture of the sort described. No one but a person obsessed with the money habit could. Those who had flashed upon their view in one of the weeklies several months ago a scene of a dozen Turks swaying in the wind can estimate in a measure the horror of the thing these manufacturers would thrust upon us. Out upon such panders!

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Eclair is putting up a two-story structure at Fort Lee which will contain offices for the studio and factory, and also lounging, reading, smoking and general reception rooms.

* * *

Director Porter of the Famous Players is making rapid progress in his preparations for putting on "The Prisoner of Zenda." Mr. Hackett has canceled all dates for a period of two weeks and will bring his company to New York to assist in the filming of the great drama. The mechanics of motion pictures will lend especial effectiveness to the making of this drama. By means of double exposure Mr. Hackett will be enabled to portray the characters of both the King and Rudolph.

* * *

J. Parker Read, Jr., who has just escaped from a hospital in Philadelphia, where he was taken from a train while en route to Washington, and put through a severe operation, was in his office on Wednesday. Mr. Read said he was not quite prepared to talk of his plans, but said he might have something to say next week.

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Announcement is made by Union Features of a fine production by the Eclair Paris company of Shakespeare's "Tempest." The two reels are said to abound in beautiful backgrounds, one of the more notable of which is a bit of rocky shore.

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Here's a real story out of Texas—from Brenham, to be exact. The Galveston News is sponsor for it. Read it: "So realistic was the moving picture of a dog that a dog in the audience jumped up on the stage and ran barking after the picture dog. Before he could be restrained he had demolished the screen."

Oh, well! This is not the first time the shadow has been mistaken for the substance.

* * *

Beginning Monday, Dec. 9, the orchestra pit at the Herald Square will be occupied by Mrs. N. B. Nichols' Boston Fadettes. This organization of fifteen women is well known by reason of its success on the vaudeville stage. Hereafter there will be continuous orchestral music at the Square from 10 a. m. until 11:15 p. m. This will add four hours to the present orchestral program.

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C. J. Hite and Fred J. Balshofer are among the recent applicants for life membership in the Screen Club.

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Director W. F. Haddock, of Eclair, has gone to Pawnee City, Okla., accompanied by Lamar Johnstone and George Larkin, of the regular Eclair stock, and six others. The Eclair Company has leased the Pawnee Bill Ranch, and will immediately begin the production of Western comedies. Mr. Johnstone and Mr. Larkin are accomplished horsemen, and in their new work will be of especial value to the Eclair productions.

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George A. Blair, of the Eastman Kodak Company, is in town for a few days, stopping at the Prince George Hotel. He paid a brief call at the World office.

* * *

James Young Deer, producing manager of the Pathe West Coast studio, is in town for a few days. The Screen Club quarters so attracted him that he forthwith made application for a life membership.

MAURICE LESS OPENS PICTURE HOUSE.

Maurice Less, proprietor of the Lyric Film & Supply Company, of Terre Haute, Indiana, has about completed the American theater, in that city, the plans for which were made last summer. The building has been under construction for three months and when completed will be one of the handsomest picture theaters in Terre Haute.

The illumination of the front will be of a design consisting of about 500 lights, the front being built about two and one-half stories high. The electric sign for the roof of the theater, is one of the most elaborate signs erected for a theater. It has an American flag waving in colors and the words, "American Theater," in lights with red, white and blue colors, consisting of 400 lights.

Mr. Less expects to open the place early in December. A handsome souvenir of a box of candy will be given to every woman and child on the two opening days. Mostly special features will be used. Arrangements will be made to obtain all the new features released, in addition to those Mr. Less will buy for his film exchange.

A Nameless Picture and a Prize

Harry R. Raver, Manager of the Itala Film Co. of America, Offers Twenty-five Dollars for a Name.

IT was not the intention of the Itala Company, whose pictures are made in Italy, to leave a picture unnamed and then to offer a prize to advertise it. It had a name; but translated it duplicates one recently used for a picture made in this country. To avoid this, Mr. H. R. Raver, manager of the American company, whose address is Columbia Theater, New York City, offers twenty-five dollars for the best substitute. The competition is to be free to all. Suggestions must be sent to the Itala Company's address given above, using the following description as a guide:

The nameless offering is a three-reel picture of a self-sacrificing father, and a reviewer of the Moving Picture World's regular staff thinks it one of the strongest and most commendable that has come from the Itala studio. It isn't a love story and has no sloppy sentimentality on the one hand, or on the other, a distressing sex problem or the marital unhappiness and infidelity that we see so much of; but it has a big heart interest.

It is a picture of an old man who had been terribly wronged by his business competitor and who in a sensational climax risks his life in a burning palace to rescue this man's son, who is the fiance of his own daughter. The man is played by Eremete Zaconni, who is said to be one of Italy's leading actors. He most certainly is a wonderful player, and his portrayal of the ruined old man in whom the ache of vengeance is conquered by parental affection is very strong, at one or two brilliant places almost startling. In one scene he has just escaped from prison (he had been convicted though innocent) and finds himself free after years of durance. It is a convulsive moment; but in it he seems to condense weeks of tedious work and crafty planning and in a flash also suggests what he knows his future will be. It is a kind of acting better than most we see.

This man, Andrew Vivanti, had been the owner of a factory to which his business rival, Edward Marney, with the help of a low fellow named Tonio had set on fire. Several persons had perished and Vivanti had been accused of arson and manslaughter for the sake of his heavy insurance. When the story opens he is still in prison. Marney has adopted Vivanti's little daughter and brought her up as his child. She has grown to be a pretty young woman and Marney's son is in love with her. Seeing this has pleased his father, whose conscience has troubled him.

Vivanti escapes from prison and comes back to the city where he lives in the slums as a rag picker. He comes in contact with Tonio, who is blackmailing Marney. The backgrounds in the last two reels are just the hovel, the low inn of Tonio and Vivanti and the palace where Marney lives with his son and adopted daughter; but the different glimpses of them are full of changing interest partly because the action they set forth is always significant. Vivanti finds the truth and forces his way past the doorkeepers to face Marney; but on being shown that his daughter is in love with Marney's son, controls his thirst for vengeance and is on his way to lands unknown, when turning he sees the palace on fire. He comes back and rescues his daughter and his future son-in-law.

The picture has been very carefully made. It is well acted by all in it, very well acted by Tonio. This, with the character of the story and the perfect photography make it a desirable feature picture. It ought to be popular.

UNIVERSAL JOTTINGS.

Universal city is still growing, and will continue to grow, week by week. A new fort has arisen the last few days and a big affair it is. Another huge stage is almost completed and the Armory is an imposing structure.

* * *

Director Fahrney is putting on a single reel which is one of the most powerful ever written. Mr. Fahney is noted for his handling of mobs and in this picture mob law rules for some time. The picture will certainly create a sensation and will hold its audience gripped while it is being run.

* * *

Director Ricketts is giving the motion picture world something new in the way of plot; something that has not been done before. It consists of a novel way of acquainting a man that a mine has been salted. In the company are Josephine Ricketts, Edna Maison and William Clifford. There are only five characters in the piece, but the acting is strong.

* * *

Director Christie is still rolling out full reel and half reel comedies which he and his company enjoy as much as the succeeding audiences do. He has a regular little family party, and the good spirit displayed is half the success of the comedies themselves.

Two Universal actors were in the fatal fire at the St. George Hotel on Third Street, Los Angeles. William Ryno and Jefferson Osbourne occupied a room there. Mr. Ryno got off with slight burns, but Mr. Osbourne is in the Sisters' Hospital suffering from severe burns on the face and hands. Their room was on the third floor and if they had known they could have escaped injury by staying there, as by some curious freak the fire leaped from the second floor to the fourth floor and upward, leaving the third floor almost intact. Ryno is around and Osbourne is getting along as well as can be expected. The fire cast a gloom over the whole ranch, where Mr. Osbourne is much liked. Both men are members of Mr. Fahrney's company.

* * *

Dangerous work! more dangerous than most people think for. A large section of the public is of the opinion that most of the effects obtained in motion pictures are faked in some way. Not so. Take, for instance, the last picture put on by Frank Montgomery, "The Perils of the Plains." The action opens with a prairie fire and through the fire bursts Mona Darkfeather, as an Indian maiden, and Charles Bartlett, who rescues her. Both come through actual flames. They could not have done it a few seconds later. As it was Miss Darkfeather dropped her valuable blanket. It was far too hot to gather it up again, and it was entirely burned. Bartlett singed his eyebrows. Then, again, Virginia Chester was tied on the back of a steer which resented the liberty taken and tried to roll over with her. See the picture and you realize the pluck displayed by some of the actors and actresses.

* * *

Lee Moran, who was a victim of a recent auto accident, is around again. His collar bone is knitting nicely. Mr. Matthews is recovering slowly, and Miss Elsie Albert is herself again.

* * *

Vicky Forde is the star in Director Otis Turner's present Civil war picture, "A Maid at War," and it gives her an opportunity of showing her excellent riding abilities.

* * *

Owing to the postponement of Mr. Matthews' production of "Snow White" caused by the auto accident, David Wall has been directing. No new occupation for Mr. Wall. He has put on two split-reel comedies, in one of which Margarita Vollmer appeared as a negro boy—and a cute little boy she made too!

* * *

James A. Crosby, the head of the negative department, is a splendid all round man. He is always ready to step into a breach and help a director out. He is well known in the motion picture world and had charge of the department at Selig's, which firm he was with for twelve years. In fact, he brought the first Selig company to the West. He was with the Bison-Reliance for two years. The quality of the work now put out is sufficient testimony to the good work being done by Mr. Crosby.

NEW ENGLAND PICTURE PERSONALITIES.

David F. Cowan.

I met David F. Cowan on the street recently, and he told me that he was representing the Precision Machine Company of New York, and that it was his particular job to demonstrate and sell Simplex motion picture machines. Of course, Dave was high in his praise of the merits of the Simplex, and it seemed good to hear him talking machines, as I haven't forgotten that Dave was the first man in Boston to run a machine.

The Simplex folks should be congratulated on obtaining the services of such a good fellow, and honest worker; and if anyone can sell Simplex machines, Dave is the boy for the job. Mr. Cowan is making his headquarters at the Boston offices of the General Film Company, 564 Washington Street, Boston, at present, and is always ready to call on New England exhibitors, and to demonstrate to them just what the Simplex is capable of doing. Dave is very popular and has earned an enviable reputation for good judgment and square dealing that should stand him in good stead. HENRY.

"The Long Strike" (Imp.)

THIS story by Dion Boucicault has been adapted and produced by Herbert Brenon. Mr. Brenon has done well. He has been particularly fortunate in the selection of a lay member of his cast—Captain Black of the steamship Columbia. It may be difficult to convince many picturegoers that the captain is the Simon Pure sea-dog—he does not act the least bit. He is the captain of the ship; he shows that in his manner. There is not a trace of camera-consciousness in him. Something unusual arises in the course of his day's work. Very well; he meets it just as he meets all such issues. There is not a ripple or a ruffle in the calmness of his bearing. A sailor is insubordinate. The captain orders him put in irons. The incident is closed. The captain's unconcern in the face of the rapid-fire camera matches the work recently done by Opie Read in "The Starbucks." It is beyond praise.

Vivian Prescott's talent for serious work has full play in this drama. As Jane Learoyd, whose sweetheart is accused of murder, she has much to do in the making of the play. Notable also, is the characterization of Frank Smith as Noah Learoyd, the father of Jane, who, after shooting Readley, his employer, loses his mind. The portrayal of the transition from the sound to the unsound, of the creeping on of insanity, is impressive. William E. Shay has the part of Jim Starkey, the man unjustly accused of murder; Mr. Brenon of John Reilly, his sailor friend, and William Dunn of Richard Readley, the employer.

Scene from "The Long Strike" (Imp).

Of course, the chief incident in the drama is the chase by the tug of the steamship, the climb up the side, the appeal to the captain for the release of the sailor, and, when the captain refuses to release Reilly, of the latter's jump into the water and being picked up by the tug. Also there is a wild ride on a locomotive in an effort to beat out the jury's decision in the murder trial. The flashes from the chase to the courtroom, and later to the room where the members of the jury are in session, keep the interest at the top notch.

Jim Starkey is betrothed to Jane Learoyd, the daughter of old Noah Learoyd. Both men work in the factory of Richard Readley, who makes advances to Jane. To free herself from his attentions, she arranges to meet the employer of her father and sweetheart near her house at night. Her father learns of the appointment, and loads an old-fashioned pistol, in which he uses as a wad a portion of a letter written to his daughter by her sweetheart, Jim. He then starts out for the place of the appointment, and, seeing his daughter in the arms of his employer, believes that she is dishonored and shoots him. At that instant he loses his mind.

His daughter Jane knows that he has done murder, but her sweetheart Jim is accused. The wad is found near the body, and the fact that it is in his handwriting is used as evidence against him. At the moment of the murder, however, Jim was in another city saying farewell to his chum Johnny, who is leaving for Europe on an Atlantic liner.

When Jim returns to his home he is arrested and accused. Jane comes to his cell and he tells Jane of his meeting with Johnny, the sailor on the steamship Columbia, and she, to save his life, calls on a prominent attorney asking him to help her. She pleads with the cranky lawyer, who eventually decides to help her. We see her arrive at the steamship dock, but too late. The old lawyer hires a tug and it races after the huge liner. Eventually they catch up with it and, stopping it, Jane and the lawyer climb aboard. The captain, however, refuses to allow Johnny to return to New York, claiming that he needs him for his crew, which is shorthanded.

Johnny pleads with him, but in vain, and Jane and the lawyer sorrowfully return to the tug, which pulls away from the vessel. Johnny realizes that his friend's life is in his hands. He makes one more appeal to the captain, is refused, ordered to be put in irons for insolence, and this is about to be done when he runs to the side of the vessel and makes a jump into the sea many feet below. He is picked up by the tug, which races back to New York. They arrive there too late to catch the train, but bargain with an engine driver to take them back to where Jim is being tried. This is done and they arrive in the courtroom just as the jury returns and is about to pronounce the verdict of guilty. Johnny rushes up to the stand, tells his story to the judge, and Jim is released.

"THE ERROR OF OMISSION" (Essanay).

This is a feature educational subject of vital importance to parents, taken in co-operation with the Chicago Board of Health, showing how important and necessary it is to register a child's birth. Following is a brief outline or synopsis of the story.

Tom Lawton is born in the world, and his father, one of the common type of careless parents, neglects to register his birth certificate in a flurry resulting from having a young bull pup sent him by a friend. The dog is registered at once, however, and the contrast of the two registry offices is startling. Before the dog registry office a huge crowd clamor for attention from the overworked clerks, while at the birth registry counter the clerks yawn and nod over their neglected books. Tommy grows into a sturdy lad, and his father has the greatest difficulty in securing him a place in the public school, because of his birth never having been registered. At the age of fourteen, Tommy is left alone in the world by the death of his father and is unable to secure employment on account of not having a birth certificate. The years pass on and Tommy is now a young man in love with pretty Eva Cushman. Feeling himself of age, and desiring to cast his vote for a staunch friend of Eva's father, Tommy tries to register at the polls, but is challenged because of his youthful appearance, and, not being able to prove his age, is turned away. Later, he endeavors to secure a marriage license, but it is the same old story—he cannot prove his age and is rejected. One morning he receives a letter advising that he has inherited a fortune if he can prove his identity. Again the neglect of registering his birth almost loses Tommy the fortune until he happens to discover his father's old dog registration paper, on the back of which is carelessly scribbled: "Also became the father of a fine, bouncing boy on this date." With this scrap of good luck, Tommy hurries to the lawyer, proves his identity by revealing an old birth mark on his neck, and is rewarded with the money.

This is indeed an object lesson for lax parents. The role of the boy is played admirably by Whitney Raymond. This production is booked for release Dec. 13th.

PROUD OF PRAISE FROM PASTOR.

C. J. Hite gives the World for publication a letter he received recently from Tillman B. Johnson, Pastor of the Salem Baptist Church, of New Rochelle, and of which he is very proud.

The letter reads:

Thanhouser Co., Nov. 25, 1912.

Gentlemen: It was my pleasure on Wednesday afternoon to witness your presentation of "The Star of Bethlehem." I thank you for this courtesy, and I have this frank word to say:

The Motion Picture is here, it is here to stay; it is a mighty factor in present day civilization, it is steadily improving, morally, and has within it the possibiltes of unbounded good.

Some of its presentations are yet to be condemned, and must be prohibited; but your picture story of "The Star of Bethlehem, is to be heartily commended. It is sympathetic, instructive, forceful and reverent.

Wishing you success in the best, I am, gratefully and sincerely yours, TILLMAN B. JOHNSON.

"The Revenge of the Fakir"

A Sensational, Two-Reel Feature by the American Eclair, Makes Startling Use of Wild Animals.

"THE REVENGE OF THE FAKIR," a special feature release by the Eclair Company, is an Anglo-Indian story set in the highlands of India. As in most of Kipling's stories, its mainspring is race antagonism and it concerns itself with a conflict between brutal straight-forwardness in an Englishman and subtle guile, which is even more brutal, in the fakir. This fakir is a high caste and very reverend mendicant priest. When we, here in America, use the word fakir, we have an contemptible kind of men in view, not so in India. The fakir of the story is a holy man.

The picture opens with a street scene in a mountain village. It is a temperate region; not all India is in the tropics. A few dark-skinned and turbanned natives are seated before the reed-thatched huts and the fakir is in their midst teaching them. A company of British soldiers on horses is seen approaching. As they ride into the village, the peasants scatter, but the old fakir remains seated. The English captain commands him to leave the narrow way, so that his men can pass. He pays no attention and the captain strikes him in the face with his riding whip.

Scene from "The Revenge of the Fakir" (Eclair).

As though stung to the quick, the old man leaps up and stands aside, his face scowling in hatred, while the cavalcade rides unconcerned away.

After this pithy statement of the situation, the results are smoothly and clearly unfolded to us, making an engrossing story full of good atmosphere. This locality feeling, so well suggested as it is, so Oriental, is one of the picture's strong points. Produced in this country, it required much care to give this appearance of a land so different. The best scenes are naturally small scenes, corners of some temple, or of some peasant's hut, with now and then a close-view exterior; but they are all remarkable and reflect much credit on the producer. And good as these backgrounds are, the drawing of the characters is is even better. The English characters one expects to be natural and they surely are; but even the fakir, the Hindoo priests and the Indian peasants, are naturally hidden, partly under paint, partly under good acting.

The fakir, helped by his friends, plans a complicated vengeance for the blow on his face. It had to be accomplished subtly; because it is to be against the ruling race. He makes use of a queer man, a veiled creature, like the "cat man" of one of Kipling's stories. This mysterious being, with the help of an obedient tiger, steals the English captain's son. When the child is gone, the authorities suspect foul play; but are not sure, since the tiger's presence makes it seem also a wild beast's act. A search is instituted and the huts of the peasants are ransacked. A British officer is even shown the baby; but its face and hands have been colored and it is passed as an Indian child.

Years pass: The child has been brought up by the priest. It adds to our interest to see him passing among the white people as black. He stains himself every day, as a religious exercise and perhaps doesn't suspect, even when he has become a grown lad, that his skin is much whiter than the priest's. The Bramin caste springs from white stock and many of them are still almost as white as the English.

A love story is now introduced, which soon works out to the final nullification of the vengeance. The priest's lad falls in love with an English girl. This love episode follows the natural and expected course under the circumstances. The girl admires the high-born native lad and accepts flowers from him; but her friends could hardly be expected to encourage the affair. The opposition ends with the discovery of the lad's white origin and of his parentage which, after a breathless climax, the rescue of the girl from a wild leopard by the lad, is wrung from the thoroughly frightened fakir.

This rescue is, in part, something quite new in pictures. The lad tackles the leopard unarmed. The struggle was intended to be lively; but the beast went wild suddenly. The lad gets at a revolver (no one will stop at this point to wonder why he hadn't done it before), and shoots him. We are told that the player is still in the hospital from the scratching he got. It certainly is a thrill. The death agony of the beast is vivid, it seems to the reviewers almost too much so for comfort, but that is merely our own opinion. When the beast lies dead, the lad faints and the whiteness of his breast is remarked. A dramatic scene shows the confession of the fakir, and the love story's denouement provides a pleasant ending.

It makes a good substantial feature, for it is well made and its story is off the beaten track.

TURNS COUPONS DOWN.

Official Action on the Cigarette Coupon Scheme by Motion Exhibitors League No. 2 of California.

Oakland, Cal., Nov. 22, 1912.

The Moving Picture World,
New York City.

Dear Sirs: The Motion Picture Exhibitors League No. 2 of California, declared themselves at the last meeting and absolutely decline to recognize any scheme of this kind. Our object is to bring this class of amusement up to the highest standard—Clean, Entertaining and Educational, and it is the purpose of the majority in this business throughout the country.

We trust that through your splendid magazine, this matter will be taken up and effectually put an end to.

This should also be taken up by the National Exhibitors League and the National Board of Censorship.

Thanking you, we beg to remain, very sincerely yours,
Motion Picture Exhibitors League No. 2 of California.
E. B. Whitney, Secty.

OHIO STATE CONVENTION.

The annual convention of the Motion Picture Exhibitors League of Ohio will be held at Columbus, January 21st and 22nd, 1913. Extensive plans are being made for a big meeting, and officers of the Ohio State League will be elected on this occassion for the ensuing year.

Adding to the importance of the convention will be a meeting of the National vice presidents representing the several state leagues now affiliated with the National organization.

SYRACUSE EXHIBITORS WILL DANCE.

Arrangements are being made by the members of the Syracuse Exhibitors Local for the grand ball at the state armory in that city on January 28th. The details of preparation are not at hand, but it is said that Mr. John Bunny, the famous Vitagraph star, and other prominent photoplayers will attend this event.

POWER'S CAMERAGRAPH IN THE HOSPITAL AND SCHOOL.

Power's Cameragraph No. 6A has been recently installed in the State Hospital for Insane at Concord, New Hampshire, for the entertainment of the inmates of the Institution. The Board of Trustees find that moving pictures properly projected have a very beneficial effect upon the patients. Power's Cameragraph No. 6A has also been installed at St. Cecilia's School, Greenpoint, L. I.

ERROR IN LAST WEEK'S COSMOPOLITAN ADVERTISEMENT.

Through an error in proof reading, the address of Mr. K. W. Linn of the Cosmopolitan Films was given in last week's paper as 145 West 145 street. As everyone in the trade knows, this should have been 145 West 45 street, Mr. Linn having located in the well known Exchange Building several weeks ago.

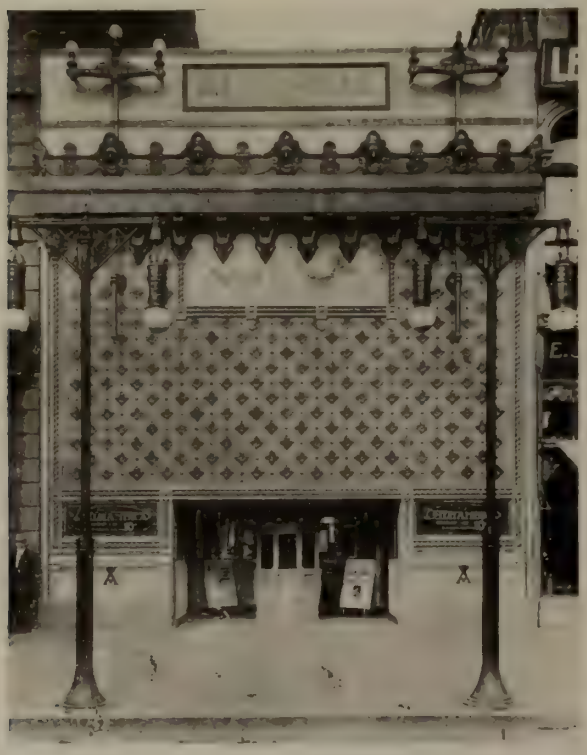
Among the Picture Theaters

News and Views of Houses Here and There

THE ALHAMBRA, INDIANAPOLIS, IND.

DICKSON & TALBOTT, two of the most substantial citizens of Indianapolis, recently completed their magnificent new picture theater, the Alhambra, and are now showing to big audiences.

This beautiful house was built specially for motion pictures, at a cost of $60,000. It is absolutely fireproof, being constructed of concrete and steel. The doors are of steel,



View of Entire Front of Alhambra Theater.

and were manufactured by the Dahlstrom Metal Door Co., of Jamestown, N. Y. The floors are of cement and are covered with three-quarter inch rubber, thus making the entrance and exit of patrons inaudible.

View of Entrance to Alhambra Theater.

The front, which is massive and architecturally beautiful, as can be seen in the accompanying illustrations, was designed and built by the Rookwood Pottery Company, of Cincinnati. The color scheme of the front is a turquoise matrix, with green, brown and yellow colors artistically blended. All these colors are permanent, being burnt in the tile. The front trimmings, including lighting standards, are of copper. The interior decorations are in continental yellow, gold and black, the lighting fixtures being of bronze. The indirect lighting system is used. Black silk velour draperies are used throughout the house.

A Rembusch mirror screen has been installed; also a $10,000 pipe organ, erected by Moller of Hagerstown, Md. This is the largest pipe organ in the state of Indiana.

The Alhambra has installed a most up-to-date and perfect system of ventilation. In summer and winter the air will be of such temperature as will contribute to the comfort of patrons. The height from the floor to the ceiling is 30 feet.

The basement is provided with lavatories, steel lockers for employes and a special rehearsal room for singers.

"We have traveled all over the United States, and must say that we have never seen a house, devoted to moving pictures, as fine as the Alhambra in Indianapolis, and as complete in every detail," write Messrs. Dickson & Talbott.

THE ROYAL THEATER—ARDMORE, OKLA.

Mr. Harry M. Lowenstein is the manager of the Royal Theater, Ardmore, Okla., a cut of which we publish herewith. Mr. Lowenstein says that he opened the Royal on the second day of February, 1912, and has been kept busy counting the pile of money he is continually making from his house. Maybe the reason for Mr. Lowenstein's rapid rise to "millionaireville" is due to the fact that he gives his patrons music emanating from a set of Deagan's bells and from a five-piece orchestra which gives music suitable to the picture and not such a selection as "Everybody's Doing It," while the hero or heroine is "doing" a death act.

The Royal Theater.

The inside of the house is painted in colors of red and green with plaster relief decorations. The projection booth is made of asbestos, a Motiograph machine is used and the indirect lighting system has been installed. The pictures are projected upon a curtain invented and patented by a resident of Ardmore, and it is giving entire satisfaction. Motion pictures constitute each program.

LEASES EMPIRE THEATER AS PICTURE HOUSE.

Mr. Joseph Miller, of the Miller Enterprises, with headquarters at 89-91 Glen Street, Glens Falls, N. Y., has leased from the Shuberts for a term of five years the Empire Theater in that city. Mr. Miller opened the place on the fourteenth of November as a moving picture and vaudeville house.

Manufacturers Advance Notes

"THE CROOKED PATH" (Lubin).

"The Crooked Path" is a two-reel special featuring four of the Lubin star players, supported by an admirable cast. It is a dramatic story of the underworld, picturing with much realism the workings of a den of thieves and the salvation of a girl who quits the evil life to find love and happiness in the family of a young clergyman. The first scenes show the crooks at their miserable work. Nell is in the toils of a brute who thinks he loves her. One of his jobs lands him in jail and the girl runs away from the wretched home to take her chances in the world for a new life. Fate throws her in the path of a young clergyman who hearing her story offers to help her to redeem the past and find happiness in the future. The young minister's mother is blind and Nell is assigned as a guide and companion. Kindness and clean surroundings soon work a change in the character of the girl and she develops beauty and a charming disposition.

Scene from "The Crooked Path" (Lubin).

Years pass and the young clergyman falls in love with Nell and the blind mother joyfully consents that her son shall marry her faithful companion. The happiness of the family is about to be completed, when Dan Lyons, the crook, breaks jail and is once more at liberty to menace society. One day he catches sight of the Reverend Kimball and Nell riding by. He follows the auto and discovers the home. He demands an interview and endeavors to force Nell back to the old life. The clergyman breaks in on the interview and Nell, terrified, introduces the crook as her brother. Dan, finding his persuasion useless, resolves to rob the house and use Nell as his protector. Securing the help of a pal, he one night breaks into the house. The girl offers him all of her money and jewelry, but it does not satisfy the brute. Kimball is aroused and coming upon the scene covers the burglar with a revolver and accuses Nell with being an accomplice. The police enter with the pal and the two crooks are handcuffed together. Nell then confesses the association of the past and Kimball takes her to his arms.

"PERILS OF THE ATLANTIC" (Gaumont).

Had this offering not been designated by its present title it could have been named the "Perils of Palmistry" with all propriety, inasmuch as it deals with the craft of hand-reading in about the same proportion with which it deals with ocean voyages. The scenario up to a certain point was probably inspired by the sinking of the "Titanic," after which it deals almost entirely with fraudulent palmistry.

According to the story, an American business man is about to sail from Europe, returning home, where his wife is anxiously waiting for him. The business man, James Trevor, has received word from a friend who went before him that ocean travel at this particular time is dangerous on account of icebergs. But, heedless of this information, Trevor engages passage on the "Colossus," the greatest of all steamships, on her maiden voyage.

Meanwhile, in America, Trevor's wife has become restless, and upon the occasion of a social visit she meets a clairvoyant who is operating among the society people. This palmist gives the woman some words of ill-portent. They are to the effect that she is about to lose someone who is near and dear to her. Thereafter the mind of Trevor's wife was greatly disturbed by the clairvoyant's prophecy, and she writes to an uncle of hers to come and spend his time at her residence until her husband's return, as she feels too nervous and anxious to bear up well alone. She does not know whether the palm reader's ominous words applies to her husband or to her beloved son.

Scene from "Perils of the Atlantic" (Gaumont).

Suddenly there comes one day the news of a great ocean disaster. It tells how the mighty "Colossus" has foundered and gone to the bottom with many souls aboard. The grief of the wife at this news is overpowering to the danger point. She insists that the words of the clairvoyant are true, and that her good husband is lost in the deep. Her uncle, having no faith in palmistry, decides to explode the horoscope of the fortune teller by putting the woman to a test. He engages her to come to the house to read the palm of a young lady's hand. When the fortune teller arrives she finds a woman's hand protruding through some portieres, and refuses to read the palm unless she can see what manner of person it belongs to. The uncle offers her considerable money, and the palmist agrees to do the work. The reading she gives of the hand, which is none other than that of Trevor's wife, is entirely at variance with the first reading. In fact, it tells of much happiness and good fortune in store for the person to whom it belongs, and in this way the woman is shown up as a fake. Trevor's wife steps from behind the curtains and confronts the abashed fortune teller. With her mind disabused of its illusions, Mrs. Trevor is much happier, but this happiness is naught to that which follows, for in another moment her husband, who is one of the survivors of the ill-fated ship, has returned alive and well, bringing much joy to the household and banishing thereafter the spell of fake palmistry.

A SUBSTITUTION.

The Gaumont Company will release on December 5th, a comedy split-reel with the subjects "Zigoto Has a Good Heart" and "Zigoto As a Station Master," in place of "A Telephone Entaglement" and "Twixt the Devil and the Deep Sea," which have now been scheduled for release on December 19th.

"The Great Ocean Disaster"

(Great Northern).

When it is considered that its action takes place, for the most part, on board a real ocean steamship, it may readily be imagined that the Great Northern Special Feature Company's latest feature entitled "The Great Ocean Disaster, or Perils of Fire" is a production of unusual proportions and calling for the outlay of a large sum of money. The burning of a vessel in mid-ocean, the panic among the passengers and their final rescue by a steamship that has been summoned by wireless are calculated to prove fully as thrilling as this firm has ever provided. Aside from its unusual

Scene from "The Great Ocean Disaster" (Gt. Northern).

and sensational qualities, the story is said to carry a side light of heart interest which makes it all the more appealing to the observer.

Frank Harvey, a young music hall entertainer, is about to take his departure from England and on the evening of his farewell appearance, in the audience is Captain Wilson and his daughter Mary. The latter becomes enamored of the young performer and is in hope that he may be a passenger on the steamship "Sverige," of which her father is the commanding officer. By a kindly turn of fate, Harvey books

Scene from "The Great Ocean Disaster" (Gt. Northern).

passage on the "Sverige" and once the vessel puts out to sea the love-making of the couple commences. While the passengers are enjoying dinner in the saloon the crew forward discovers fire in one of the hatches and Captain Wilson is notified. Frantic efforts are made to quench the flames below deck and likewise to keep the passengers unaware of the danger. In order to accomplish this Captain Wilson through the medium of his daughter urges Harvey to give an entertainment in the cabin, while the officers and crew attempt to subdue the flames. Harvey does his utmost to keep the attention of the passengers and finally collapses under the nervous strain to which he has been put. After he has fainted behind a curtain in the steamer's saloon, Mary takes his place and holds the attention of the passengers for the time being. A puff of smoke, followed by a volume of fire, is sufficient to cause a panic among the passengers and a mad scramble is made for the lifeboats. The latter have been lowered by Captain Wilson and in the interim the wireless operator has been exerting every effort to get in communication with a ship within reaching distance. The operator on board the "Adriatic" catches the message and her course is changed toward the ill fated "Sverige."

Captain Wilson is the last to leave his doomed steamship and he does this only with the understanding that the rescue ship shall tow the "Sverige" until such time as it is evident that the vessel must be abandoned to the dual elements of fire and water. In the excitement, Harvey and the captain's daughter have been overlooked and are left on board the burning steamship. The young man carries his sweetheart to the side of the vessel and then sees the hawser connecting the doomed steamship with the "Sverige." He leads the way in an overhand journey toward the rescue ship. Mary follows him and when midway on their perilous journey a life boat is sent from the "Adriatic" to rescue them. On the deck of the rescue ship a happy reunion takes place under the pall of smoke which rises from the ill fated "Sverige."

The picture is said to be replete with thrills and is entirely out of the ordinary run of feature films. The Great Northern Company is sponsor for the statement that this is one of the most sensational films which has been brought to the attention of the public and is as near perfection as has yet been attained in motography.

PANAMA CANAL SHOWN BY KINEMACOLOR.

On the afternoon of Monday, November 25, at the Belasco Theater, Washington, President Taft, with members of his family and official staff, saw the first showing of "Panama, the Earth Divided, the World Divided"—all caught by the Kinemacolor camera. On Friday afternoon the exhibition was repeated at a special meeting of the National Geographic Society at its official home in Washington, over a thousand members comprising the gathering. Rear-Admiral Colby M. Chester spoke while the pictures were on the screen, and explained some of the possibilities of the Isthmian project from a naval viewpoint. "The commercial and economic results of the opening of the canal are like a dynamite mine—almost as uncertain, just as dangerous," he said. "There is no doubt that from the opening, next August, the canal will be well patronized, and a decade will see it on a paying basis."

The series of pictures occupied nearly two hours in showing and covered the entire fifty miles of the canal. The picture showed the sinking of the huge caissons, the blowing up of the dike in the Mindi Cut by exploding twelve tons of dynamite, the working of the huge dredges scooping up tons of rock and soil and carrying them away as easily as a child would lift and carry away an apple. Other scenes showed the conveyance of thousands of tons of material along cables through the air; the towering lockwalls and gates and deep gorges; the removal of cliffs by a terrific stream of water directed against them from a gigantic hose—and a thousand other sights in this tremendous pageant of man's indomitable will.

FILM ANNOUNCEMENT SLIDES.

The American Song Slide and Poster Co., located in the First National Bank Building, Chicago, well and favorably known as dealers and renters of posters, slides and other advertising and publicity matter for the picture theater, have sprung a novel and unique announcement slide.

The handling of song and announcement slides is by no means a new venture to this firm. Mr. Von Ronkel, sponsor for the company, and a man thoroughly familiar with "Advertising for the Exhibitor," has after much consideration applied his thoughts to practical use, and is now ready to supply the Exhibitor with a new announcement slide advertising all film releases.

When projected on the screen, this slide closely resembles a large poster, giving the names of the films to be shown, also portraying the leading characters and scenes taken from same.

Aside from its artistic value, this new slide will do much to eliminate the difficulty often experienced in reading all of a title on account of aged film or poor projection.

"THE RED MAN'S HONOR" IS AN ECLIPSE.

The advertisement of the General Film Company of last week ascribed "The Red Man's Honor" to Cines-Kleine make. It should, of course, have been Cines Eclipse. The same correction will also apply to our Licensed Calendar and Licensed Release Dates.

"THE SHADOW OF THE CROSS" (Essanay).

This production is one of the finest ever produced by the Essanay Company. Leandre and Jacques, two young Italians, are in love with Francesca Tonelli, a beautiful girl. Leandre is favored by Francesca. One night a dance is to be held and Leandre writes Francesca pleading with her to wear a red rose if she returns his love. By chance Jacques secures possession of the letter, and, in a frenzy of jealousy, changes the word "red" to "white." All unknowing of the trickery involved, Francesca innocently wears the white rose and Leandre leaves the town with a broken heart. Taking opportunity of the chance offered, Jacques wins Francesca for his wife. The years pass and Leandre has become a monk. One day a poor girl falls exhausted at the cloister door and Leandre is horrified to discover it is Francesca. He cares for her tenderly, and then learns for the first time of Jacques'

Scene from "The Shadow of the Cross" (Essanay).

perfidy and that he has deserted her. Francesca dies, and Leandre swears to have revenge on his false friend—though bound by his eternal vows. Years pass and one night a stranger falls senseless at the monastery door. Leandre carries him to his room and there, by the flickering light of a candle, recognizes the wasted face as that of Jacques. Whipping a knife from Jacque's belt, Leandre raises it aloft. Suddenly the candle is dashed to the floor and the room left in blackness. Gradually a shaft of light penetrates the gloom and falls upon the crucifix on the table. Then the form of Leandre with repentant face, crawls to the table and bows before the crucifix while his lips move in silent prayer.

E. F. Calvert in the rôle of Leandre is exceptionally good. Mr. Calvert's personal magnetism and ability to portray heavy dramatic parts is unquestionably successful. Ruth Stonehouse as Francesca Tonelli is clever. Bryant Washburn as Jacques portrays the part admirably. This production is booked for December 10th.

Will Rising, formerly of the Eclair Company, is now getting sixty cents per dozen for first-run eggs from his chicken farm in Jersey. Released every week.

JOHN B. O'BRIEN, DIRECTOR.

One of the youngest directors in the moving picture field to-day is Mr. John B. O'Brien, at present producing Western photoplays for the Circle Ranch Film Company in California. Though still in his twenties, Mr. O'Brien has been a cameraman and director for several years. He first began with the Essanay Company and worked with Mr. Anderson when the latter first began producing Western plays for Essanay. In this environment he learned the requirements of the Western drama and became familiar with the characteristic life of the cowboy, the Indian and the early settler of early Western days. From the position of cameraman, Mr. O'Brien advanced to that of producer and has since been engaged in that line of work.

JOHN B. O'BRIEN.

His best known production is "The Life of Buffalo Bill," in which Colonel William F. Cody appears. This picture was taken while en route with the Buffalo Bill show, under many difficulties. Each day he found himself in a different city, and the work of arranging locations and taking the scenes had all to be done in the quickest possible time, without sacrificing quality. According to Mr. O'Brien, the work of taking the picture was the simplest part of it all. The difficulty was to direct a polyglot assemblage and get some intelligent action out of them. Many of the Indians, cowboys and Mexicans did their work reluctantly, on the assumption that they were entitled to rest during their off time instead of having to pose for pictures. They were paid for their extra services, but in many cases they valued these services far beyond their actual worth, and it was such problems as these that Mr. O'Brien was continually forced to cope with and adjust. It is well to say that Mr. O'Brien succeeded in making this picture after two other directors had failed, which is all the more to his credit.

A SPLENDID BOOKKEEPING SYSTEM FOR EXHIBITORS.

James V. Bryson, Manager of The Laemmle Film Service, Minneapolis, is offering his newly revised 1913 Theater Record Ledger which is a great improvement over past editions. The Theater Record Ledger is the most popular theater ledger system ever used by motion picture or vaudeville managers. It allows the proprietor a year's complete record of his afternoon and evening receipts besides seperating every possible expense including spaces for feature acts and films, also the weather. $2.50 invested in this years Theater Record Ledger will be a good investment for any proprietor who wants a complete record of his business. Owing to so many inferior ledgers on the market Mr. Bryson has withdrawn the sale of The Theater Record Ledger from all dealers and will sell direct from his office, The Laemmle Film Service, Minneapolis.

BUSHMAN GOES HOME FOR CHRISTMAS.

Francis X. Bushman, leading man for the Essanay Eastern Stock Company, will leave for his home in Norfolk, Virginia, next week to spend Christmas with his mother and father. It has been seven years since Mr. Bushman and all his brothers and sisters have been together, so the reunion at Christmas will undoubtedly to a happy one. Counting up the kind invitations Mr. Bushman has received from admirers and personal friends to dine with them at Christmas, we get a grand total of one hundred and six. How fortunate some people are. If he could eat one hundred and six meals in one day it would be worth taking a three reel picture of him doing it.

"THE RECEIVING TELLER" (Pathe).

An absorbing story with plenty of pathos and good dramatics, played by a star cast, is Pathe's "The Receiving Teller," which will be released December 18th.

Basil Brady, the receiving teller of the First National Bank, is in dire straits because of a mortgage on his home which he is unable to clear. Just after the vaults had been closed one day, one of the bank's big customers offers $10,000 for deposit. Brady hesitates, but on the advice of his fellow clerks, and rather than refuse to accomodate so important a client he accepts the deposit and takes it home with him.

Brady and his wife hide the money However, the needed money so near at hand is preying on his mind, so he leaves the house for his club. A few moments after he has departed a

Scene from "The Receiving Teller" (Pathe).

starving unfortunate staggers into the Brady home in search of food. Mrs. Brady gets a revolver. The man convinces her that his hunger is genuine and Mrs. Brady gives him something to eat. Suddenly a noise is heard. Mrs. Brady explains the presence of the money. The stranger takes the revolver while Mrs. Brady lowers the lights. They wait. A masked man, revolver in hand, climbs through the window. The beggar fires, wounding the intruder in the arm. The lights are raised again and Mrs. Brady tears away the mask, revealing—her husband. It is a tense situation. Brady pleads forgiveness and explains why he wanted the money. The beggar promises to keep the occurrence secret. Mrs. Brady forgives.

Miss Octavia Handworth and Crane Wilbur play the leads in this interesting drama and with these two stars appearing in it, it is to the best interests of every exhibitor to book the film. It will be released December 18th.

BRITISH-AMERICAN FILM MFG. CO., LIMITED.

The British-American Film Manufacturing Co. Ltd., of Montreal, Canada, producers of "Briam" films, are just about ready to announce their first release. "The Battle of the Long Sault," is the title of the first photoplay this new company has turned out and they expect to follow this up with two releases weekly. They have inaugurated an exclusive right policy to protect the exhibitors of their films against competition.

During the past summer, the producers of "Briam" films have been encamped at Johnson's Point on the banks of the St. Lawrence River across from Montreal. Work will continue at the camp throughout the winter and the snow and ice of this northern country will give a chance for some great scenes.

In addition a studio has been established in Montreal. A large three-story building provides ample space for perfect arrangements, and no expense has been spared in the fitting up of the studio. The executive offices of the new producers are in the New Birks Building, Phillips Square, Montreal.

ED. HOWE VISITS SELIG PLANT.

"Old Ed" Howe, as he is familiarly known to the newspaper fraternity, the famous editor of Howes Monthly, of Atchison, Kansas, was an interested visitor at the Selig establishment last week. Mr. Howe is preparing to start on a second trip around the world and will include a motion picture outfit in his luggage. As he intends to visit many out-of-the-way places during his jaunt he will undoubtedly bring back many reels of good educational film.

MORRIS FINDS CONDITIONS GOOD.

Mr. Sam Morris, a well-known picture theater manager of Cleveland, Ohio, and president of the Cleveland Exhibitors Local, paid a visit to the office of the Moving Picture World on December 2nd. Mr. Morris reported business excellent in his city and remarked that never before in his experience have conditions been so satisfactory in every respect as now. He attributed his state of affairs to be largely due in his city to the uniform method of transacting business adopted by the General Film Company, and said that the majority of exhibitors in Cleveland were opposed to any plan that would disrupt or in any way interfere with those methods.

Mr. Morris reports the opening of a new exclusive picture house in Cleveland, the Dutchess theater on Euclid Avenue, between 58th and 59th streets. The house was built a short time ago for the Vaughn Glaser Stock Company. It was opened on Monday, December 2nd with an exclusive picture programme with prices ranging from fifteen to fifty cents. Music will be furnished by a five-piece orchestra.

Mr. Morris further reported that the Cleveland local was making arrangements for its annual ball to be held on January 14, at the new Hotel Stadler. Efforts are being made to secure the attendance of a number of the leading photoplayers and every effort will be made to put the event on the list of notable social successes. After visiting a number of friends in New York, Mr. Morris returned to Cleveland later in the week.

THE DEMAND FOR "THE MIRACLE."

Considerable activity is reported from the headquarters of the New York Film Company, which owns the exclusive American rights to "The Miracle," as produced by the Art Film Co., of Berlin. Mr. Henry G. Schultz, one of the officers of the company, has gone to Baltimore to complete the details for a grand performance in Albaughs Opera House in the last week of this month. The magnificent and highly artistic paper, some of it imported from abroad is attracting the attention of exhibitors and state right buyers who visit the offices of the company in the Exchange Building, 145 W. 45th St. Mr. Danziger of the same company has started on a four weeks trip through the West and South to promote the interests of "The Miracle."

ANOTHER NEW THEATER FOR YONKERS, N. Y.

J. H. Hallberg reports that O'Brien & Durkin will soon open their hansome new house devoted to motion pictures exclusively on Elm St., in Yonkers. They have purchased through him a latest model Simplex Projector, Hallberg Economizer, Machine Booth, Exhaust Fans, Flame Arc Lamps, and full line of accessories. Mr. Hallberg also reports that Mr. M. F. Westmoreland, Athens, Ala., will shortly open a new motion picture theater in that town, using a Powers 6A, Hallberg Standard Economizer; the opera chairs, and all accessories having also been furnished by him.

W. WALLACE REID JOINS PRODUCING STAFF OF AMERICAN.

The American Film Mfg. Co., announces the addition of W. Wallace Reid to its force of producers at Santa Barbara. He brings with him a competent company, some of whom have before been associated with him at the Kalem's Western studio which he leaves to engage for the American. Mr. Reid is only 23 years of age and is thus reckoned as one of the youngest producers in the United States, rivaling and exceeding in youth the senior producer, Mr. Allan Dwan. Mr. Reid is the son of Mr. Hal Reid, was born in St. Louis and spent the years 1903 to 5, at the New Jersey Military Academy, Freehold, N. J. In 1909 he graduated from a small Eastern college and spent the remainder of that year in Cody, Wyoming on a ranch where he was engaged in surveying for the Shoshone Dam.

In 1910 Mr. Reid entered the newspaper work, and later in the year joined the Selig Staff at Los Angeles as general utility man. He learned to operate a camera and acquired a working knowledge of the picture business. The winter of 1910, Mr. Reid spent in New York as associate editor of Motor Magazine and in May, 1911, joined the Vitagraph forces as a leading man, playing opposite Misses Turner, Storey and Baird. In the spring of 1912, Mr. Reid joined his father as assistant director and leading man for Reliance, leaving that company to become assistant to Otis Turner, and scenario editor while Mr. Turner was engaged by the Imp. After six weeks at the Imp studio, Mr. Reid was sent with Mr. Turner to make Bison 101 pictures in California.

CORRESPONDENCE

LOUISVILLE.

D. F. MAYER, Louisville representative of the Central Film Exchange, has returned from Indianapolis, where he attended a meeting of a number of exchange men. The Louisville man is now providing service for the Empress theater, which recently was completed in Owensboro, Ky. George A. Bleich, of Paducah, Ky., is the heaviest stockholder of the Empress Company. The theater was erected at a cost of $25,000, and has a seating capacity of 728 people. It is one of the handsomest photoplay houses in Western Kentucky. Mr. Bleich also operates the People's theater in Owensboro.

Louis J. Dittmar, manager of the Majestic theater, had moving pictures made of the annual High School-Manual football game in Louisville. Caufield & Shook, a photographic firm, which recently entered the moving picture field, did the work. The game is one of the society and athletic events of the fall in the Kentucky metropolis, attracting a crowd of 12,000 people. The films will shortly be shown at the Majestic. They will also be presented in Lexington, Ky., and other places where the two teams played during the season which just closed.

The Princess Amusement Company has made a concession to music lovers by adding a singing act to the daily program at the Casino theater.

The Independent Moving Picture Service Company has filed articles of incorporation, with a capitalization of $10,000. The corporation is merely the continuance of the exchange which has been in existence for some time past. The incorporators are, D. B. Baker, John H. Putnam and Bertha Plessinger.

Louisville exhibitors and exchange men co-operated with the members of Operators' Local No. 163 in making the ball given by the latter at Liederkranz Hall on November 25 a huge success. A feature of the dance, to which the public was invited, was a grand march, led by the managers of theaters and the men who provide the service. Harry Hughes and Harry Conlon, two well-known operators, were the men back of the ball, and their efforts to make the affair smooth-running were highly successful. The fund raised by the ball went to swell the resources of the operators' union in Louisville.

Col. Tony Stuyvers, proprietor of Hopkins Theater and Fontaine Ferry Park, Louisville, has as yet made no announcement regarding the date of opening or the class of amusements of Hopkins. Col. Stuyvers, it is understood, is not sure that third or fourth run pictures would prove a drawing card for the theater, and is therefore undecided as to what he will use in the Market-street house. The owner was a recent visitor in Louisville and looked over the ground.

Moving pictures of Mammoth Cave, one of Kentucky's natural wonders, have been completed by the Industrial Moving Picture Company, of Chicago, under the supervision of Alf. V. Oldham, of Louisville, who has exclusive rights on the cave photography. The films were recently shown in Louisville, and were then shipped to Wisconsin. Only one set of pictures was made. Twelve girls are seen making the trip from Louisville to the cave, and going through the "eighth wonder." In conjunction with the cave pictures are shown those of the Four-Mile Endurance race at Churchill Downs, Louisville. A feature of the latter is the presentation of Madame Nazimova, the famous Russian dancer, who was in Louisville at the time, and who allowed the photographers to include her in the pictures, posing especially for them. Gov. McCreary, Kentucky's chief executive, also was on hand for the race, and is seen discussing the long contest.

The first annual meeting of the Louisville Photo-Play Association will be held in December. Officers will be elected, and committees appointed for the ensuing year. The Association has done splendid work during the first year of its career, being able to do much toward the uplift of the profession. Concerted action by exhibitors also has been valuable in other ways, and those who were doubtful as to the worth of such an organization have been converted. The Association now includes practically every exhibitor in the Kentucky metropolis, and is an important adjunct of the State body.

The handsome new theater being constructed at Lexington, Ky., will bear the name of "Ben Ali" in memorial of a deceased son of James B. Haggin, the chief stockholder. The seating capacity of the theater will be about 1,500, divided as follows: first floor, 618; balcony, 384, and gallery, 416. Twelve boxes will hold 72 persons additional. While no official announcement has been forthcoming, it is assumed that the new theater will be devoted to "legitimate" drama.

The Edison kinetoscope, recently purchased by the pupils of the public schools of Paducah, Ky., has been delivered and put into operation. The machine will be used especially in instructing the students in history and geography.

The storerooms in Henderson, Ky., are being remodeled at the instance of Louis Hayes, of Mt. Vernon, Ind., and will be fitted up as a moving picture theater. An admission price of five cents will be charged. The date of opening will be determined by the progress made in the alterations of the building.

The National Film Advertising Company has been formed at Huntington, W. Va., with a capitalization of $10,000. It will conduct an advertising agency with special reference to moving picture theaters. Harry Swan, R. F. Adams and other Huntington men are interested.

G. D. CRAIN, JR.

IN THE MISSISSIPPI VALLEY.

THE Savoy Theater at Olney, Ill., has changed its film supply and is now using the output of the Universal.

The Steel Works Club of the Illinois Steel Company, Joliet, Ill., one of the largest industries of the Middle West, has adopted the use of the moving picture in place of the entertainment course which was for many years a feature of the Institute. On Wednesday night of each week, film is given which is designed to increase the efficiency of the men. The film may be technical and supplemented by a lecture. In addition, travel and other educational pictures, as well as amusing photoplays, are shown.

J. C. Stevens of Crawfordsville, Ind., has purchased the Billikin moving picture theater at Paris, Ill. Licensed film service will be installed and a show consisting of three reels will be given. The house will be overhauled. It is announced that the name of the place will be changed.

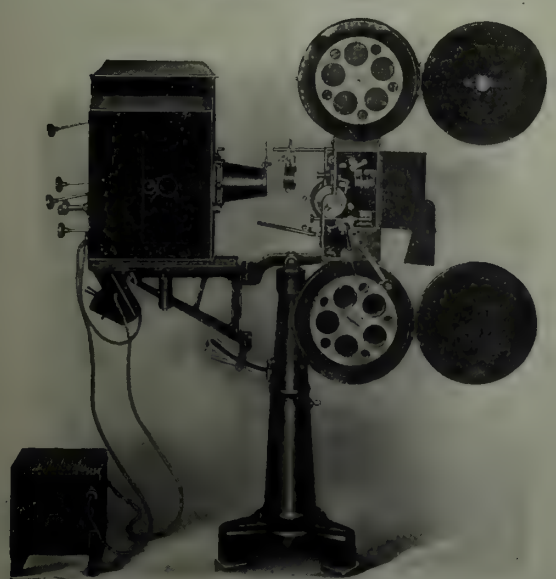
J. Earle Cunningham is making a trip across the Continent from New York to San Francisco, in a jinriksha, pulled by a Hawaiian coolie. To pay his expenses he is showing moving pictures and views of the Japanese-Russian war.

The question of Sunday theaters will not be voted upon in Champaign, Ill. The action which was brought against the city in the form of a mandamus suit to compel the city officials to call an election has been dismissed by the petitioners.

The Chicago Hippodrome Company of Chicago, has been incorporated with a capital stock of $2,500, to do a general amusement business. The incorporators are: Edward J. McArdle, Francis P. Bradchulis and Anthony J. Schmidt.

The American Theater Company of Chicago, has been incorporated with a capital stock of $10,000, to do a general theatrical and amusement business. The Incorporators are: A. K. Brown, G. B. Brown and P. A. Kilner.

THE PRICE YOU PAY
$275.00
THE QUALITY YOU GET



Gears and pinions of steel and specially tough cast iron with spiral cut teeth so designed that they roll together without friction. Accurate to within one two-thousandth of an inch, they insure you against noise, play in the gears and rapid wear. The high speed gears are hardened.

Spindles of steel, hardened and ground exactly to size. Size is generous, smallest 5/16", largest ½" in diameter. Cannot easily become sprung. Wearing quality recognized as the best.

Bearings of cast iron. The pores retain the oil. This material is acknowledged by experts to be the best for the purpose.

Sprockets cut in our own factory of specially selected steel on machines of our own design and make. The size, shape and accuracy of the teeth, especially of the intermittent sprocket, account largely for the steady picture which the Simplex Projector is noted for.

Intermittent movement. The star or Geneva and its spindle are one piece of metal. The crescent-shaped locking surfaces are cut on a machine which works so close an auxiliary scale had to be designed to set it. The pin wheel or cam is perfectly concentric with its own centre of rotation. The pin which trips the Geneva is hardened, ground and lapped.

Space prevents further mention here of other excellent features.

We invite you to visit our factory and see for yourself the machinery, tools and high-class labor which guarantee you perfection in the Simplex Projector.

The Simplex must be seen and used to be fully appreciated.

Write us for catalogue A and name and address of the nearest dealer who has the Simplex in stock.

MADE BY PRECISION MACHINE CO., 317 EAST 34th STREET NEW YORK

Samuel N. Robinson and Miss Racine Jones, both of Peoria, the latter a soubret in the Robinson theaters of Peoria, were married [illegible]

Thomas [illegible] manager of the Bijou Theater, at Witt, Ill., has been ill with typhoid fever.

B. N. Rittle of Kansas City, Mo., is the new manager of the Vaudette moving picture show at Woonsocket, Ill.

Holmes Opera House at Nokomis, Ill., certainly made friends among the residents of the small city when it received only two reels and rather than charge for half a program, it gave a free performance.

The Lyric Theater of Sterling, Ill., has been redecorated, and a new indirect lighting system has been installed.

The Venetian, the new moving picture show at Rochelle, Ill., opened November 28.

The Lyric Theater at Monmouth, Ill., gave a benefit performance December 2, for a local fire company.

Moving pictures on Sunday are not a necessity, decides Judge Albert Busch of Springfield, O., but he suggested that if they were operated in good faith for charity, a doubly commendable service can be rendered. The suggestion was brought about in passing upon the case of Phillip Chevrette, who was tried under the statute prohibiting common labor on Sundays in having one Vassel Settos to sell tickets of admission. The films shown on November 17, the date in question, were "Rock of Ages" and "Prince of Israel," and did not enter into the issues. The moving picture men may adopt the plan.

Henry Hoeft of Geneseo, Ill., and F. B. McClure of St. Louis, Mo., are said to be considering building a $50,000 theater in East Moline, Ill., to be used for [illegible]

The city council of Quincy, Ill., has admitted its ordinance relating to moving pictures. The measure now demands firemen for the house protection, one exit for each 200 seating capacity, in addition to the front and rear entrance and four-foot aisles. A clause was inserted, giving aldermen and other city officials wearing badges, the right to enter in a theater free of charge, in order to see that the regulations are in force.

Fred Eyers of Pekin, Ill., who has been manager of a picture show in Lexington, Neb., recently visited relatives in Pekin. He now has charge of a picture house in Jewelsburg, Colo.

Dr. J. C. Foley, city health physician of Waukegan, Ill., is said to have made an announcement that unless moving picture theaters provide adequate ventilating systems they would be closed.

The Cameragraph Company of Arizona, which has a capital stock of $50,000, has been authorized to do business in Kansas City, Mo., with a stated capital of $50,000, until May 5, 1934.

A. W. Parker, manager of the Star Theater at Pontiac, has purchased the Photoplay Theater from Dickes & Carnes in that city, and will conduct both places.

Thomas Flynn has taken over the Coliseum at Chicago Heights, Ill., which he will operate as a vaudeville and moving picture house. Two shows a night will be given, with a Sunday matinee.

The Anthony Theater Company of Chicago, Ill., has been incorporated with a capital stock of $1,000, to operate theaters. The incorporators are: Percy B. Eckhart, W. N. Klein and Thomas G. Deering.

The Regent Amusement Company of Chicago, Ill., has been incorporated with a Capital stock of $10,000, to operate amusement enterprises. The incorporators are: Fred J. Kicker, Abraham Brimm and J. Schwartz.

The American Cinematograph Company of Chicago, Ill., has been incorporated with a capital stock of $5,000, to handle moving picture machines, films, etc. The incorporators are: Paul S. Schmidt, L. A. Boenig.

The North St. Louis Amusement and Theater Company has been incorporated at St. Louis, Mo., with a capital stock of $4,000, to do a general picture show and amusement business. The incorporators are: William Goldman, Bertha Goldman and Paul Dillon. F. H. MADISON.

PHILADELPHIA.

THE Fairmount Film Company has been meeting with unlimited success with its features, and it is keeping the plant busy putting enough plays on the market.

A move to prevent the presentation of films depicting crime in moving pictures was discussed at a recent meeting of the City Councils of Camden. An ordinance is now being drafted to put a ban on pictures of this kind.

The Philadelphia Projecting Company and the Eagle Film Exchange both branches of the Interstate Film Company, have consolidated and moved into their new building at 1304 Vine Street, which was built especially for the exchanges.

Women of Philadelphia have put a ban on the "Sapho" pictures, and have received the hearty support of the clergymen locally. Such pictures as "Sapho" should not be allowed to be shown the women claim, and it is their object to put a ban on every picture with the aid of Municipal support. They claim that this tale of Alphonse Daudet tends to demoralize in whatever form presented.

Marshal Hugh J. Evans and Paul K. Holgate, have purchased the theater of Fred Hummel of Scranton, and will remodle it. It is expected that a large amount of new features will be placed in the house. On the first of January the house will be reopened.

William S. Furst is making application for a number of local people for articles of incorporation for a motion picture concern, the new company will be called the Garden City Amusement Company. The application states that the concern will operate, buy, build and sell motion picture houses. The incorporators are: Joseph W. Mills, Arthur R. Burton and William H. Thomas.

Emphatic denial to the rumor that Nixon & Zimmerman, the controlling factors in several playhouses in this city, were to dissolve partnership the first of the year, was made by J. Fred Zimmerman.

Moving picture operators in the City of Scranton, have asked the municipal government that all operators be licensed. The operators claim that a large number of the men now operating machines are not competent.

J. Richard Jackson, is estimating on plans for a one-story theater, 48 feet by 70 feet, to be built at the southwest corner of 22nd and Berks streets for M. A. Moloney.

E. Allen Wilson is preparing plans for a two-story theater, store and dwelling, 72 feet by 190 feet at Richmond and Clearfield streets, for John G. Redmond.

The Smith Hardman Company is estimating on plans for a one-story moving picture house to be erected at Twenty-third and Sputh streets for C. Christiansen. The new theater will be 58 feet by 200 feet and will be of the latest improved design.

C. H. CONGDON.

GRAND RAPIDS.

A MOST decided tribute to the value of motion pictures has been given here this week. Mrs. Edward Lowe, and one of the wealthiest women of the State, has offered to Charles H. Mills, for use in the municipal social center movement, a motion picture machine. Mr. Mills had advocated the use of a motion picture machine, stating no innovation could do more real good, and Mrs. Lowe very graciously donated the machine. In talking of the gift, Mr. Mills, says, "It is difficult to estimate the good that is certain to come from a feature such as this in the social centers. There is no denying the fact that the motion picture shows have a great appeal to the youngsters today and with a machine in their own home neighborhood, showing films both entertaining and educational, the attraction of the social center is increased wonderfully."

The policy of the newspapers in publishing weekly bulletins of the photoplays is meeting with real approval. One can now refer to the complete list for the week and tell just when and where any film is to be shown. It is a long step in the right direction and reflects great credit on Manager Breen of the United Theaters in seeing it through.

Work on the new Superba is being pushed as rapidly as possible. The marble and steel is all on hand, and much of the interior work has been completed. Manager Nichols has not definitely decided as to the shows, either vaudeville or musical comedy and two or three reels of film will be given.

Selig's "Kings of the Forest," was shown recently at the Idle Hour, to packed houses and was commented on a most compelling production. Mr. Kellar, the house manager, states that on each Sunday one of the big features will be a regular offering hereafter.

The Monroe Vaudette claims the distinction of being the only prominent photoplay house in the United States which gives but one reel at each performance. Good music makes up the balance of the bill, but there is no vaudeville. Mr. Williams is doing as much business as any of them.

Rumors of a new high class theater are flying thick and fast. It is a certainty Harry Sommers, manager of Powers, has the thing up his sleeve, but where he will finally decide on for a location would take a Philadelphia lawyer to figure out at this time.

The Columbia is giving vaudeville of the finest kind. While Gillingham and Smith are primarily motion picture men, having the management of the General Film Exchange in Detroit, they have demonstrated emphatically their ability to handle a regular vaudeville house. Local Manager O'Donnell, with an efficient house staff, is pleasing everyone. The Pathe Weekly is a steady feature of the bill each week.

The Appollo which is one of Nichols Bros., enterprises is naturally doing a strong business while the Superba is closed for rebuilding. Two-reel features from the Independents are a regular thing at the Appollo, and the lobby advertising is always attractive.

It took special action on part of the city fathers to get the big sign passed for the Superba, but it is going to do a whole lot to boost the theater proposition. It is the largest and most attractive sign in the state, with the exception of a sign or two in Detroit.

HUGH KING HARRS.

IN THE NORTHWEST.

MOVING picture men of Waco, Texas, have perfected an organization with W. L. Terry as president; A. M. Jacobs, vice-president; J. A. Lempke, as secretary and treasurer.

The Progressive Amusement company of Fort Worth, Texas, has increased its capital stock from $7,500 to $12,500.

The Crystal Theater Company of Little Rock, Arkansas, has been incorporated with a capital stock of $30,000. The incorporators are J. W. Lippincott, Carrie Lippincott and C. A. Bondy.

The Beacon Hill Mothers' Club of San Antonio, Texas, has been granted the use of the high schoool auditorium for a lecture course. The funds from this course will be applied to the purchase of a motion picture machine which will be used in the school.

F. H. MADISON.

IN THE SOUTHWEST.

MORE than 700 orphaned children in Seattle, Wash., were the guests of Manager Carl Reed at the Moore Theater, Seattle, Wash., November 23, when the Rainey animal pictures were shown.

Representatives of the ministerial association at Pierre, S. D., have appeared before the city commission and demanded the breach of an ordinance which they had prepared, prohibiting the showing of moving pictures on Sundays, either with or without admission fees. F. H. MADISON.

Among the Exhibitors.

Springfield, Ill.—Plans are being considered for the erection of a new moving picture theater here.

Albany, Ore.—Plans are being prepared for the erection of a theater building to cost $25,000 for Conrad Meyer, of this city, for the use of T. G. Bligh of Salem.

Seattle, Wash.—Plans have been completed for the erection of a new $250,000 theater at Winnipeg, Man., for Alexander Pantages, the Seattle vaudeville magnate.

Petoskey, Mich.—Norman Feldman has become the sole owner of the Majestic theater.

Hamilton, Mont.—The Family theater here has been purchased by Geo. N. Ransom and Cecil Nixon.

Duluth, Minn.—Plans are being considered for the erection of a new vaudeville theater building in Superior St.

New Market, Ia.—Dr. Malony sold his picture theater in this city to Dan B. Pace.

Sparta, Wis.—Mr. J. J. Faterkk, a Grand Rapids, Wis., man, has leased the lower floor of the Olin building, Oak and Court streets, this city, and is to convert same into a moving picture theater.

Kansas City, Mo.—Jno. C. Miatt is receiving bids to erect a moving picture theater at St. John & Elmwood Avenues.

Medford, Ore.—Plans are being prepared for the erection of a new theater building to cost $50,000. Dr. E. C. Page, of Medford, owner.

Wheeling, W. Va.—Geo. Schaffer of this city will erect a new moving picture theater here.

Cambridge, O.—J. S. Fritz has bought the Princess theater from Jas. Warne.

Los Angeles, Cal.—A picture theater is to be erected on the corner of Washington and Park Grove by Milda B. Lawler.

Syracuse, N. Y.—Capt. Frank Beyer will erect a theater building on Peck Avenue & James Street. Cost $15,000.

Newark, N. J.—A contract has been let for the erection of the new Proctor theater building on south side of Market Street.

Atchison, Kan.—Plans are being prepared for the erection of a new theater at 7th and Commercial Streets for Waggener. Cost $75,000.

East Aurora, N. Y.—Plans are being considered for the erection of a theater building. Chas. Diemer will also erect one on Olean & Main Streets.

Clinton, Ia.—Plans are being prepared for a new opera house building. Justice A. E. Stone, Manager.

Bath, N. Y.—Plans are being prepared for the erection of a new opera house in this city. W. P. Murphy, Manager.

Philadelphia, Pa.—Magaziner & Potter have plans for a vaudeville theater on Boardwalk and St. Charles Place, Atlantic City for Seltzer Bros.

Lake City, Ia.—The south room of the Easton Block has been leased by the Iowa Amusement Co.

Stromsburg, Neb.—Elite changes hands. B. O. Hallquist buys his partner's interest in the moving picture show.

Temple, Tex.—Jas. E. Ferguson, president of the Temple State Bank, will erect a theater building.

Norfolk, Va.—The Virginia theater, Chestnut and Patone Streets will soon open for business.

Fort Wayne, Ind.—Contracts for the construction of the New Jefferson theater to be erected on Jefferson Street between Calhoun and Harrison were awarded.

Buffalo, N. Y.—Henry Healy, 61 Dante Place is making alterations for a motion picture theater. Cost $1,200.

Buffalo, N. Y.—Florence D. Savage, 30 Triangle will build a motion picture theater to cost $6,000.

Plymouth, Wis.—Julia & Irene Phalen sold the Orpheum to W. H. Dulton.

Calendar of Licensed Releases.

Current Releases

MONDAY, DECEMBER 9th, 1912.

BIOGRAPH—Jinx's Birthday Party (Comedy) .....
BIOGRAPH—She Is a Pippin (Comedy) .....
EDISON—Saving the Game (Drama) 600
EDISON—Harnessing a Mountain Stream (Edu.) 400
KALEM—A Race with Time (Drama) .....
KALEM—Conway, the Kerry Dancer (Dancing) .....
LUBIN—A Lucky Fall (Drama) 1000
PATHE—Pathe's Weekly No. 50 (Topical) 1000
PATHE—Harem Captives (2 Reels—Special—Drama)..
SELIG—The Vintage of Fate (Drama) 1000
VITAGRAPH—The Signal of Distress (Drama) 1000

TUESDAY, DECEMBER 10th, 1912.

CINES—Picturesque Italian Scenes (Scenic) 650
CINES—The "Lion Tonic" (Comedy) 350
C. G. P. C.—A Marked Man (Drama) 1000
EDISON—Annie Crawls Upstairs (Drama) 1000
ESSANAY—The Shadow of the Cross (Drama) 1000
LUBIN—The Wonderful One-Horse Shay (Drama) ...1000
SELIG—The Ranger and His Horse (Drama) 1000
VITAGRAPH—Doctor Bridget (Comedy) 1000

WEDNESDAY, DECEMBER 11th, 1912.

ECLIPSE—The Manchester Ship Canal, England (Sc.) 400
ECLIPSE—Just Missed Him (Comedy) 600
ECLIPSE—Glimpses of Balkan War Territory (Top.)..
EDISON—A Sunday Afternoon in Rural England (Sc.)1000
ESSANAY—Time Flies (Comedy) 1000
KALEM—Toll Gate Raiders (Drama) 1000
PATHE—Fate's Decree (Drama) .....
SELIG—The Girl of the Mountains (Drama) 1000
VITAGRAPH—Natoosa (Drama) 1000

THURSDAY, DECEMBER 12th, 1912.

BIOGRAPH—My Hero (Drama) .....
ESSANAY—The Prospector (Drama) 1000
LUBIN—Kitty and the Bandits (Drama) 1000
MELIES—The Castaway (Drama) 1000
PATHE—The Compact (Drama) .....
SELIG—The God of Gold (Drama) 1000
VITAGRAPH—Adam and Eve (Drama) 1000

FRIDAY, DECEMBER 13th, 1912.

C. G. P. C.—The Capture of Mr. Softly Beatit (Comedy)
C. G. P. C.—The Apple Industry in Washington (Edu.)
C. G. P. C.—Lisbon and Oporto (Scenic) .....
EDISON—Fog (Drama) 1000
ESSANAY—The Error of Omission (Educational).....1000
KALEM—The Mummy and the Cowpunchers (Comedy)
KALEM—Strange Places and Quaint People in New York (Scenic) .....
LUBIN—Buster and the Cannibal's Child (Drama).....
LUBIN—His First Skate (Comedy) .....
LUBIN—The Crooked Path (Special—2 Reels—Drama)2000
SELIG—A Near-Sighted Cupid (Comedy) .....
SELIG—In a Japanese Garden (Scenic).....
VITAGRAPH—The Song of the Shell (Drama).....1000

SATURDAY, DECEMBER 14th, 1912.

CINES—Trapping the Conspirators (Drama).....1000
EDISON—A Christmas Accident (Drama).....1000
ESSANAY—Alkali Ike's Motorcycle (Comedy).....1000
KALEM—Ireland, the Oppressed (Drama).....1000
LUBIN—When Love Leads (Drama).....1000
PATHE—The Rise and Fall of Mickey Mahone (Com.)
PATHE—Reindeer Hunting in Norway (Scenic).....
VITAGRAPH—The Dandy; or, Mr. Dawson Turns the Tables (Comedy) .....
VITAGRAPH—All For a Girl (Comedy).....

Advance Releases.

MONDAY, DECEMBER 16th, 1912.

BIOGRAPH—The Burglar's Dilemma (Drama).....
ECLIPSE—The Red Man's Honor (Spec.—2 reels—Dr.).2000
EDISON—Public and Private Care of Infants (Edu.).....1000
KALEM—The Finger of Suspicion (Drama).....1000
LUBIN—Bar "K" Foreman (Drama).....1000
PATHE—Pathe's Weekly No. 51 (Topical).....
SELIG—Opitsah (Apache for Sweetheart) (Drama).....1000
VITAGRAPH—A Leap Year Proposal (Comedy-Drama)...1000

TUESDAY, DECEMBER 17th, 1912.

CINES—As Fate Wills (Drama).....1000
C. G. P. C.—A Rival of Caruso (Comedy).....
C. G. P. C.—Metamorphoses (Trick Film).....
EDISON—Lady Clare (Drama) 1000
ESSANAY—The Virtue of Rags (Drama).....1000
LUBIN—Madeleine's Christmas (Drama) 1000
SELIG—Buck's Romance (Drama) 1000
VITAGRAPH—The Night Before Christmas (Drama).....1000

WEDNESDAY, DECEMBER 18th, 1912.

ECLIPSE—Picturesque Dalmatia (Scenic) 450
ECLIPSE—Three Rogues Outwitted (Comedy)..... 550
EDISON—An Old Appointment (Drama).....1000
ESSANAY—His Birthday Jacket (Comedy).....1000
KALEM—The Mayor's Crusade (Drama).....1000
PATHE—The Receiving Teller (Drama).....1000
SELIG—The Millionaire Vagabonds (Comedy).....1000
VITAGRAPH—Who Stole Bunny's Umbrella (Comedy)...
VITAGRAPH—At the Dog Show (Topical).....

THURSDAY, DECEMBER 19th, 1912.

BIOGRAPH—The Divorcee (Comedy) .....
BIOGRAPH—Papering the Den (Comedy).....
ESSANAY—The Sheriff's Luck (Drama).....1000
LUBIN—His Western Way (Drama).....1000
MELIES—A Woodland Christmas in California (Drama)..1000
PATHE—Glimpses of Montana (Scenic).....
PATHE—Sidi Hadji Moursouck (Acrobatic).....
SELIG—Sammy Orpheus (Comedy) 1000
VITAGRAPH—The Hat (Drama) 1000

FRIDAY, DECEMBER 20th, 1912.

C. G. P. C.—A Farm House Romance (Comedy).....
C. G. P. C.—The Dionees on the Horizontal Bar (Acrobatic)
EDISON—The First Settler's Story (Drama).....1000
ESSANAY—Giuseppe's Good Fortune (Comedy).....1000
KALEM—Pulque Pete and the Opera Troupe (Comedy)....
KALEM—Rush Hours in New York (Topical).....
LUBIN—Hogan vs. Schnidt (Comedy).....
LUBIN—Nora, the Cook (Comedy).....
PATHE—The Last Performance (Special—2 reels—Dr.)
SELIG—The Last of Her Tribe (Drama).....1000
VITAGRAPH—Following the Star (Drama).....1000

SATURDAY, DECEMBER 21st, 1912.

CINES—The Tivoli Hills and the Falls of Anio (Scenic)... 430
CINES—Nearly Lion Tamers (Comedy)..... 570
EDISON—A Proposal Under Difficulties (Comedy).....1000
ESSANAY—Broncho Billy's Promise (Drama).....1000
KALEM—The Indian Uprising at Santa Fe (Drama).....1000
LUBIN—Home, Sweet Home (Drama).....1000
PATHE—A Simple Maid (Drama).....
VITAGRAPH—A Marriage of Convenience (Com.Dr.).1000

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Special

Dec. 2, 1912

The Reincarnation of Karma

Vitagraph 2 Reels

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resists with all his religious fervor, Quinetrea, a beautiful and fascinating enchantress. Quinetrea eventually conquers and Karma falls a victim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses her, and Quinetrea is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the personality of Leslie Adams and loves the beautiful heiress, Lillian White. Together they visit the ancient Temple of Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinated, the snake uncoils and Quinetrea stands before him in all her bewitching charm. She holds him with her hypnotic power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma beholds a vision of his former self as High Priest, again curses Quinetrea, and drops dead across the prostrate body of his betrothed.

Dec. 23, 1912

The Shaughraun

KALEM 3 Reels

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

By the death of their father, Robert and Claire Ffolliott are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister, Claire, and sweetheart, Arte, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching.

Several years later Robert returns to Ireland, but is captured as a fugitive and thrown into prison. The crafty Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn has been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the girls reunited to their sweethearts.

Dec. 20, 1912

The Last Performance

Pathe 2 Reels

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous and plans revenge.

She drugs his horse, and as he mounts the Platform of Death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

Dec. 16, 1912

The Red Man's Honor

CINES-ECLIPSE 2 Reels

June Dew, a pretty Indian maiden, is betrothed to Red Hawk, the bravest warrior of the tribe. Seated Bear, another brave, also loves the dark beauty and his savage heart is inflamed with jealousy at the success of his rival. One day he surprises her alone and forcibly carries her off to his canoe. Red Hawk appears just in time to see the act, and springing into the stream soon overtakes his rival. A desperate struggle follows in which Red Hawk's arm, strengthened by the "Great Spirit," mortally wounds his treacherous enemy. Red Hawk and the maiden return to the village and the wounded Indian painfully makes his way to shore, where he tells a greatly distorted story of Red Hawk's crime. The accused warrior is ordered before the great chief "White Eagle," and the death sentence imposed: "He that kills a brother must die. Twelve moons hence his spirit shall join that of the dead warrior." Red Hawk's heart is filled with bitterness and he leaves his tribe to join the army of the pale faces. His bravery in surmounting indescribable difficulties to destroy a mountain bridge, thus checking the advance of the enemy, gains him the high regard of the army, but his happiness is short lived as he remembers the sentence and returns to his tribe to pay the debt of a red man's honor. With his beloved June Dew he is taken to the funeral pyre and their souls go forth to join the Happy Hunting Ground of the "Great Spirit."

General

Features

THE CROOKED PATH

A Story of the Underworld

December 13, 1912. Lubin. Two Reels.

A valuable watch and money stolen from a banker by Dan Lyons results the arrest and conviction of the crook. His sweetheart, Nell Harris, is proached by a young clergyman, William Kimball, who questions her garding her trouble. Nell admits her wrong deeds and tells him of her sire to follow the straight and narrow path. Kimball takes her to his nd mother and soon grows to love her. They become engaged. Dan ons in his prison cell succeeds in communicating with his pals by means a note tied to a rat's tail and receives a supply of saws with which he ects his escape. He arrives in the town in which Nell lives, asks her return to the old life, but she refuses, and in revenge Lyons plans to the home of William Kimball. He and his pal are discovered and nded over to the police, and the minister accuses Nell of assisting in e robbery. She confesses her former associations with the crook and is rgiven by her fiancé.

THE HAREM CAPTIVES

December 9, 1912. Pathe. Two Reels.

The story is concerned with the adventure of Fatima and Ourida, two rabian sisters, although widely different in dispositions. Fatima is autiful and petulant, while Ourida combines with a lovely face a charm- g, peaceful nature. Arthur Budlong, a westerner, is in love with Ourida d has won her heart, which kindles the spark of jealousy in Fatima's east. Fatima bribes a tribe of nomads to kidnap her and her sister. ith his Hindoo servant, Arthur follows the trail until it reaches the ty of Tunis, where it is lost. The sisters arrive in the city, are sold a wealthy merchant and accordingly enter his harem. Budlong finally arns of the abode of his beloved and her sister and despatches his servant ith a note to them, giving his plans to effect their release. Ourida is erjoyed and Fatima feigns to be, but instead, turns informer, and when ey come to the gate to await Budlong's arrival they are met by servants d brought back to the harem. Arthur and his servant reach the gate d after a desperate struggle with the guard they rescue the girls. nding that Fate is against her, Fatima gives vent to her jealous anger. ney hurriedly leave her, to act as principals in a wedding ceremony.

THE DAWNING

December 6, 1912. Vitagraph. Two Reels.

Helen Mason prefers the love of Victor Gardier, a young artist, to the ttentions of Henry Pendleton. The latter asks her hand in marriage, but e refuses. The young artist visits Helen, but instead of proposing, he cquaints her with the fact that his uncle offers him an opportunity to omplete his art studies in Paris. She begs him not to leave her, but e turns a deaf ear to her pleadings, and after his departure, in retalia- ion, she weds Pendleton.

They visit Paris and Helen conceals the joy to her of a visit to the rtist's studio, and her vanity is flattered by a request to have her portrait ainted. She appears for the first sitting, when Victor alone with her, ehemently expresses his love, she repulses him and flees to her husband. he artist and husband meet on the field of honor and Victor is seriously ounded.

At NAPOLEON'S COMMAND

December 2, 1912. Cines-Kleine. Two Reels.

This is a story laid in the time of Napoleon's great triumphs. A Lieu- enant, on leave of absence, bids farewell to his sweetheart and rejoins is army. Two years elapse and the Lieutenant has not returned to his weetheart. She becomes impoverished and marries a Sergeant, who sends er to his mother's home in Paris. Years afterwards the Sergeant has een promoted to Field-Marshal, and he, together with his wife, is now in he court of Napoleon. During the court ceremonies the wife of the ormer Sergeant meets her false sweetheart, who has also been promoted rom Lieutenant to Marshal. Her husband and old sweetheart meet on he field of honor. Napoleon hears of the intended duel and orders the fficers to their commands. During a battle that follows soon after both he Marshals are wounded. The wife, in searching the battlefield for her husband, finds near him her old sweetheart.

THE GREAT STEEPLECHASE

November 29, 1912. Pathe. Two Reels.

A thrilling race that is sure to send the blood tingling through the veins f every human is the principal feature of this extraordinary offering. s the race nears completion startling falls become frequent. Coming into he stretch the first and second choices are but half a length apart. The favorite makes the last barrier with ease, but the next horse tops the urdle turns a complete somersault, crushing its rider beneath it, and eaving the jockey-lover to win the race—and the girl.

THE STOLEN SYMPHONY

November 25, 1912. Lubin. Two Reels.

A beautiful story of a poor young musician who has composed an ex- quisite symphony.

A famous musician obtains the score of the symphony and adds new laurels to his already great triumphs. Upon denouncing the great artist s a thief, the young composer is sent to an asylum; later he obtains his release and appears in a concert where the famous artist is playing the now world's great symphony, demonstrates it is the genius of his brain and is proclaimed to the world.

BILLY'S BURGLAR

November 22, 1912. Two Reels.

A daring capture of a notorious burglar by a brave boy. This is a thrilling adventure in a fast speeding automobile and a funny predicament of a negligent policeman.

The Stars of the Vitagraph Company are cast very happily in this splendid production.

KERRY GOW

November 18, 1912. Kalem. Three Reels.

This is a play that the Kalem Company has gone to Ireland for and brought back with the true atmosphere and every real characteristic of the Irish soil and Irish heart. The plot of the play is a regulation one, wherein the villain's efforts are frustrated at every turn, and the story ends with him on his way to jail and the lovers preparing for the wedding. The Irish landscape is produced and the remarkable attention to details makes the picture a really great one.

THE GROTTO of TORTURE

November 15, 1912. Pathe. Two Reels.

The persistence of an English lover wins him a bride from the recesses of a Hindoo temple, a woman who, knowing the punishment which will follow her action, still listens to her lover. Her whereabouts are unknown for a long time to the High Priest, but one day he finds her home and sees in its cradle her infant son. The Hindoo departs with a piece of the baby's wrap. This he uses to give the scent to a vicious leopard which is set free and hungrily picks out tre trail back to the cradle and steals the child.

The mother gives chase, and her husband with an armed guard, boards an elephant and follows her trail. The mother tracks the leopard to the secret entrance to the Grotto of Torture, where she is seized and hurled into the torture room. Her husband reaches the cave a few moments later and rescues the mother and infant child.

KINGS OF THE FOREST

November 11, 1912. Two Reels.

A Wild Animal Sensation, by Selig, presenting a thrilling story of life in the Transvaal Jungles. This is one of the greatest animal pictures ever produced, and there are enough exciting moments, hairbreadth escapes and daring ventures to interest the most blase. This is a picture that is sure to attract and hold the interest of your patrons and to remain fresh for a long time in their memory.

THE MILLS OF THE GODS

November 4, 1912. Three Reels.

Signore Lorenzo, a very rich plebeian, seeks to dethrone Prince Gian of Milan. Lorenzo becomes enamored with Maria, a beautiful peasant girl, who repulses his attentions and is protected by Miguel, whom she soon marries. Through Lorenzo's influence they are driven from home into direct poverty, and Maria's death soon follows. Miguel later acquires wealth. Lorenzo's attempts to steal Miguel's beautiful daughter and usurp the throne are foiled, and he is betrayed by Tano, Miguel's servant, into a vacant house; the place is fired, and his life ground out by the Mills of the Gods. A Vitagraph production.

FRENZIED FINANCE

October 28, 1912. Three Reels.

A Pathe story. Claude Rodgers, a gambler, falls heir to a banking business. Rodgers immediately launches a "Get-rich-quick" scheme and starts a campaign to get depositors by promises of fabulous interest. The bank soon becomes the largest, although not the safest, in the East. But good things cannot last forever, and wih his wife's sickness Rodgers' luck turns. A run on the bank is the next misfortune, and because of Rodgers' extravagance it cannot stand the strain. A mob of ruined depositors storms the home of the banker and finds that a bullet from his revolver has brought his reckless career to a close.

OLYMPIC GAMES

October 24, 1912. Three Reels.

Pathe shows World's greatest athletes in action at Stockholm meet.

THE LION TAMER'S REVENGE

October 21, 1912. Two Reels.

A Cines-Kleine Sensational Story. A story in which lions play an important part. A jealous lover, with the assistance of a clown, lures his rival and the girl into the den of lions. The woman manages to escape, later to accuse the murderer, but the lover is mangled to death by the infuriated lions.

Film Co.

Calendar of Independent Releases.

Current Releases.

SUNDAY, DECEMBER 8th, 1912.

REX—The Wheel of Destiny (Drama).....
CRYSTAL—A Tangled Marriage (Comedy).....
CRYSTAL—The Black Prince (Comedy).....
ECLAIR—The Fly (Educational).....
ECLAIR—The Mender, the Pipe and the Vase (Com.)..

MONDAY, DECEMBER 9th, 1912.

IMP—The World-Weary Man (Drama).....
NESTOR—Beauty Takes a Tramp (Comedy).....
CHAMPION—The Honeymooners (Comedy).....

TUESDAY, DECEMBER 10th, 1912.

GEM—The Awakening of John Bridd (Drama).....
BISON—A Four-Footed Hero (2 Reels—Drama).....
ECLAIR—The Black Sheep (Drama) .....

WEDNESDAY, DECEMBER 11th, 1912.

NESTOR—Home and Mother (Drama).....
POWERS—The Petticoat Detective (Comedy).....
POWERS—The Last Quest (Drama).....
FRONTIER—The Goat Girl of Bear Canyon (Drama).
UNIVERSAL—The Animated Weekly, No. 40 (Topical)

THURSDAY, DECEMBER 12th, 1912.

IMP—Lass o' the Light (Drama).....
REX—To the City (Drama).....
ECLAIR—The Poisoned Pool (Drama).....

FRIDAY, DECEMBER 13th, 1912.

NESTOR—The Mountain Girl's Self-Sacrifice (Drama).
POWERS—The Natural Son (2 Reels—Drama).....
VICTOR—Owing More (Comedy).....

SATURDAY, DECEMBER 14th, 1912.

IMP—Aunt Dinah's Plot (Comedy).....
IMP—A Day at West Point (Military).....
BISON—A Ride for Life (Drama).....
MILANO—The Apache Vow (2 Reels—Drama).....

Advance Releases.

SUNDAY, DECEMBER 15, 1912.

REX—Into the Darkness (Drama).....
CRYSTAL—The Mind Cure (Comedy) .....
CRYSTAL—Oh! That Lemonade! (Comedy).....
ECLAIR—The Busy Bee (Scientific) .....
ECLAIR—Funnicus' Hunting Exploits (comedy).....

MONDAY, DECEMBER 16th, 1912.

IMP—The Long Strike (2-reel Dama).....
NESTOR—Cops and Cowboys (Comedy) .....
CHAMPION—Right Shall Prevail (Drama) .....

TUESDAY, DECEMBER 17th, 1912.

GEM—One Day (Drama) .....
BISON—Before the White Man Came (2-reel Drama).....
ECLAIR—When An Old Maid Gets Busy (Comedy).....

WEDNESDAY, DECEMBER 18th, 1912.

FRONTIER—The Ranchman's Wooing (Drama) .....
NESTOR—The Stigma (Drama).....
POWERS—(Title not reported.) .....

THURSDAY, DECEMBER 19th, 1912.

IMP—The New Fire Chief (Comedy) .....
REX—Mother (Drama) .....
ECLAIR—The Vengeance of the Fakir (Drama).....

FRIDAY, DECEMBER 20th, 1912.

NESTOR—The Power of the Cross (Drama).....
POWERS—A Man (Drama) .....
VICTOR—The Consequences (Drama) .....

SATURDAY, DECEMBER 21st, 1912.

IMP—The More Haste the Less Speed (Comedy).....
BISON—Indian Dances and Pastimes (Educational)....
MILANO—Love Sublime (2-reel Drama).....

Current Releases.

SUNDAY, DECEMBER 8th, 1912.

MAJESTIC—The Winning of Helen (Drama).....
THANHOUSER—At Liberty—Good Press Agent (Dr.)

MONDAY, DECEMBER 9th, 1912.

AMERICAN—The Law of God (Drama).....1000
ITALA—Peeping Tom (Comedy).....

TUESDAY, DECEMBER 10th, 1912.

GAUMONT—The Mission of the Carols (Drama).....
GAUMONT—Travels of the Ural Mountains (Scenic)..
MAJESTIC—His Day (Drama).....
THANHOUSER—Aurora Floyd (2 Reels—Drama)....

WEDNESDAY, DECEMBER 11th, 1912.

GAUMONT—Gaumont's Weekly, No. 40 (Topical).....
RELIANCE—Joe's Reward (Drama).....
SOLAX—The Hater of Women (Comedy).....

THURSDAY, DECEMBER 12th, 1912.

AMERICAN—Nell of the Pampas (Drama).....1000
GAUMONT—An Elephant Sleuth (Drama).....
PUNCH—The Two Chefs (Comedy).....
PUNCH—His Dress Suit (Comedy).....

FRIDAY, DECEMBER 13th, 1912.

LUX—Weary Gussie Finds a Job (Comedy)..... 439
LUX—All Aboard (Comedy)..... 494
SOLAX—The Girl in the Armchair (Drama).....
THANHOUSER—(No release this date.)

SATURDAY, DECEMBER 14th, 1912.

AMERICAN—The Heart of a Soldier (Drama).....1000
GAUMONT—Battlefields of the Balkans (Topical)....
GREAT NORTHERN—His First Patient (Comedy).....
RELIANCE—A Fairyland Bride (Comedy).....

Advance Releases.

SUNDAY, DECEMBER 15th, 1912.

MAJESTIC—The Clue in the Bust (Drama).....
THANHOUSER—Brains vs. Brawn (Comedy-Drama).....

MONDAY, DECEMBER 16th, 1912.

AMERICAN—Daughters of Senor Lopez (Drama).....1000
ITALA—Title not reported.

TUESDAY, DECEMBER 17th, 1912.

GAUMONT—A Hazard for a Heart (Drama).....
MAJESTIC—The Wonders of Surgery (Drama).....
THANHOUSER—The Other Half (Drama).....

WEDNESDAY, DECEMBER 18th, 1912.

GAUMONT—Gaumont's Weekly No. 41 (Topical).....
RELIANCE—Fires of Conscience (2 reels—Drama).....
SOLAX—Hearts Unknown (Drama).....

THURSDAY, DECEMBER 19th, 1912.

AMERICAN—The Power of Love (Drama).....1000
GAUMONT—A Telephone Entanglement (Comedy).....
GAUMONT—Twixt Devil and the Deep Sea (Comedy)..
PUNCH—Rough on Rats (Comedy).....
PUNCH—The Baby and the Cop (Comedy).....

FRIDAY, DECEMBER 20th, 1912.

LUX—Cleanliness is Next to Godliness (Comedy)..... 462
LUX—Only the Chiropodist (Comedy)..... 416
SOLAX—Five Evenings (Comedy) .....
THANHOUSER—The Race (Drama) .....

SATURDAY, DECEMBER 21st, 1912.

AMERICAN—Saving the Innocents (Educational).....
AMERICAN—Mrs. Brown's Baby (Comedy).....
GAUMONT—Building an Automobile (Comedy).....
GREAT NORTHERN—Title not reported.
RELIANCE—Title not reported.

Mutual Film Corporation

FRIDAY, DECEMBER 13th, 1912.

KAY-BEE—Blood Will Tell (2 reels—Drama).....

MONDAY, DECEMBER 16th, 1912.

KEYSTONE—Mable's Adventures (Comedy) .....
KEYSTONE—Useful Sheep (Comedy) .....

WEDNESDAY, DECEMBER 18th, 1912.

BRONCHO—His Sense of Duty (Drama).....

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DALLAS, TEX.: 1709½ Main St.
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THE INTERNATIONAL CONSPIRACY

(THREE REELS)

PERILS OF THE ATLANTIC

(TWO REELS)

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THE VENGEANCE OF EGYPT

(THREE REELS)

IN THE LAND OF THE LIONS

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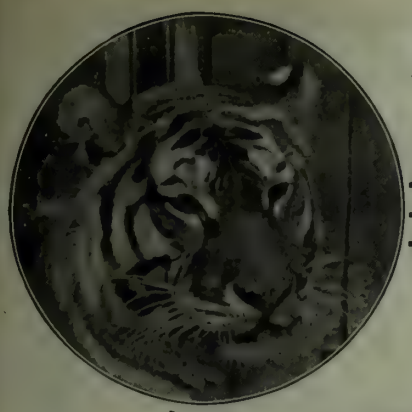
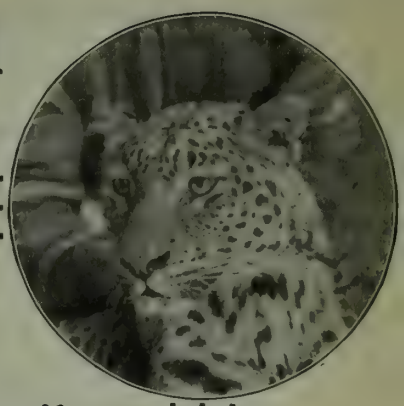
Gaumont



ECLAIR



TUESDAY, DECEMBER 17th

"When an Old Maid Gets Busy"

Should have been titled "1,000 Feet of Mirthful Mimicry or Twenty Minutes in Hilarity Land" Accomplished Miss Stuart, clever Guy Hedlund and pretty Miss Mildred Bright are featured.

THURSDAY, DECEMBER 19th

"The Vengeance of the Fakir"

IN TWO PARTS

A Feature which is filled with thrill after thrill of a perfectly legitimate sort. It is the sensation of the month.

SPECIAL LITHOS SPECIAL SLIDES SPECIAL MUSIC

Introducing for the first time in a photo play a Royal Bengal Tigress and a beautiful though treacherous Leopard.

A drama of British Army life among the natives and Fakirs of far away East India. So it is just as instructive as it is intensely interesting.

BOOK IT DEMAND IT

SUNDAY, DECEMBER 22nd

Sea Anemones

An "ECLAIR SCIENTIA" of even greater interest than a play. A fascinating presentment of knowledge.

SPLIT REEL

An Unforeseen Event

An extremely novel little drama interspersed with bits of delicious humor. A pleasure certainty.

ECLAIR FILM COMPANY

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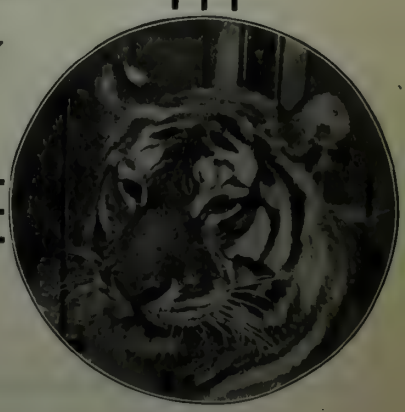

WARNING

Regarding the advertisement of Georg Kleinke of Berlin, which was published in the Moving Picture World under date of Nov. 30, the Great Northern Film Company hereby gives notice of warning to said Georg Kleinke, and to any and all persons in the United States who have purchased, or who contemplate purchasing, any of the films made and the copyright owned by the Great Northern Film Company, that the fullest extent of the law will be resorted to in protecting the rights of the said company.

Numerous of these copyrighted films are set forth in the advertisement of Georg Kleinke and among them are "Dr. Gar El Hama," "Right of Youth" and several others. Exhibitors are warned that these films are the exclusive copyright property of the Great Northern Film Company, and that the latter is determined to suppress all infringements of its copyrights. The instant any of these films are shipped to this country and exhibited from such unauthorized sources as Georg Kleinke and others, the exhibitors and alleged owners will be sued for infringement of the various copyrights and the films will be seized by the United States Marshal and impounded under the order of the courts. Counsel has been engaged by the Great Northern Film Company and has been instructed to prosecute each and every infringement which occurs. This legal warfare will be carried on with the utmost vigor until all infringing films are seized and damages collected for said violations, and until not a single unauthorized film remains in existence in the United States. The products of the Great Northern Film Company have been pirated because of their artistic and dramatic merit as well as for their demand in the market. Hereafter the purchase of unauthorized copies will be stopped by the most drastic means which the law permits of.

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It is a feature just as true and thrilling as the "Auto Bandits of Paris" and "Zigomar" the greatest of all past features. Every scene is played in the actual outlaw territory of Camargue, where violence is always rife. GREATER THAN ANY PHOTOPLAY OR MELODRAMA EVER STAGED.

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In Two Parts

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THE CONCLAVE. BALLOTING FOR A NEW POPE.

A faithful, sincere and reverent production by the Film d'Art of Paris, depicting in fac-simile every event attending the world-saddening demise of Pope Leo XIII., and the succeeding election of "His Holiness, Pope Pius X."

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It is an exact re-creation of the authenticated history of every important event, every eminent character and every background detail which entered into the passing of "Pope to Pope." It is as correct as worldly ability and resource can make it.

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It is an ideal winter feature. It can be as successfully exhibited in the churches and halls, as a special, as through the medium of the regular theaters. So it has double booking possibilities—that means a two-fold profit. IT IS COMPLETELY AND BEFITTINGLY SURROUNDED BY THE VERY FINEST OF ADVERTISING MATERIAL, IF PROPERLY HANDLED, IT WILL PROVE THE MOST PROFITABLE FEATURE YOU HAVE EVER POSSESSED.

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THE CORONATION OF POPE PIUS X.

LICENSED FILM STORIES

LUBIN.

BAR-"K" FOREMAN (Dec. 16).—Jim Hoover, owner of Bar-"K" ranch, goes to town to obtain money to pay the hands. Harding, the foreman, is left in charge and in an effort to do his duty he admonishes Thompson, a cowboy, for being drunk. Thompson provokes a quarrel with Harding, in which he is subdued. When the dinner bell is rung by Nellie Hoover, Thompson fails to appear, but as he frequently misses his meals, no notice is taken of his absence. Albert, Hoover's little son, is fond of firearms and frequently borrowed one of the cowboy's guns for target practice. Thinking perhaps Harding has left his gun in his room, Albert goes up and steals it out of the holster. He goes to a nearby tree, puts up a target, but fails to hit the mark, Thompson, who was passing, receives the bullet and drops to the ground mortally wounded. Albert sees what he has done and frantic with fear rushes back to the house and replaces the gun in its holster. After dinner Harding attending his duties on the ranch, finds Thompson's body. Several cowboys see him bending over the prostrate form. Believing that Harding was instrumental in causing Thompson's death. They examine his gun and find an empty cartridge. This is sufficient to convict him, they lock him up and telephone for the sheriff.

That night, Nellie, who believes him innocent, decides to liberaee him. After putting Albert to bed, she steals out, gets Hardings horse and pleads with him to escape. He accepts her assistance and gallops off just as the sheriff and deputies appear. They find him gone and give chase. Harding doubles in his track and the posse lose his trail. Riding back to the ranch with the intention of bidding farewell to Nellie, he finds the ranch house in flames and Nellie almost overcome. She tells him that Albert is still in his room and perhaps dead. Rushing into the house, he finds Albert unconscious on the floor. He carries him out, then rushes for assistance. He overtakes the posse as they are debating whether it is best to go on or turn back. He tels them of the fire. When they reach the house it is a mass of flames and burns to the ground. Albert recovers consciousness and when he sheriff is about to make Harding a prisoner, he confesses that he fired the shot and accidentally killed Thompson. Harding is released. He consoles Nellie with the thought, that some time they will have a finer house that will be all their own.

MADELINE'S CHRISTMAS (Dec. 17).—Hermann Von Schultz plays the first violin at the Pikes Opera House, Cincinnati. In the ballet there is a young French girl, Marguerite Ne Moyer. Her father has been dead two years and her mother is employed as a forewoman in a department store. Marguerite has a fair voice, and the violinist takes great pleasure in instructing her when opportunity permits. One night on leaving the store Marguerite's mother is knocked down by a wagon, and receives injuries from which in a few days she dies. At last Herman summons up courage and proposes marriage. Marguerite accepts him.

A year passes and there comes a baby girl. The wife is frequently visited by her female theatrical chums, who continuually remind her that she has tied herself to a man of small quality. They describe pictures of what her life might be if she were free. The poison weeds are sown, and one day, Marguerite leaves her home, husband and child and goes to New York to join a local company at an excellent salary.

Five years pass and Hermann, broken-hearted, has moved to Milwaukee and working, his only comfort is the child, little Madeleine. He goes to the theater every performance to play and locks the child in, placing the key in a flowerpot outside of the window so that she can get it in case of emergency. It is Christmas Eve and a snow blizzard is raging, but Herman must go to work. He puts the child to bed and leaving the house puts the key in the flowerpot. Presently a knock is heard at the door. Madeleine, who is in bed in the next room, thinks that it is Santa Claus and calls out that the key is in the flowerpot. A woman appears at the window; she gets the key and lets herself in. It is the mother, bedraggled and starving. The child cannot resist the temptation to peek in and see Santa Claus. She sees the woman and tells her she has no right to come into the house. The mother pleads for protection as the storm will kill her if she is driven out. Madeleine tells her that her father will not allow any woman in the house, but after much persuasion tells the woman she may go upstairs and sleep in the attic. The mother embraces the child, who again goes to bed. The storm is so bad that the theater cannot open and Hermann returns. Madeleine had again replaced the key in the flowerpot and the violinist comes in and sits down in front of the fire. Madeleine creeps in and again persuades him to play the favorite tune.

The mother upstairs hears the violin and commences to sing the refrain. Hermann hears it and demands of the child who is upstairs. The child replies that it is a woman. Hermann recognizes the voice, he rushes in and brings his long lost wife out. She has returned, as he knew she would. The mother embraces the child frantically, then puts her to bed again. The scene, closes as Hermann tells Marguerite to go and get one of the childs stockings. They nail it on the mantel piece and Hermann goes to a bureau draw and gets a lot of toys that he has laid in. The two fill the stockings, then sit down by the fire as Hermann fills up his pipe and takes his repentant wife to his arms.

HIS WESTERN WAY (Dec. 19).—A western born girl and boy have grown up from childhood as sweethearts. The girl's mother has social ambitions and compels the father and the girl to move to the city. The girl, enraptured over the prospects of seeing things, refuses to marry her sweetheart and goes with her parents to the city and meets with a man-about-town. He proposes and she accepts. The cowboy misses his playmate, and his father finding him in the corral deep in thought tells his son to go get the girl and bring her home. The boy goes to the city, where he finds that the girl has absorbed the artificial stimulus caused by environment. He starts to return to the station to go back home, when he runs across the man-about-town, who is under the influence of liquor and showing his sweetheart's picture to a pal, bragging over his conquest. The cowboy promptly takes the picture from him and knocks him down; returns to the home of the girl and tells her father the conditions. The boy enters the sitting room, finds the mother and daughter drinking tea, and tells the girl he wants her to go back with him, but she refuses. He then, for the first time in his life, clasps her in his arms and by force takes a real lover's kiss. The girl then realizes that she has loved him all the time and against her mother's protests, puts on her things and goes with him. They pick up her father and take him back to the mountains where the friends meet them and they are married the minute the train reaches the mountain station.

HOGAN VS. SCHMIDT (Dec. 20).—Widow Hogan, a very respectable woman with a family of two children, is very much admired by Herman Schmidt, who owns the house she lives in and to whom she owes considerable rent. For his leniency he is permitted to spend many happy hours at the Hogan's home, but there was Tim Timergan, who also admired the widow. A rivalry existed between Schmidt and Timergan, which caused many a fist fight, including a serious duel.

The two Misses Hogan, Fanny and Lucy, also have many admirers. One is a fighter, named Rush Miller and another is Percy Miiville, a little mama's boy, who showed attention to the fighter's sweetheart, On one occasion the fighter became so much annoyed at mama's boy's attention to Fanny, that he challenged him to a fight which they proceed to carry out. The fighter was so exasperated that he allowed Percy to get the best of him, but followed it up by chasing him for life.

The preparation for a reception is in progress at the Hogan home and the guests arrive and are seated at the table. In the meantime Schmidt and Timergan have patched up their differences temporarily and are placed at the head of the table. Everything is going along smoothly for the birthday dinner, when in rushes Percy chased by Miller over table, chairs, etc., finally everybody takes a hand, a general fight takes place and everything winds up in the usual atmosphere of Hogan enjoyment.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

NORA THE COOK (Dec. 20).—Nora, a young Irish girl, is a tarter, and puts several households into discord. Every day Nora is looking for a new job. While working in one place she meets Mike McCloskey, the iceman. The courting is short and they are soon married. Nora, who has never been bossed by any one, is soon tamed by love, and we see Mike sitting and smoking at his ease, while Nora who takes in washing to support him, is busy at the wash-tub.

HOME SWEET HOME (Dec. 21).—In their simple little homestead in a Maine fishing village, Richard Morris, a seaman, his wife, Mary, and his two grown sons, Harry and Charles find peace, contentment and happiness. The sons are deeply in love with Marie and Mabel McCullum, respectively, daughters of Parson McCullum.

The day arrives when Morris and the two sons must leave on a long voyage. Sadly the father, bids his wife good-bye, while the sons give a touching farewell to their loved ones. A few days after their departure the terrible news returns that their vessel has been lost, with all on board. The mother and the two sweethearts of the sons are prostrated. Mary gradually declines in health, while the low state of her finances compels her to sell her cherished home to Squire Lang, a neighbor. Feebly she packs up her few belongings and prepares to leave the cottage. Heart-broken, she swoons in front of her home. She is discovered by Marie and Mabel, who take her to their home and tenderly care for her in her illness. Morris and the two sons, Charles and Harry, have saved themselves from the shipwreck on a raft, and have been marooned for six months on a desert island. One day, when they are reduced to a state of starvation, they sight a passing vessel, and they communicate with it by means of a flag made of a shawl Harrys mother had given him as a keepsake. They are rescued, return to the old home in time to prevent its demolition, are reunited with Mary, and returns to the home to live, with Marie and Mabel the brides of Harry and Charles Morris.

CINES.

AS FATE WILLS (Dec. 17).—The beautiful Margaret Wharton is the leader of a fashionable set, whose whole existence has become one round of extravagance and gaiety. She has a host of admirers, the most favored of whom being Frank Deering, who is her devoted attendant.

One day she is pleased to receive a visit from one of her former school friends, Helen Morley. Helen is a timid slip of a girl, with quiet ways, and much abashed at the attention she receives from Margarets guests. Her charming manner at once attracts all of them, especially Frank, who falls madly in love with her.

Much of the time he formerly spent with Margaret he now devotes to her guest. Margaret, at first, wonders at this change in him, and rebukes his seeming absent-mindedness, but after putting him to the test several times, she is ultimately forced to acknowledge the bitter truth.

In a sudden burst of anger, she hastens to Helen's room, and denounces her disloyalty and ingratitude. Tears and explanations follow, and a pathetic scene ends in Margaret's insisting upon sacrificing her own interests, and devoting her entire attention to the happiness of her friend.

ECLIPSE.

THREE ROGUES OUTWITTED (Dec. 18).—Percy is spending a pleasant evening with friends in the neighborhood when suddenly, he remembers that he must "call up" his house. The servant answers, but the conversation is violently cut off with the cry of "thieves" and the sound of a struggle.

Percy, accompanied by two of his friends, hastents homeward and enters the house just as the thieves are leaving. A merry chase then ensues over fences, ditches and buildings. The three rogues are extremely nimble and seem to be gradually distancing their pursuers until Percy has a clever scheme to ensnare them, as the film will best describe.

PICTURESQUE DALMATIA (Dec. 18).—Owing to the hostilities in the Balkan States, Dalmatia has lately been drawn more into the public eye. We are taken upon a trip along the coast visiting the military posts, Grovoss, Pola and Ragusa, which are well equipped with garrisons and harbor defenses.

THE RED MAN'S HONOR (Dec. 18).—A synopsis of this two-reel special subject was given in the General Film Company's advertisement on pages 994 and 995 of the issue dated December 7.

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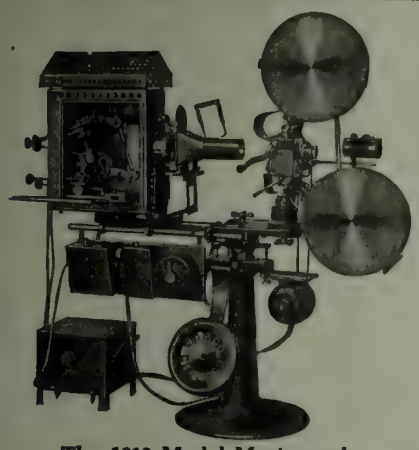
Beginning with releases of Nov. 18, Kalem & Lubin 1 sheets 10c each.



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The Life of Buffalo Bill	3 "
The Flying Circus	3 "
Saved from the Sea	3 "
The Four Dare Devils	3 "
Redemption	3 "
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ESSANAY.

THE VIRTUE OF RAGS (Dec. 17).—A collector calling on a poor family in a tenement dwelling, and, finding them facing starvation, decides that a little money given to them would be better than pressing them for the rent. He returns to his employer, Grouch, a crabbed old gentleman, who discharges him for not getting the rent money. Grouch calls at the tenement and has the widow put out. After doing this "kind" act, Grouch makes a visit to his club, where one of the members, being informed of his selfish and inhuman act, asks him to join the rest of the boys in a drink that has been "fixed" with a sleeping powder. Grouch drinks, and falls into a heavy slumber. The boys now dress him up in old clothes, and, taking him in an automobile to the park, leave him on a bench. A park policeman passing the bench notices the supposed tramp, wakes him up and orders him to "move on." He is later refused admittance to his home and is finally thrown into a station cell, where his friends find him asleep. They redress him and take him back to the club where, on awakening, he believes it to have been a dream. Regenerated through the virtue of rags, he restores the widow to her rooms, installs new furniture and leaves with the satisfaction of knowing he has made reparation for long years of misery.

HIS BIRTHDAY JACKET (Dec. 18).—A charming young daughter decides to make her father a smoking jacket for his birthday. Being in doubt as to the size, she bribes the butler to take his back measurements, the maid to take the chest measurements, the brother the sleeve and cuff measurements. These were to be taken at opportune times when the father would not be suspicious of what they were trying to do; After much trouble to all concerned, the measurements are secured and given to the daughter, who makes the smoking jacket. On her father's birthday morn, he is showered with presents, among them a pretty jacket, He opens up the package and puts on the coat. Lo and behold! the coat is about three sizes too small. Servants laugh, daughter cries, father embraces daughter, and she swears "Never again."

THE SHERIFF'S LUCK (Dec. 19).—A stagecoach is held up and the driver and occupants robbed. Immediately the sheriff is notified and a posse is sent in pursuit. The bandits escape into mexico over the state line and leave behind an angry sheriff and heated mob. Returning to the town, taking the country road, they discover a runaway horse approaching them, with carriage harness dragging on the ground. They immediately speed up and find the Widow Barrett lying in the road, with the overturned carriage beside her. She is taken back to town and a doctor summoned. He tells the sheriff she must remain in his office in absolute quiet. After a few days of rest she recovers and returns to her home, accompanied by the sheriff. He falls in love with her and writes a letter to the county board stating "it would be impossible to be sheriff and run a ranch." This leads us to believe that the Widow Barrett and the sheriff are married. He loses a bandit but wins a wife.

GUISEPPE'S GOOD FORTUNE (Dec. 20).—An Italian street musician sees a barber making love to his sweetheart, and wants to know the reason of it. The girl promptly tells him that she cannot marry him because he is too poor, hasn't any new clothes and that she must have a good home. The Italian immediately takes his savings and going to the nearest clothing store, buys a whole new outfit. Returning to his home, where a number of his friends have gathered, he joins them in a sociable drink. Feeling something queer in the shoulder of the coat, he discovers a roll of bills amounting to $5,000. A newspaper reporter, who happens to be passing, hears the commotion inside, learns the truth and publishes the story. The next day, the proprietor of the clothing store rushes madly to Guiseppes home with the intention of getting the money. He is thrown into the street by Guiseppe and his friends. Returning to the store he finds the place crowded and doing a great business, as the result of the "free publicity." He invites Guiseppe and his friends to a banquet. At the banquet that night, the clothing man is notified that his establishment is on fire. "Bring on more wine! I should worry? It's insured!" says the clothier, and hilarity reigns supreme.

BRONCHO BILLY'S PROMISE (Dec. 21).—A pretty western girl rejected a cowpuncher admirer for Broncho Billy. Snake, the rejected suitor, swears revenge and immediately proceeds to the village bar room to load up with ammunition, both for the gun and the stomach. Broncho strolls into the saloon and, finding Snake in a pleasant humor for "taking lives," decides to leave him alone. A quarrel is prevented by a good samaritan and Broncho returns to his bunk house. On reaching his home he finds a note written to him by his fiancée saying that he must not shoot Snake if he values her love, her father having been shot in just such a manner. He immediately goes to her home and promises her that he will not kill Snake. The following day, Broncho sees Snake force his attentions on his sweetheart by kissing her. He wants to kill him on the spot, but remembering his promise, puts up his gun. That evening, at the town saloon, Snake pulls a gun on Broncho and threatens to shoot him. Broncho, reaching back to steady himself on the bar, pulls his own gun and makes Snake drop his. Broncho then shows Snake that the revolver is unloaded. This completely cows Snake, who leaves the town disgraced. Broncho and his pretty sweetheart are left alone to plan their future happiness.

VITAGRAPH.

A LEAP-YEAR PROPOSAL (Dec. 16).—A "tip" is given to the evening newspaper that Bob, the son of Robert Gray, the proprietor of a large department store is engaged to be married to one of his father's employees. Mr. Gray takes the tip, as a valuable and spicy piece of news, but it must first be verified. To secure some authoritative facts, Diana Morley, a young lady reporter of the paper, is assigned to the case. She applies for a position as model, at the department store. Being very pretty in face and figure, she makes a very favorable impression upon Robert Gray, Jr., and he likewise, upon her. It seems to be a case of mutual admiration. She is recommended by him to his father and is at once employed.

Bob is completely captivated and charmed by her grace and beauty, and does not hesitate to tell her he loves her. She writes a note to the editor of the paper that the "tip" is O.K. and Robert Gray, Jr., is to marry one of his father's employees, whose picture, number 471, is on file at the office. When the editor receives this news, he hurriedly gets the picture and finds that it is a photograph of Diana.

The story is published in the evening's paper. Bob reads it and he immediately writes her a note saying he considers her story a proposal and he accepts it. When Bob tells his father, he makes strenuous objections. Bob shows him the letter he wrote to Diana, agreeing to marry her. Mr. Gray takes the letter and writes across it, "My heartiest congratulations and blessings" and gives it to Diana. She gives it to Bob and Mr. Gray makes a hurried exit, leaving them alone in their happiness.

THE NIGHT BEFORE CHRISTMAS (Dec. 17).—The Christmas season is approaching and Mrs. Corbin, who has been a sufferer from illness for many months, thinks over the past Christmas when John, her husband, played Santa Claus for their little daughter, and wonders what the outcome of the coming Christmas will be if the operation which she is contemplating should be fatal to her. John Corbin is very anxious about his wife's operation and is somewhat surprised to learn that it will cost about $500.00. One day, when a client leaves $500.00 in his charge to be invested in stocks, he is interrupted by the telephone bell and instead of placing the money in the safe, he unconsciously places it in his pocket. Answering the telephone, he receives a message from his little daughter Helen, saying that her mother is very sick. John hurries home and decides that the operation must be performed at once. He is troubled to know where he will get the $500.00 to pay for it, and at that moment thinks of the money in his pocket. He decides to use it and replace it before his employer discovers that he has taken it.

Mrs. Corbin undergoes the operation and dies in its performance. Her husband's theft is discovered and he is sent to jail. His motherless child is left with Mrs. Corbin's sister. Corbin works in the shoeshop in prison, thinks of his little daughter and cuts from the spare pieces of leather, little dolls which he hopes to send her at Christmas time.

The night before Christmas, he manages to escape. He makes haste for his home where he tells his sister-in-law that he has come to play Santa Claus for his little Helen. Hastily taking the Santa Claus suit from the cupboard where it was kept since last Christmas, he dresses himself in the disguise, goes into his child's bedroom and tells her that Santa Claus has come to wish her a Merry Christmas and present her with some leather dolls which he has made for her. The little one is happy to meet old Santa. Leaving the bedroom and entering the living room, he finds the prison guards awaiting him. Removing his costume, he goes with them back to prison. The next day, Christmas, is made brighter for Corbin by the thoughts of having made his child happier.

WHO STOLE BUNNY'S UMBRELLA—(Dec. 18).—It looks like rain. Bunny carries his umbrella. He stops in the bank. Placing his umbrella on the writing-shelf, he draws a goodly amount of cash and walks away, forgetting his rain protector. Outside it is raining and he hastily returns to get it. Not finding it, he comes to the conclusion it has been stolen. He meets several friends, an old gentleman comes along with an umbrella resembling Bunny's, and Bunny and his friends go after him. The old fellow gets on a passing street car. Bunny and his friends call a taxi. When the taxi catches up to the car, an open one. Bunny tries to snatch the umbrella. The car stops. A policeman takes the old gent to court. The judge discovers a small tag attached to the umbrella bearing the name of Smith, which convinces Bunny he has made a mistake. He is fined $10.00 for disturbing the peace. He engages a detective, who happens to be a bogus one, and Bunny is obliged to hand over another bunch of coin. This about cleans him out, and he goes to the bank to draw some more money and finds his umbrella lying on the floor underneath the shelf. He feels rather foolish, but this is nothing to the feeling he has when he gets home and is served with a complaint and summons from the old gentleman for false arrest and claiming $5,000.00 damages.

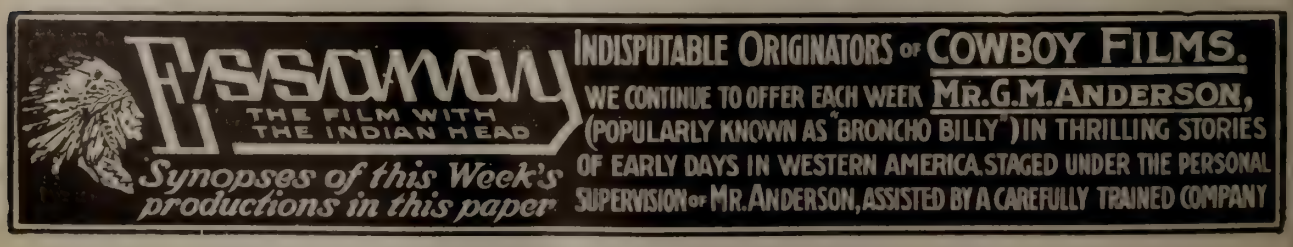
AT THE DOB SHOW (Dec. 18).—Dogs of all degrees, high, low and pedigrees. Pet dogs, watch dogs, house dogs and every doggone breed in existence. If you are a dog fancier, this will surely strike your fancy, and if you are not especially fond of dogs you will certainly be pleased with this picture. It is the biggest collection and the greatest variety that have ever been brought together. In other words, it is a big show.

THE HAT (Dec. 19).—Self-conscious of her poverty, ashamed of her wretched condition and personal appearance, Marie finds it a very trying matter to sustain her place among the other girls in the factory where she works, she hopes and prays that some day she may be able to avoid their jeers and ridicule, because of her shabbiness. The old hat which she is obliged to wear seems to be the cause of constant embarrassment to her. One day, in passing a millinery store, she sees a very elaborate and attractive hat at the very low price of $5.00. She determines to secure it and from that moment, she figures on how she can secure it by every possible economy. That night, when she goes to her bed, she dreams of the hat and the impression she is making among the girls at the factory. She over-sleeps herself and when she reaches her place of employment, she is discharged by the foreman. She tries to secure a position elsewhere, but is always rejected. She has gone without food to secure the new hat and now begins to feel the pangs of hunger and weakness. She looks distressed and her appearance arouses the sympathy of a good-hearted fellow, who steps to her side and forces a $5.00 bill into her hand. The poor girl is dumbfounded, but when she sees the denomination of the bill, she immediately thinks of the hat and the realization of her dreams.

As fast as her weakened condition will permit, she goes to the millinery shop and buys the hat. Overjoyed, she starts for her home, but drops helpless upon the sidewalk. She is taken to the hospital and despite the efforts of the doctors to save her, she dies; her last moment made happy by the possession of her much-cherished ambition, the new hat, which she fondly holds in her hands as she passes away.

FOLLOWING THE STAR (Dec. 20).—Helen Winthrop has ambition for the stage and when, during his summer sojourn at her home town, she is introduced to De la Marre, a popular star and dramatic favorite, she is elated and asks him to give her a part in one of his plays. He consents and from that moment she becomes restless, and longs to shake the dust of her village home from her feet. Her old sweetheart, John Tobin, is no longer in her class and receives a very cold goodbye- when she leaves to shine in the limelight.

The following season in New York City, she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makes her first appearance upon the stage. Being a novice, she is struck with stage fright and makes a dismal failure. She takes it to heart and worries over it so much, she is taken seriously ill. Mr. De la Marre hearing of her sickness, takes her from the boarding house at which she is living, to his home where she is cared for and nursed back to health by his mother. Helen is grateful and her admiration for De la Marre is increased, and she has a feeling for him akin to love which she hopes he may reciprocate, and it is not until she learns that he is engaged to another that her foolish hopes are dispelled and she is only too anxious to return to her home and her parents and to acknowledge to them and to John that she is willing and ready to be plain Helen Winthrop or Mrs. Tobin, if John still feels disposed to make her so.

A MARRIAGE OF CONVENIENCE (Dec. 21).—Billy Emerson and Mildred Girard are secretly engaged to be married after Billy graduates from West Point and becomes a lieutenant. A very serious setback to their tentative understanding occurs when Mr. Girard loses heavily in a stock transaction that places himself under obligations to his friend Morley, whose son Paul, is anxious to marry Mildred. He asks Mr. Girard for his daughter's hand and he, in return for his father's favor, consents to, and insists upon the marriage.

Paul Morley is an inveterate "Dope" fiend and secretly and periodically applies the needle to his arm. After his marriage to Mildred, his father discovers that Paul has the morphine habit and disinherits him. Mildred, with her father and mother, go abroad and while away, receive news of the death of Paul Morley. Mildred, now a widow, sends the news to Billy Emerson, and says she longs to see him and has never ceased to love him.

Billy, who is now a lieutenant, stationed at the Philippines, cables back word to Mildred of his constancy and hopes for the fulfillment of their engagement. Billy cannot leave his post so Mildred goes to the Philippines and there they are married with military honors, in the sunshine of the tropics.

MELIES.

JACK'S BURGLAR (Dec. 26).—Colonel Blake and his wife go visiting for the week-end and leave their son Jack in charge of the ranch. Bessie Miller arrives at the ranch with a letter from Jack's aunt in Boston saying that the bearer is a dear friend of her's who is writing a book about the West and would like to stay on the ranch for a few days. Jack knows that Bessie will not stay if she finds his mother gone, so he arranges for Molly, the ranch cook, and Jim Hunt, the foreman, to impersonate his parents.

Things are going nicely and Jack is making fine progress in his courtship, when Pedro, a Mexican cowpuncher, who is angry because he is forced to take Molly's place as cook, tells Bessie of the trick. She accuses Jim and Molly. They confess, and both agree to help her get even with Jack. The next day Jack's course of love runs anything but smooth. Bessie treats him as though he were a little boy, and he is forced to tag along behind her while he and his pseudo father make a tour of inspection of the ranch. Under Bessie's direction Jim exercises his parental authority in a dozen different ways. Jack is paid for some cattle and puts the money in a tin cash box. Bessie seeing a further chance to get even, takes the money and hides it, and after leaving a note alongside of the empty box wherein Jack is thanked for leaving the money so handy, she goes for a long ride.

Jack is heartbroken when he discovers the loss of the money. He determines to get the sheriff, but then, doubting in his heart that she is the thief, wavers, and gets a cowboy friend to impersonate the sheriff. He meets his father and mother on their way back home, and tells them of the stranger who he thinks rewarded his hospitality by stealing the money.

His parents reach home and Bessie gets back from the ride. The joke is explained and they agree to continue it. When Jack returns with the would-be sheriff he walks into the room and finds the foreman holding Bessie roughly by the arm. His father asks him if this is the girl who stole the money, and then love triumphed over duty, and Jack says, "No, I took the money myself." After the whole thing is cleared up, it is found that Bessie played better than she knew when she played burglar, for Mexican Pedro, tired of being a cook, had decamped, with the empty cash box, thinking it contained the money.

SELIG.

OPITSAH (Apache for Sweetheart) Dec. 16.—Opitsah (the sweetheart), a charming Indian maiden, while befriending the only white man, McGuire, who has ever acted decently to her, stops him from killing Jervis, her brutal assailant and eventually saves him from lynching. She loves McGuire, and lives with him, and keeps the secret of his mine, but he forgets all her devotion and leaves her to spend his fortune. He returns with his mother to the place where he struck it rich, and finds the faithful Opitsah and a little stranger. His mother urges an honorable marriage.

BUCK'S ROMANCE (Dec. 17).—Buck Madden, a sportive cowboy, backs his pinto against anything on the reservation for speed. Chief Swiftwind, puts up all his possessions on his own horse. Being shy on cash, he puts up White Fawn. The cowboy wins the bet, but will not accept the girl, as his wife is due at his ranch that very afternoon. White Fawn, however, is obsessed with the idea that she belongs to Buck Madden, and she bobs up serenely wherever he goes much to his embarrassment, until he seeks the protection of his wife who explains the release to the matter of fact maiden.

THE MILLIONAIRE VAGABONDS (Dec. 18).—The prologue of this amusing desertation of measured wealth shows a band of pirates of the old school burying their treasure. Three centuries later a precious pair of tramps discover the treasure chest bared by the drifting sands. They buy an auto, a lot of flashy jewelry, misfit clothes, and finally as a matter of form, visit a Turkish bath (but do not like it). They then invest some loose millions in a palace and give a reception. Count Nowakount engages guests for the function; but they leave in disgust when the hoboes release their table manners and dancing diversions. They quickly decide that high life is too uninteresting, get back into their rags and take to the ties, and again become happy hoboes.

SAMMY ORPHEUS (Dec. 19).—Sammy, a good natured, lazy, whimsical wandering minstrel has only one object in life, and that is to please himself with playing his flute. It gets him into manifold difficulties and it also extricates him from them, so that he is content to drift through life to the easy music of his own making. He becomes a stowaway in a ship, but escapes hard labor through his music. He joins an exploring expedition and captures the fancy of the Queen of the jungle. His escape from her attentions is thrilling and amusing.

THE LAST OF HER TRIBE (Dec. 20).—A striking story and picturesque study of the old mission days when the Indians had the sturdy virtues, engendered by the simple life, under the guidance of the good father Serra and his Padres, before the meaner men came to poison and corrupt. Neepah, an Indian mother and her child are marooned in a lone island where she picks up a meager existence on the seashore and where she was accidentally left by an exploring party who had been drawn off by a storm.

Her child dies, she grows old before her time and lives in a humble and lonely way. Leah, the beauty of the mission, is so harried and affronted by the brutal soldiers that she inspires a revolt, planning to burn the mission and kill the soldiers. This uprising is quelled, but despite all the pleading and upbraiding of Father Serra, Leah hardens her face and defies him, demanding the death of the guilty soldiers. He dooms her to banishment, but when they land her on the island, the tears and entreaties of the wild old recluse, together with a natal of her lonely years, so mars the pity of the stern Serra, that he takes her and Leah back to the mission. Eventually the soldiers are punished and Leah grows to be as faithful for good as she was once antagonistic.

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BIOGRAPH.

THE BURGLAR'S DILEMMA (Dec. 18).—Perhaps no two subjects have concerned both judiciary circles and public alike more than the third degree and circumstantial evidence. The justice of their use in convicting a victim has always been an open question. While this subject takes no side in the matter and leaves the question still unsolved, it attempts to present the situation as it is in vivid, logical portrayal, and perchance may cause the more thoughtful to consider whether these principles, as carried out, work for the common good. The youth of the story passes through both ordeals. Truth is brought to light and the strong arm of the law foreseen.

PAPERING THE DEN (Dec. 19).—It is Perkins' birthday and his loving wife effects what she considers a master-stroke in the way of a surprise. Surreptitiously, she engages a man to repaper hubby's den. But Perkins learns of the presence of a strange man in his domicile, and for a time the air is of azure hue—a broken home, divorce proceedings, and what not, are imminent, until the true nature of the situation is explained.

THE DIVORCEE (Dec. 19).—Despite the fact that the humble Mr. Brown is an abject slave to his wife, she is never satisfied. Nothing he does pleases her; she continually orders him about like a dog, and just because he dares to express his feelings mildly with a "But, my dear," she decides to get a divorce—possibly on the ground of his being possessed of a rebellious nature. Off to Reno she goes, and obtains her freedom, only to plunge into the greatest mess of trouble she has ever experienced.

PATHE.

PATHE'S WEEKLY NO. 50 (Dec. 9), Grove City, Pa.—The new president of the George Jr. Republic takes his oath of office, after which his cabinet is sworn in, the event taking place during the ceremonies in dedication of the new building—the White Horse Inn.

Wilhelmshaven, Germany.—The Emperor attends the unveiling of the Statue of Gaspar de Coligny.

Charleston, S. C.—The smallest horse in the world, Trinket, is exhibited at the race track here. Trinket is six years old, weighs 90 pounds and stands 25 inches high.

Devonport, England.—The dreadnaught, Marlborough, slips on the ways fifteen minutes before launching time and launches itself successfully.

Tripoli, Tripoli.—Peace being proclaimed to the Arabs, General Ragni, of the Italian army, receives the Caid of the city who comes to greet him and his officers.

State College, Pa.—The students are reviewed in parade by Gov. Tener of this State.

Dresden, Germany.—Fifty thousand enthusiasts join in the great demonstration in favor of European peace.

Constantinople, Turkey.—Reinforcements prepare to leave for the front.

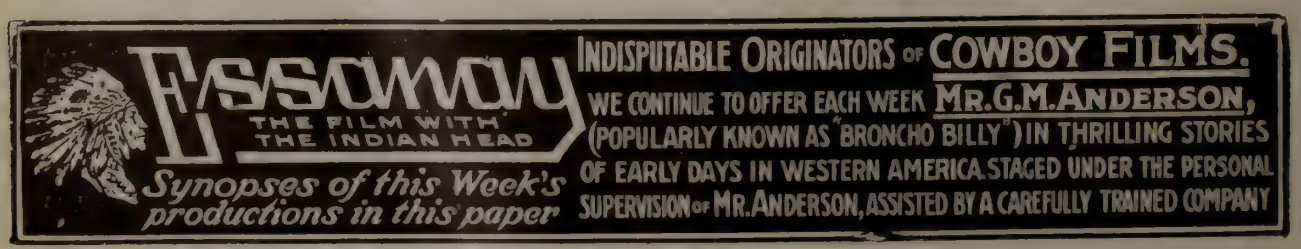
Charleston, S. C.—The portion of the Atlantic fleet which has been spending the week in this city, passes Fort Sumter on its way to sea.

Bittefeld, Germany.—The new army dirigible, Parseval, is tested.

Paris, France.—The new fur styles show enormous pillow muffs, long stoles and draped effects in coats.

THE HAREM CAPTIVES (Dec. 9).—A synopsis of this two-reel special release by the Pathe Company was published in the advertisement of the General Film Company on pages 994 and 995 of the issue dated December 7.

THE RECEIVING TELLER (Dec. 18).—After the First National Bank had officially closed for the day, a tardy depositor leaves $10,000 cash with Basil Brady, the receiving teller. Brady takes the money home where he and his wife hide it.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The lure of the gold is great. To break its spell Brady goes to his club. During his absence a starving man staggers into the house in search of food. Mrs. Brady is about to shoot, believing him a burglar, but he pleads so eloquently for a bite to eat that she feeds him. Suddenly a noise is heard. The stranger takes the revolver; Mrs. Brady lowers the light, and they wait. A masked man enters and the stranger fires, wounding him in the arm. Mrs. Brady tears the mask from his face and discovers—her husband.

GLIMPSES OF MONTANA (Dec. 19).—The vastness of the agricultural industry in the great northwest and the advances made in the mechanical aids to farming are shown in this film. Great tractor engines do the plowing, rolling, planting and harrowing in one operation. Enormous grain elevators are a common sight in the agricultural districts. There are scenes at the famous copper mines, showing the loading of the valuable ore, and interior views of one of the numerous smelters. Nothing seems to stop the onward march of the railroads. After leaving Great Falls, Montana, the ride is one of unusual beauty. Ahead of the train rise the blue, transparent-looking peaks of the Rockies. Passing the magnificent Gate of the Mountains the view turns into an immense amphitheater of rock which nature has painted in a beautiful combination of never-fading tints.

SIDI HADJI MOURSOUCK (Dec. 19).—A vaudeville number of the first class. Unusually interesting and entertaining.

THE LAST PERFORMANCE (Dec. 20).—A synopsis of this special two-reel subject by the Pathé Company is published in the advertisement of the General Film Company given elsewhere in this week's issue.

A SIMPLE MAID (Dec. 21).—When a beautiful woman has a mind for evil there is sure to be trouble. Olga Fulton, a maid in the household of Mrs. Morley, steals some jewels. The butler is in love with Olga. To prove his devotion and to save her he confesses to the crime and is sentenced to a year in prison. The wily maid continues her ambitious career and soon has young Donald Morley infatuated. Mrs. Morley is bitterly opposed to the match, but even she is won over by Olga's charm and a day is set for the wedding. When the day arrives the butler is released and straightway he goes to visit Olga. The maid is anxious to be rid of him and while they embrace she places a necklace in his pocket. She then loudly accuses him of theft. Young Morley enters the room. He silences her accusation with the declaration that he has witnessed the entire performance from behind a curtain, and, happy that he has, in time, discovered the character of his bride-to-be, he orders her from the house.

C. G. P. C.

A RIVAL OF CARUSO (Dec. 17).—Why will people try to be something they are not? Everybody does it. Whiffles does it. He wants to give his sweetheart the impression that he is a fine singer and as he has no voice he employs a capable tenor to supply the music from behind the screen while he makes the necessary facial expressions. In the midst of a song the voice ceases, but Whiffles goes on without it much to everybody's amusement.

METAMORPHOSES (Dec. 17).—The most famous magician is outdone in this film, for, by the simple means of a wand and an empty glass, toys are transformed into animals, animals into flowers and flowers into a bevy of beautiful girls.

A FARM HOUSE ROMANCE (Dec. 20).—Max's uncle, tired of supporting the wild youth, sends him to the home of his wealthy friend, a farmer, who has two daughters—object matrimony. The farmer wishing to marry his eldest daughter, who is quite homely, disguises his young and beautiful daughter as a servant. But Max has an eye for beauty and accordingly wins the girl. There is a lot of fun, however, before he succeeds.

THE DIONNES ON THE HORIZONTAL BAR (Dec. 20).—A team of daring acrobats whose work on the bar is hair-raising to say the least.

EDISON.

THE PUBLIC AND PRIVATE CARE OF INFANTS (Dec. 16).—The hardest of all work for a widowed mother, who has to make her own living, is to care for her children while doing her work. What mistress of a home would want a cook or maid with her young infant around, the mother having to divide her time with her young and her work? Yet when the mother has to work, what is she to do with her young when she is so handicapped? She should board her baby with some mother who is capable of caring for and feeding another child than her own. Individual attention is what the infant needs.

In this picture the mother has twins, one she boards with a foster mother and the other is put into an institution because the foster mother will take only one. The mother of the twins is compelled to do this because she cannot get work so handicapped. The work of the care of infants in an institution is shown and the only fault to be found is that the individual attention that an infant must have is lacking, owing to the fact that a nurse in an asylum often has as many as fifteen babies to care for alone. That is where the infant suffers. It is not, however, due to any fault of the nurses', but to conditions. In this case the fostered child lives while the institution child does not. Seventy per cent. of asylum babies succumb while seventy out of a hundred live where individual care is exercised.

LADY CLARE (Dec. 17).—Lord Ronald comes to Lady Clare bringing her the gift of a doe. They are betrothed and soon to be married. Their meeting is watched by William and old Alice, the nurse, his wife in evident satisfaction and later the nurse comes to Lady Clare to congratulate her "that all comes out so just and fair" as Lord Ronald is really heir to all the great lands and she is not really the Lady Clare. She confesses that the old earl's daughter died in her arms and that she substituted her own child, who grew up as Lady Clare. But Lady Clare will have none of this plan, that she states and decides to go to Lord Ronald and tell him, releasing him from his engagement, even though it breaks her heart. She dons a simple garb of an humble girl and crossing the fields reaches his estate and tells him her story, and then we find that Lord Ronald is worthy of her love for he laughs at the tale and in words of the poem tells her that if she is not the Lady Clare and he is the rightful owner they two will wed tomorrow morn and she shall still retain her place in the world.

AN OLD APPOINTMENT (Dec. 18).—Beginning in New York we see an old millionaire reminded by a torn postal card of an appointment made in his youth to meet a schoolmate on the seventieth birthday of each. The postcard gives no address, that part of the writing being torn off. The old man starts across the ocean to find his boyhood friend. Beginning at the "Old Commissionaries" in London, where he fails to find any trace of his friend, he goes to the "Old Clergy," a beautiful place in Regents Park, only to be again disappointed as the records do not contain the name of the man he seeks. Then he tries the Old Chelsea Hospital for old soldiers, but without success and it is suggested that at "Old St. Cross," a little way out of London, he may get a trace of him, but again he meets with a disappointment. Finally he goes to the Old Charterhouse, the home for retired professional men, makes inquiries and finds his friend.

WHEN JOEY WAS ON TIME (Dec. 18).—Joey is an office boy in a downtown establishment. He is looked upon as a good-natured, half-witted sort of a fellow and is liked more for his quaint ways than for any degrees of intelligence. His mother has considerable difficulty to awaken him in the morning and have him leave in time to be at the office when he should. On this particular morning he is passing along the street where some new buildings are being erected. Just ahead of him is a mother and child. He hears some squabbling on the scaffolding and upon looking up sees two men having an argument as to which shall have the right of way with their burden. Thinking the life of the child is in danger from falling debris he calls to the mother to look out. Seemingly she does not hear. Joey rushes forward, grabs the child and kneels beside some barrels just as a large plank and trash came down. The barrels serve as protection and as Joey covers the child with his body, she is not hurt.

Joey's clothes get a few bad rents, but regardless of this he pushes his way through the crowd and hurries to the office. There he is quickly summoned before his employer and after being severely admonished for being late, it being his second offense, is discharged. The child rescued is the daughter of Joey's employer and as he is about to leave after receiving his pay, the mother and child enter the office to tell the father of the excitement of the morning. The little one recognizes Joey as her rescuer and he is also identified by the mother, the result of which is a complete change in the attitude of his employer. The remarkable suit that Joey wears to the office the next morning causes the rest of the force to open their eyes in admiration.

THE FIRST SETTLER'S STORY (Dec. 20).—This tale is filled with human love and tenderness of the hearty frontier man for his girl wife and shows the tender struggle of the woman to be a helpmate to the man she has followed into the wilderness, where together they build their little home and fight that awful struggle of isolation and loneliness, where it means miles and miles to their nearest neighbors. Together they fell the first log of their little home and so on with patience and love each one carries out his daily work, and at eve by the camp fire with the wife's head resting upon the husband's knee they talk and plan of the future of their little home, which is in the building. At last it is finished and the rough interior is made beautiful in a simple way, by the hands of the woman.

Never a cloud has entered their lives until one day the cows go astray. The husband comes home wearied with his daily toil, harsh words are spoken, supper is eaten in silence; it is their first quarrel. What a tragedy it is to those who love! So through the long night and at the breakfast table the silence between the two continues and when John leaves with never a good-bye kiss the wife's heart is wrung and it is little that John knows that it is the last chance that he will ever get to kiss the woman he loves in life.

That eve when he returns from work he finds a tender little note saying the cows have gone astray again and that she had gone to bring them home. A fire breaks out in the forest and so through smoke and flame and burning brush she searches and finds the stray cattle and brings them home, but when he finds her she cannot answer to his call, nor feel the kiss that she so longed for at the morning hour. The flames had done their work, the cattle were safely home and the dead body of his young wife lay cold and still in his arms and so the picture ends with the First Settler telling his tale of tender human pathos.

A PROPOSAL UNDER DIFFICULTIES (Dec. 21).—Dorothy, a much loved young lady had two suitors, Bob and Dick, both of them lack the courage to propose to her. Bob calls on her fully determined to pop the question and while alone in the drawing room decides to rehearse his proposal. Just as he utters the words "Will you be my wife" the house maid, with matrimonial aspirations, happens to enter the room and accepts him before he has time to explain. Bob's embarrassing position is relieved by the ringing of the front door bell only to be renewed the next moment by coming face to face with Dick, his rival, whom the gushing house maid has just ushered in. Now ensues a battle of wits between the two men, each trying to get rid of the other.

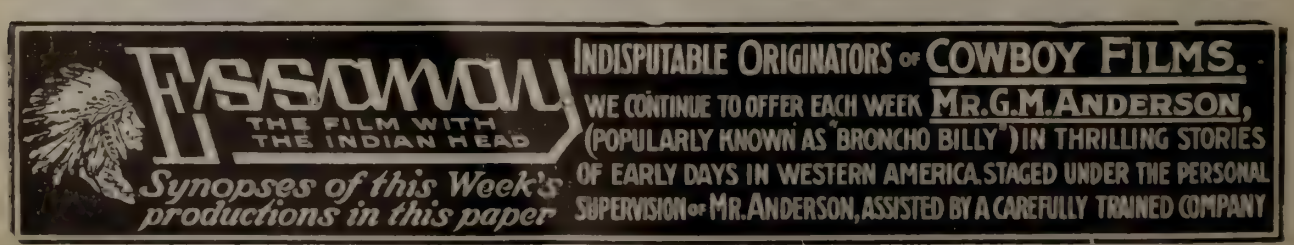
Dorothy finally makes her appearance and the situation can readily be imagined. They smile and glare alternately making their position awkward, but exceedingly laughable. Meanwhile the house maid has descended to the kitchen and informed the chef, her admirer, that all is off between them as she is about to marry a fine gentleman. The chef, an impulsive individual is not so easily jilted and rushes into the drawing room with a carving knife seeking revenge. Dorothy, however, sternly commands him to return to the kitchen. In explanation the house maid claims that Bob's proposal to her aroused the chef's jealousy.

This tangles matters up completely, and when the maid discovers that the proposal was not intended for her ears, she struts from the room to the kitchen below arriving there just in time to prevent the chef, her admirer, from committing suicide.

Dorothy, Bob and Dick are still having a three-cornered struggle in the drawing room. Finally Bob clears the matter up by repeating the words he rehearsed, assuring Dorothy that they were intended for her. Dorothy really in love with Bob, accepts him then and there much to the chagrin of the other suitor who has to be satisfied with being best man.

KALEM.

THE FINGER OF SUSPICION (Dec. 16).—Robert Wallace, a promising young attorney, writes to his fiancée, Kathleen, informing her that he has secured a position in the west and that she must hurry her preparations for their wedding in order that they may leave at once. Kathleen,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THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
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SEE WHAT THEY DID TO HIM
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SEE OUR LONG PROGRAM TO-DAY

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ONE SHEETS AT.....10c each. Postage or
THREE SHEETS AT.....35c " Express
SIX SHEETS AT.....65c " additional.

CASH WITH ORDERS.

The following posters are ready now for week of December 16th:

On Kalem.
"THE MAYOR'S CRUSADE," 1-sheets only.
"Pulque Pete and the Opera Troupe," 1-sheets only.
"Finger of Suspicion," 1 and 3-sheets.
"The Indian Uprising at Sante Fe," 1, 3 and 6-sheets.

1 and 3-sheets for all Lubin.
"Bar 'K' Foreman."
"Madeleine's Christmas."
"His Western Way."
"Nora, the Cook."
"Home, Sweet Home."

Week December 9th on Pathe.
One-sheets only.
"Weekly No. 50."
"A Marked Man."
"Fate's Decree."
"The Compact."
"The Capture of Mr. Softly Beatit."
"Rise and Fall of Mickey Mahone."

We also have THREE and SIX-SHEETS for the following SPECIALS:
PATHE'S "THE LAST PERFORMANCE," Released December 20th. (Two Reels).
KALEM'S "THE SHAUGHRAUN," Released December 23d, by General Film. (Two Reels).

A. B. C. COMPANY, CLEVELAND, OHIO

who lives with her invalid sister, Adele, finds that she must make an important decision. She finally decides that her duty is with the sister and she therefore writes to Robert as follows: "You know that I love you, but my duty is with Adele. This is your great chance. Go and God bless you." That night Robert comes to the little cottage and meets Kathleen on the porch. He draws forth the note and asks if her decision is final. When he finds that she cannot be moved he exclaims, "Only your sister stands between us!"

In the little sitting room Adele hears the exclamation of her sister's sweetheart and is heartbroken. Robert, informing Kathleen that he will leave at once, enters the sitting room to say goodby to Adele. The housekeeper, passing through the room, sees the young attorney leaning over the invalid's chair and nervously fingering a glass on the table.

When Robert leaves, Adele is found dead. The housekeeper calls attention to what she has seen, and, despite the protests of Kathleen, a police officer is summoned, with the coroner. Robert is arrested.

At the trial it is found that the circumstantial evidence is not strong enough to convict Robert. He writes a note to Kathleen saying that although he has been acquitted many think him guilty and he is leaving for the west on the afternoon train.

In her sorrow, Kathleen takes from the bookcase a book of poems which she has been in the habit of reading to her sick sister. In the book she finds a note, reading, "You have faithfully fulfilled the promise you gave our mother and I am going to set you free. The little powder I have kept for months gently shows the way. Adele." Kathleen hastens to the station and overtakes Robert, who now finds that his name has been cleared forever.

THE MAYOR'S CRUSADE (Dec. 18).—Abraham Fendrick is elected mayor of a western town by the reform party. When he is inducted to office the opposition newspapers continue to discredit his ability to institute reform measures and ask why he does not begin an investigation of Dale's sweatshop. The mayor, being an honest man, is ready and willing to receive information from any legitimate source. Having had no previous knowledge of Dale's sweatshop, he decides to personally investigate. Disguising himself as a laborer he makes application of Dale and is set to work.

Mary Matthews, a young girl employed in Dale's sweatshop, becomes ill from long hours and overwork and swoons at her sewing machine. She is revived and one of the girls is instructed to take her home. Just as they leave the factory an automobile, driven by the mayors son, Royal, passes. Noticing the helpless condition of Mary, Royal stops the machine and insists upon driving her home.

Several days later Mary returns to work. Dale shows his true character and is brought roundly to book by the supposed workman, who is promptly discharged. Mayor Fendrick, returning to his office, has a warrant issued and sends out officers to arrest Dale. Brought to the mayor's office, the sweatshop proprietor is confronted by the supposed workman, who removes his disguise. The following document is presented to Dale to sign: "I, Ralph Dale, hereby promise to remove my establishment to comfortable, light and well ventilated quarters and to regulate the working hours and the wages paid to my employees so as to establish a fair compensation for the work received. These changes to take place within two weeks from date." Dale at first demurs, but is advised he must either sign or go to jail. It is needless to say the sweatshop proprietor complies.

Royal is captivated by Mary's pleasing personality and with his father's consent becomes her favored suitor. With the signing of the agreement by Dale better conditions prevail at the sweatshop and the reform mayor fulfills his mission.

PULQUE PETE AND THE OPERA TROUPE (Dec. 20).—When a musical comedy company visits the little western town, Pulque Pete, a cowboy, is captivated by one of the chorus girls, whom he follows to the station. He endeavors to make her acquaintance and she asks if he has any money. When Pete produces a huge roll it meets the sight of the manager, who encourages Pete to join the company, seeing in him a possible "angel." Pete becomes high-handed and insists that his girl play the star part. The manager sees that he must dispense with the "angel" and awaits his opportunity.

The company plays a return date in Pete's home town and the manager has an inspiration. He informs all of Pete's friends that the cowboy will appear in the role of "The King" that night. The rough westerners visit the opera house in a body and when Pete appears in his kingly attire he is made a target for the distribution of ancient eggs and vegetables. Pete beats a hasty retreat and finally escapes from his pursuers, only to find that he is in the midst of a band of Indians on the warpath. When the savages see this strange creature with his crown and ermine (?) robes, they regard him as one of the Gods, and Pete is obliged to resort to strategy in order to return to civilization.

RUSH HOURS IN NEW YORK (Dec. 20).—New Yorkers will find many familiar scenes in this novel production and non-residents will be able to gain an idea of what the rush hour means in the metropolis. We see the arrival of an early morning ferry-boat at the slip; a glimpse of the City Hall at eight a. m.; the Brooklyn Bridge at sunrise; the boot blacks at City Hall Park; noon in Herald Square, with the many shoppers thronged about the department stores; the matinee-goers in the theatre district; the exit from the subway at 42nd Street and Broadway; the curb market in Wall Street.

THE INDIAN UPRISING AT SANTA FE (Dec. 21).—In 1680, owing to the tyrannical rule of the Spaniards, the Pueblo Indians, under the leadership of Pope, chief of the San Juan tribe, resolved to rebel and drive their oppressors out of New Spain (New Mexico). Jaca, one of the chiefs consorting with Pope, secretly sympathized with the Spaniards and sent his daughter, Maria, a converted squaw, to warn the governor, Otermin, at Santa Fe, of the proposed revolt. Captain Gomez was sent by Governor Otermin on a reconnoisance with a small troop of soldiers, and was driven back by the hostile Indians.

Chief Pope offered Governor Otermin his choice of peace or war by sending him two crosses—one black and one white: the choice of the white cross to mean that the Spaniards would be allowed to march out of the country without being molested; the choice of the black cross to indicate war. Governor Otermin returned both crosses and the Indians promptly attacked the Spaniards. After withstanding a short siege, the Spaniards succeeded in driving off the Indians, but Governor Otermin was compelled to evacuate Santa Fe and retire to El Paso. In 1692, the Indians again became restless and decided to go on the warpath a second time. Maria journeyed to El Paso to acquaint Governor De Vargas of the determination of the Indians and De Vargas at once organized an expedition to re-conquer Santa Fe. He despatched Maria ahead to prepare the way for a peaceful conquest and followed with his troops. The Indians, still in warlike mood, at first refused to accede peacefully and sent a spy to detect the movements and number of the Spanish forces. The Indian spy was captured but treated kindly by De Vargas, who sent him back to entreat the Indians to surrender. While the Spanish forces drew up in battle array before Santa Fe, with cannon in position, the Indians began to weaken. A few of them dropped over the walls and begged mercy of Governor De Vargas. He received them kindly and the rest of the Indians, observing this, abandoned their hostilities. The Spaniards marched into Santa Fe in triumph and Governor De Vargas wrote a proclamation forgiving the rebels.

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White Slavery, 4 reels, lot paper and photographs	190.00
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Les Miserables, 3 reels, lot paper and photographs	75.00
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NOTICE

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MAJESTIC.

HIS DAY (Dec. 10).—On a beautiful autumn day, Frank Dane leaves his hotel to go into the woods in search of game. He finds a woodsman caught by the foot in a tree and learns that he fell down the cliff. Frank assists this man and later accompanies him home to his rude hut.

The woodsman has a pretty young wife whom he treats with brutality. When she questions him about the stranger he flings her aside and later Frank sees him beating her. The city fellow is horrified and follows the girl to the woods and insists upon carrying home the wood she has collected. Her husband sees the stranger and his wife together and immediately suspects her of flirting. When he attempts to ill treat her, Frank jumps to her defence. The woodsman grabs his gun and wants to kill Frank, but the stranger bids him put his weapon aside—they will fight it out with their fists. The girl stands aside and the two men pummel each other. The trained athlete from the city soon gets the better of the awkward woodsman and knocks him out. Then helping him to his feet he sends him back to his wife, who waits with fear in her heart, but the big fellow having felt the force of someone else's blows, treats her kindly for the first time in many days. Frank from his perch high on a great rock watches them walk off together, arm in arm.

Among the Exhibitors

Argenta, Ark.—J. W. Enlow, who has been engaged in the moving picture exhibition business in Argenta for the past five years, has sold out to J. W. Lippincott, who operates the Crystal theater in Little Rock. The transfer took effect December 1, and it is Mr. Lippincott's intention to operate the Colonial theater in Argenta in connection with his Little Rock picture house.

La Junta, Colo.—Plans are being prepared for the erection of a new theater building.

Richmond, Calif.—A contract has been let for the erection of a new theater building at Richmond Avenue and Park Place. R. Teherassy, owner.

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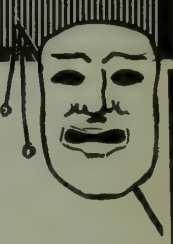

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CRYSTAL.

THE MIND CURE (Dec. 15).—Professor Conner, who is a hypnotist, has a daughter, Pearl. Pearl flirts with several young men and is each time seen by the professor. Some of her young men come to the house and annoy the professor by whistling in the garden. He runs out on one occasion and beats one of them with a club. This, however, does not stop the nuisance, so he determines to try hypnotism as a cure. He writes a letter to his friend, Mr. Cusick, that he will give his daughter treatment, and she discovers the letter. When he gives her this treatment she pretends to be affected by it, and says that she hates all men. Mr. Cusick calls, and on speaking to Pearl has his hair pulled as part of her hatred to the opposite sex. Meanwhile, Chester, the beau she likes best, calls on the professor to be treated for bashfulness, and the professor, after giving him treatment, tells him he will be bold. Just then Pearl enters the room, and Chester, proving the professor's contention, runs off with Pearl and returns showing the professor their marriage certificate. They tell him hypnotism did it, and he has no other course than to give the usual parental blessing.

OH! THAT LEMONADE (Dec. 15).—The widow is not popular with the men. Claude, the village joker, is the only one that likes her. The widow inherits $5,000 and immediately her admirers are legion, the old maid of the town having spread the news. All the men call on her and proceed to make love to her. Meanwhile, Claude, the joker, having had several drinks, determines to call on the widow, also carrying with him his jug of whiskey. The widow is entertaining her crowd and is about to serve lemonade, when Claude steals into the house and empties the jug of whiskey into the lemonade. The lemonade is served and everyone becomes intoxicated. The men fall over themselves in their anxiety to make love to the widow and her $5,000. Claude enters and ejects them all from the room. Posing as a hero before the widow he gets into her good graces, and the prize is his.

ECLAIR

THE BLACK SHEEP (Dec. 10).—Jim Brock, a reckless, self-indulgent, but kind-hearted youth, through the jealous machinations of his younger brother, is driven from home by his father. The seriousness of the breach with his parents—to whom he is really devoted—brings the young prodigal to his senses. His years of exile turn out to be his making.

In the meantime, the younger brother, now absolute master of the situation at home, has thrown off all disguises and appears in his true character of the successful and undutiful son who is ashamed of his aged parents. At his hands, and at those of his equally domineering wife, the old folks learn how sharper than a serpent's tooth is the ingratitude of a thankless child. Matters have approached their crisis when the Black Sheep returns unexpectedly. He has amassed immense wealth and with this potent weapon, he resolves to fight his upstart brother and strike him where the blow may prove most effective. The two brothers meet on the floor of the Stock Exchange. It is a death grapple. The ingrate, Henry, emerges from it crushed and ruined. The very home where he has lorded it so insolently passes into the hands of the avenger. Jim loses no time in putting the house in order.

THE POISONED POOL (Dec. 12).—Two young prospectors, finding that the old mine in which they had sunk their entire capital has long since yielded up its last handful of pay-rock, set out together across the hills in search of new fields. One night in the flickering light of their camp fire Rice discovers evidence in the pocket of his sleeping partner, which convinces him that the latter has been successful in winning the love of a girl to whose hand he also had aspired. He masters his first passionate impulse to kill the man. By morning his jealousy has subsided into a dangerously smouldering hatred which is silent and bides its time.

All unconscious of the events of the night and of the peril which now walks with him, Starret continues his quest for gold with the other. One day their supply of water fails them. In their search for a spring they wander far from their camp and are lost. When they finally come upon a sinister looking pool, in the wilderness, young Starret is on the point of collapse. From the incrustations about its rim, Rice sees that the hole is reeking with arsenic. At first he struggles to keep the half crazed Starret away from it. The scene of that night beside the camp fire comes back to him. The man in him gives place to the demon—he flings his partner upon his face to drink of the noxious liquor.

Providence, in the guise of a heavy downpour of rain, visits Starrett. He had fortunately fainted before his lips could touch the poison. Reviving, he wanders back to the camp, and seeing that abandoned he finds his way to Bess Austin's cabin. There an encounter takes place as a result of which Rice returns to the poisoned pool alone—to drink!

THE BUSY BEE (Dec. 15).—A synopsis of this educational and scientific subject by the Eclair Company was published on page 592 of the issue dated November 9th.

FUNNICUS' HUNTING EXPLOITS (Dec. 15).—On the same reel with "The Busy Bee" was originally to be released on November 8, but has been postponed until December 15. A synopsis of this comedy will also be found on page 592 of the November 9th issue.

NESTOR

BEAUTY TAKES A TRAMP (Dec. 9).—Roy Berrick receives an invitation to attend a fancy dress ball. He looks around for a good costume and meeting Dusty Rhodes, a tramp, he copies his dress and makes up as near like Rhodes as possible. His best girl, Louise Camoron, scarcely knows him when he calls for her.

Dusty Rhodes adds to the day's taking at a nearby saloon, burning up the money he received from Roy. He endeavors to get away with a large portion of the free lunch counter, and after rudely jabbing the gentleman, who dispenses beverages to thirty customers, in the eye, he is chased down the street by an energetic copper, assisted by others in search of excitement. Dusty conceals himself in an old ash barrel until his anxious friends have overlooked his close vicinity, when he emerges and saunters off.

Roy leaves Louise at the entrance of the club house, where the ball is being given, in order to fix his beard, which has become loose. Dusty strolls up and Louise pounces upon him (believing him to be Roy), and takes Dusty in. Dusty is delighted.

Dusty and one of the dancers soon seek the refreshment bar and proceed to load up. Roy comes in and is sent by Louise to find her fan in the waiting auto. As he is looking for it, the hot and indignant copper appears and despite Roy's frantic remonstrance drags him off to durance vile.

In the meantime, Dusty has a royal time and Louise thinks he is playing his part far too naturally and is disgusted with him. Dusty gets busy with the glasses and the crockery, and is arrested and run in. Louise follows to the station where the tangle is unravelled.

HOME AND MOTHER (Dec. 11).—Two brothers, Jack and George, both propose to Nance. She accepts Jack; and George, in anger, prejudices his father against her, so that when the young man brings Nance to his home, the father forbids her the house. The young couple go West. They prosper. At home a mortgage falls due, but as they are unable to meet it, George writes Jack, asking for the money. Jack send it; but George, instead of paying off the mortgage, squanders it in gambling. At the gambling house he gets into a quarrel and strikes a man down. Fearing that he may have killed the man, he jumps into the door of a moving freight and is soon on his way West. Arriving at the town where Jack lives he inquires his way to the house. He is joyfully received by Jack, until he finds the letter he has written to his mother in George's pocket. However, on the way out George has had time for thought and is now truly sorry for the part he has played, so upon his confession, he receives his brother's forgiveness. Then Jack hastens back to his old father and mother just in time to keep them from being turned out on the street.

THE MOUNTAIN GIRL'S SELF-SACRIFICE (Dec 13).—The capitalist, Arthur Wilbur, accompanied by his daughter Mary, is spending his vacation in a mining district. They are joined by Kenneth Miller, a mining engineer, who is engaged to Mary. Wilbur is attracted by a mining proposition and promises the promoter, Hill, and the two prospectors, Keller and his son, to look over the property. Kenneth hears of it and persuades Wilbur to let him go in his stead. Hill and the Kellers salt the prospect freely and carefully and are chagrined when Kenneth appears with a letter from Wilbur stating that he will abide by Kenneth's decision.

It does not take the engineer long to decide that the mine has been "arranged," and in his anger Kenneth tells the men they are a gang of swindlers. They attack him, bind and blindfold him, and Old Keller and his son take him to their forest cabin. Here Kenneth meets the pretty and unsophisticated daughter of Old Keller, who pities this good looking, wounded man and tends to his wounds and ministers to his comfort. She falls in love with him and although she learns that he loves another girl, she conquers her sorrow and longing and eventually assists him to escape.

Hill sends a bogus telegram to Wilbus stating that the mine is all that was claimed for it and saying that he (Kenneth) would not be back for some days. Wilbur is satisfied, but Mary, with a woman's intuition, scents trouble, wires the sheriff and worries her father into making a personal investigation. They meet Hill and proceed to the mine where Hill is arrested. They hear a woman's shout and following the urgent call arrive in time to prevent Kenneth's being killed by the Kellers, who have followed the fugitives.

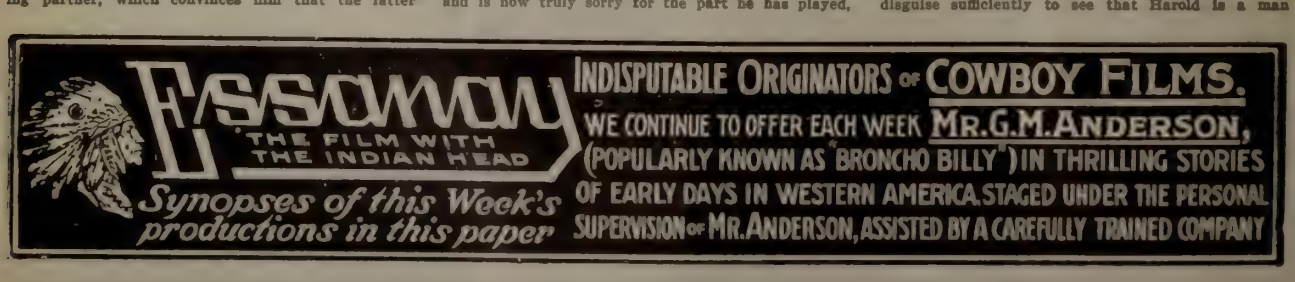
GEM.

THE AWAKENING OF JOHN BRIDD (Dec. 10).—John Bridd is a hard-hearted, close-fisted man who lives alone and whose pet aversion is a woman. His home shows the severity and carelessness of the grouchy bachelor, until a distant relative leaves a girl of tender years to him for protection. John hates the girl because she is a girl and does all in his power to inspire dislike on her part, but she falls in love with her guardian and in every way tries to awaken in him that love she herself feels for him, but without avail. She gradually changes his home from barrenness to cosiness and comfort and he gradually accedes to her wishes against himself. The women of the little town in which John lives have set their cap for him for years because of his reputed wealth, but he has always stood them off, and now when this girl comes to live with him and continues to live there they are jealous and make life miserable for the girl. They tell her she is the talk of the village because she is living with this bachelor without a chaperon and this drives to girl to desperation. She leaves a note stating her intentions and goes away alone. John returns and finds her gone and then in a moment, his loneliness seizes him and he learns what she means to him. He goes in search of her and finds her worn and tired and lost in the great woods and there wins her back to him and shows her that she has been the one responsible for his great awakening.

POWERS.

A PETTICOAT DETECTIVE (Dec. 11).—Harold reads in a newspaper that his fiance Dolly, has been attacked by a bad man who is holding up women in the isolated parts of the city. He calls on her and announces that he will investigate the matter. He leaves in a pompous manner, and the Rev. Hollister Crimshaw meets Dolly and the attraction is mutual. The minister decides to masquerade in the role of an amateur detective and distinguishes himself as the capturer of the bad man. Harold disguises in feminine garments and sallies forth to effect the capture of the man feared by the women.

Dolly being a strong-minded young woman, arms herself with a formidable hatpin and goes out to wreak vengeance on the purse snatcher. Dolly meets up with Spike and he attacks her only to get worsted in the encounter with his hide punctured by the hatpin. In the meantime Harold has trailed the minister, whom he suspects of being the man sought. The minister penetrates his disguise sufficiently to see that Harold is a man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masquerading in feminine apparel and he suddenly attacks Harold and they go to the pavement in their struggles. In the meantime Dolly has Spike down, sitting on him, yelling for help. Harold and the minister struggle towards her and Dolly and the minister recognize each other. The minister announces he has caught the bad man while Dolly contends the honors of the capture belong to her. Harold tries to explain, but the minister will not listen. In the mix-up Spike make good his escape and Harold is escorted to the police station by Dolly and the minister. Once there, Harold is shown up in a sorry plight and the Rev. Hollister Grimshaw walks away with Dolly in triumph while Harold is kicked out of the police station.

THE NATURAL SON (Dec. 13).—The Hamilton family is an old and proud one. John is betrothed to Lucy. Cyrus, the half-wit, meets Lucy and asks her to read for him. She is kind and complies. The poor fellow loves her with a blind and idolizing passion and throws his arms around her, much to her surprise and indignation. John is attracted by her cries for help and rushes on and administers a thrashing to the half-wit. He goes home sore and furious and tells his mother.

Years before she had been a witness to the illicit love between Mrs. Hamilton and Alfred and it is recalled to her by a dissolving scene of a compromising nature. She resolves to avenge the injury to her boy, whom she loves for his infirmity. She writes an anonymous note to Will telling him that John is an illegitimate child. Will also receives a note calling attention to the fact that John is a love child. George and Will both propose to Lucy, but she declines their suits. They notice that John is the favored brother and that he is much beloved by Alfred and their suspicions are aroused, and each has a secret. Finally they show the notes to each other in the office of the brothers. They go to the hag, Mag, and she tells them her story. They purchase her silence with money and resolve to keep the secret, but when they again see John happy with Lucy and the pair receiving the blessings of their mother, they decide to investigate. They approach their mother and ask her if John is the son of their father. She is weak and collapses in their arms. They carry her to her room, summon a physician and when she recovers she motions them to leave her and sends for John. John comes and she tells him that he is a child of love and he is appalled. She falls back on the pillows exhausted and dies before John and George reach her bedside. John tells them he knows all and they repudiate him, as a blot on the escutcheon of the family. He goes to Lucy and tries to release her from her engagement, but she avows she will always remain true to him.

He leaves, goes West, where he prospers in business. He sees in a newspaper that the old homestead is to be sold to satisfy a mortgage and that his brothers have failed in business. He returns to the old town, pays the mortgage, places his unnatural brothers on their feet, and then goes to the cemetery to pay a last visit to the grave of his mother. He meets Lucy there and she clings to him and will not let him leave her. The concluding scene shows them married and living happily in the distant town where he had cast his lot, with Will and his family and George, who has remained unmarried, happy in the old home.

IMP.

THE WORLD WEARY MAN (Dec. 9).—He is a millionaire, young and a bachelor, with all the treasures of the earth, but is unhappy. One cold night after a brilliant reception at his home, he decides to walk about the city. After a long stroll he found himself near the water front and a child crying. He questioned her and found she had been sent out to sell papers and as the rough street boys had driven her away her day had been a failure and no papers had been sold. He brought her to her wretched room and left her.

The next day he told his servants he was going away to another country and speedily made his way to the little waif's house, where he engaged a room and made friends with her father, a wretched derelict, broken in health and ambition. The world-weary man has found the world still attractive, for with the child as his companion he becomes interested in the amusements of the poor. One day the wretched father suddenly died. This was the turning point in the lives of the waif and the millionaire. He sent for his automobile, and going to her wretched room, where he found her asleep, he put her rag doll in her arms and brought her to his mansion and ever after was a father to her.

AUNT DINAH'S PLOT (Dec. 14).—Dinah Johnson, the Paterson's cook, imbibes too much of the brandy she is using making mince pies, and is discharged by Mrs. Paterson, wife of her employer. Mrs. Paterson, who is very extravagant flowers and personal adornment, owes Dinah $50, which she cannot pay when she discharges her cook. However, she gives Dinah an I. O. U. for the amount.

Dinah calls several times to collect her $50, but is always turned away empty handed. Dinah has trouble getting another position and finally has to take in washing. Dinah gets behind in her rent and the landlord is summarily ejected. In his wild flight through the door he drops a paper, which Dinah picks up and is astounded when reading an article that says: "Black Hand Letter Frightens a Man Out of $5,000." This gives Dinah an idea. She laboriously scribbles a letter, addresses it to Mr. Paterson, mails it and then hies herself to the rendezvous (which is simply a hole in a back yard fence), to await results.

Paterson receives the letter, is almost insane with fear, gets the police. They all go to the appointed place in fear and trembling, and on reaching there simply find Dinah and her I. O. U., which is promptly paid by Mr. Paterson. The police, disgusted with the turn of events, take themselves stationward.

REX.

TO THE CITY (Dec. 12).—Nancy and Bess are living at the farm with their mother. Nancy makes up her mind to go to the city in search of employment and does so. On her arrival there she goes to an employment office, the proprietor of which sends her to a large contractor. Nancy gets a position as stenographer and starts to work. A friend of the contractor's, a man-about-town, Robert Hanson, attempts to make love to Nancy and is repulsed. The contractor, entering the office suddenly, finds Nancy in the arms of Hanson and summarily dismisses her.

At Nancy's arrival at her lodging she finds, to her astonishment, that Bess, her younger sister, has also come to the city. Bess has been discontented on the farm and has followed her sister. Bess applies for work at a studio and is engaged as a model. Hanson, who is a frequenter of the studio, comes across the younger sister, and in turn makes love to her. Hanson buys her a handsome gown and takes her to a Bohemian supper. Her sister Nancy is worried at Bess' absence, and at last makes up her mind to go to the studio in search of her. It is now midnight. Nancy discovers, to her horror, that the studio is closed, but that her sister has gone to this Bohemian supper at Hanson's. Nancy goes to Hanson's and asks for her sister. Bess is surprised to see Nancy, and at last, in response to her sister's entreaties, she consents to leave the house. Hanson tries to detain her, but is unsuccessful. The two sisters make up their minds to leave the dangers and pitfalls of the big city and they return to the country and the farm.

INTO THE DARKNESS (Dec. 15).—Ralph Delano has been blind since infancy. He seeks solace in music. His little friend Betty, calls on him as is her habit, and while his attitude towards her is one of friendship, she loves him devotedly.

One day a rich stranger and his daughter pass the house. They are attracted by the wonderful music of Ralph's violin and enter. They are shocked to learn that he is blind, and the rich stranger offers to send a noted surgeon to operate on Ralph. Ralph is overjoyed and when his little friend comes to visit him again, he tells her the good news.

Two weeks pass. The surgeon removes the bandage from Ralph's eyes, and he sees. He joyfully embraces his mother and for the first time sees Betty. He involuntarily draws back and, while his greeting is friendly, he shows that he is disappointed. He then turns to Helen, the rich man's daughter. Helen and her father leave. Ralph rushes to the window and looks after them. Betty, ignored, leaves the house sadly.

Shortly after this, Ralph receives an invitation to play at the rich man's home. He does so and scores a great musical triumph. Ralph again shows that Helen has made a strong impression on him. Several days pass, and the friendship between Helen and Ralph ripens into love. They become engaged, but one day while Ralph is working at his music, he is stricken blind again. Overwhelmed with grief he writes Helen, releases her from her promise to marry him, and again tries to find solace in the soul of his violin.

UNIVERSAL.

ANIMATED WEEKLY, NO. 39 (Dec. 4).—LORD MAYOR'S PROCESSION. A magnificent parade in London.

ATHLETES COMPETE AT ITHACA. The Harvard team wins the Intercollegiate Cross-Country Run at Ithaca, New York.

PARIS FASHIONS. The weekly fashion hint from the Paris shops.

A SPECTACULAR FIRE. The Union Sulphur Company's plant is destroyed by fire at Williamsburg, New York.

PENNSYLVANIA TRAIN WRECK. Four persons are killed and fifty-five injured when a Pennsylvania fast train crashes through a bridge at Glen Loch, Pennsylvania.

YALE-HARVARD GAME. Thirty-five thousand people see the Yale-Harvard elevens battle for the championship at New Haven, Connecticut.

A QUAINT CEREMONY. The "Tillicums," Seattle's famous Indian fraternity, celebrate Founders' Day, Unveiling a bronze monument of Chief Seattle.

FREE MASONRY. Hon. Mark Lockwood, Prov. Grand Master of Essex, assists in the laying of a corner stone at Clacton, England.

TESTING LARGEST GUN. The official test of the new fourteen-inch gun at the Sandy Hook Proving Grounds (by special permission of United States Government).

ULSTER DAY. The orange battalions have their annual parade at Liverpool, England.

WHO'S WHO IN STAGELAND—EDDIE FOY, and the seven little Foys, at their home, Yonkers, New York.

BISON.

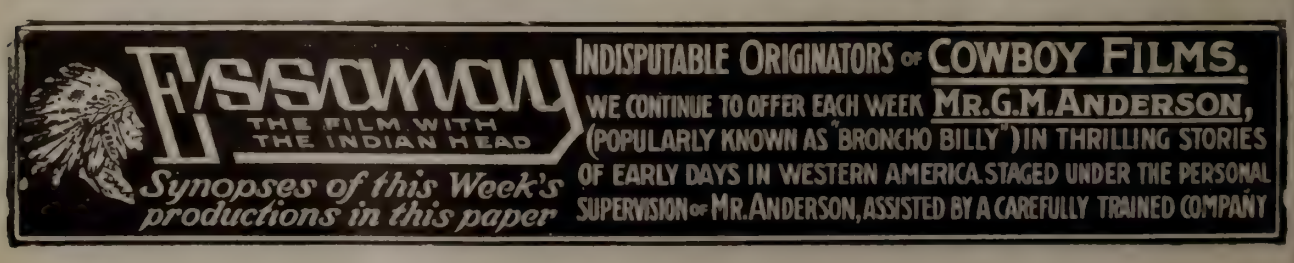
A FOUR-FOOTED HERO (Dec. 10).—Jack, Alice and Dandy are a well assorted trio. Jack is handsome, Alice sweet and Dandy is the best horse and friend a man ever had. Dandy takes the honors and a blue ribbon at the Rodeo. Old Bill, the foreman, retires and Jack is given his position. Everyone is satisfied but Pedro, who treasures a grudge against the handsome Jack. His dislike turns into hate when Jack chastises the Mexican for ill treating a horse. He seeks out the Indians and incites them to help him steal some of the Bar "B" horses.

Jack is on guard that night. He is overpowered, knocked senseless and the horses are stampeded and are branded and bobbled. Pedro secrets the branding iron under Jack's bunk. Jack comes to and staggers to the boss and tells the news. Dandy, the horse, unties the hobbles with his teeth and arrives as the cowboys are about to start in pursuit of the horse thieves. Jack talks to him and makes him understand what is required of him, and Dandy leads them to where the Indians and horses are. The renegade camp is attacked, the Indians driven off and the horses are re-taken. Pedro escapes detection, and as they turn in he points to the branding iron under Jack's bunk. He is accused and fortified by Alice's belief in his innocence, Jack rides away full of anger and grief.

Later Jack makes up his mind to unearth the real rustler and returns to the town near the ranch. The boss comes to town to get money for his pay roll and is seen by Pedro. That night Jack sleeps in the open, the faithful Dandy near by. He wakes and overhears Pedro and two ruffians plotting to steal the pay roll. He covers them, but is shot by one of the men from his coat. They take Dandy and leave Jack for dead. Dandy is placed in the corral. He pushes down the corral bars and returns to his master, takes a canteen, which is out of Jack's reach, in his teeth and gives it to Jack. Jack writes a message on his hat and gives it to Dandy, who races off to Alice.

Alice calls the boys. They all ride off following Dandy, who leads them to his master. Jack is taken back to the ranch and unfolds the plot to the boss, who conceals some cowboys in the room where the safe is and some in the bushes outside the house. At night Pedro and his thugs ride up and Pedro enters the room by the window. He is quickly over-powered and his acomplices are covered by the cowboys outside. Pedro confesses to the branding and Dandy is the honored guest at the wedding of Jack and Alice.

A RIDE FOR LIFE (Dec. 14).—Tom Lander, owner of a sheep ranch, quarrels with and discharges a Mexican hand, by name Pedro, who vows vengeance on him. Ed. Hawkins, cow puncher on the Bar "B" cattle ranch, on proposing to Betty Lane, the foreman's daughter, is told that she is already engaged to John Gorman, the owner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of Bar "B." Ed. decides to go away and become a sheep herder. He obtains a position with Lander. At this time, word is brought to Gorman that Lander's sheep are on the Bar "B" ranges, and he immediately starts with his men for the village with a placard warning the sheep men to remove their stock or expect trouble. The rival owners meet at the village saloon and trouble is narrowly averted by Hawkins, who takes Gorman with him out of the trouble zone.

Pedro has heard the quarrel and determines to take advantage of it to revenge himself on Lander. He lies in wait for Lander and shoots him. The bullet passes through Lander's watch, stopping it at five fifteen. At the same time Gorman and Hawkins are together at the village. Pedro accuses Gorman of the crime the next day and he is arrested. Gorman tells Betty to telephone Hawkins to come and establish an alibi. This is overheard by Pedro who cuts the telephone wires, but not before enough of the message has been received to start Hawkins on his return trip, from the Oak Crest Range thirty miles away. In the meantime in the courtroom the preliminary examination is being held and Pedro is steadily inciting the sheep party to lynch Gorman. Hawkins pony-expresses the thirty miles and arrives in the courtroom just as the mob have placed the rope about Gorman's neck. The tables are turned and the cattle men decide to do a little lynching on their own account, and Pedro is dragged out.

VICTOR.

THE FOOLISHNESS OF OLIVER (Dec. 6).—Oliver Benton, a gay young man of religious parents, who try to get him to marry the daughter of a minister friend, is unceremoniously ejected from his father's home for indulgence in prodigality. He comes into the society of De Lacy, an artist, and Reggie Smythe, a spendthrift. The three men visit a theater at which Sybil Caldwell is playing. Oliver falls in love with her.

At a party given in De Lacy's studio, he (De Lacy), tries to get Sybil to drink a glass of wine, which she strenuously refuses to do. Oliver interposes in behalf of Sybil and after a quarrel with De Lacy, he escorts Sybil home.

Oliver eventually marries Sybil and, owing to unfortunate circumstances, they are obliged to start married life in a poor tenement house. A month later they find themselves on a bread and water diet and are reminded by the landlady that they are two weeks behind in their rent. Oliver cannot obtain employment, but the landlady, a kind-hearted person, whose husband is a waiter in a fashionable hotel, secures a job as waiter in the same hotel for Oliver. It is at this place that Oliver's former friends, De Lacy and Reggie, come, and Oliver is assigned to wait upon them. They tease Oliver over his inferiority and when Oliver returns to the kitchen, old Mr. Benton, who has witnessed the insults heaped upon his son by the two young men, reprimands them for their conduct. When Oliver returns, his father tries to get him to come home, but he refuses. Mr. Benton, seeing that there is no use arguing with him, gets his address from the manager, where he repairs at once.

After his father leaves, Oliver gets into an argument with De Lacy. For this he is discharged. He goes home, where he finds that his father is trying to make Sybil take a sum of money in order that she may leave him. Oliver intercepts and orders his father from the house. Outside the old man repents and returning, begs Sybil's pardon and asks Oliver to return home with his wife.

OWING MORE (Dec. 13).—Bob and Will Burnett are twins. Bob is working hard in Arizona, while Will is doing his best to spend his patrimony in riotous living. Bob finally strikes it rich and not having seen his native town of Rustville in six years, he decides to return home.

In the meantime Will has been having his troubles with his numerous creditors and on the very day Bob is to arrive with his pockets stuffed with money, Will's affairs reach a climax. His morning's mail consists of a pile of urgent duns and he owes his help, butcher, liquor dealer, etc., money. He visits his fiancée, Violet Ames. The Ames home is the only oasis in his desert. Violet has some new photographs, one of which she gives Will, writing upon it a most beautiful and touching sentiment in connection with her autograph. Leaving her with expressions of undying love, Will returns home and then and there meets his Waterloo. No sooner does he arrive in his house than his "finish" begins. His servants come in with their baggage and tell him they are leaving. Before they have half completed the expressing of their private opinion of his methods, his other creditors begin to arrive. The angry crowd surge around him. By a swift "side step" Will escapes from them to his front hall, where he is suddenly confronted by two more angry creditors. Being cornered and at bay, Will is compelled to think quickly and thus hits upon the only method of escape left to him; he tells them he is engaged to marry a wealthy girl and that her father has promised to pay his debts as soon as he is married. This quiets the crowd, and the liquor dealer persuades the butcher to give him the name and address of the lady in question.

After thinking it over carefully, Will comes to the conclusion that he had better hurry up his marriage and sets out forthwith to call upon upon Violet. Arriving at her home he is ushered into the drawing room where he finds all his creditors assembled, confronted by Violet and her father. Led on by the crafty liquor dealer the creditors have called upon Mr. Ames, told him of Will's statement and informed him that they preferred their money at once. Mr. Ames utterly repudiates Will and his claim and orders him from the house. The creditors, however, wish to see a great deal more of him and proceed to lay violent hands upon him. After a desperate fight, Will escapes again from his irate creditors and dashes for the railroad station, where he catches an outgoing train and fades from view. But brother Bob steps from this same train and falls heir to all of Will's troubles, creditors and angry sweetheart seeking her photograph. After numerous personal encounters, with the creditors, the local constabulary, he finally manages to restore the village to its wonted calm, but he retains the photograph, after erasing Will's name and substituting his own.

MILANO.

THE APACHE VOW (Dec. 14).—Eva, a music hall singer, married an aged nobleman for his wealth. After several years of married life, Eva barely tolerates her husband's carresses. Lugi, a poor mechanic, was the sweetheart of the Countess Eva. With the desire for a wife, it was only natural that he mated with a girl of his class, shortly after Eva's marriage to the Count D'Arti. Being sent by his employer to make some small repairs at the Count's home, Lugi comes at dawn of day, accompanied by Nella, his wife.

Eva has just bid the guests at her reception adieu, when Lugi enters the drawing room and prepares to proceed with his work. Recognition is mutual between the two former lovers, but fearing her husband will overhear them, bids Lugi be silent. The Countess, by a subterfuge, gets Lugi into her apartment, where she plays upon his vanity, declaring he should not have married, but have waited for her as her husband was an old man and had not long to live. Nella patiently waiting, is broken-hearted to see her husband amerge from the Count's grounds by a side gate and affectionately bidding a richly gowned and handsome woman adieu, recognizing her as Lugi's old sweetheart.

Nella steals away unobserved, but meets Rossa, an Apache chief. Rossa endeavors to induce Nella to join his comrades. Nella cannot be influenced and feeling she may have been hasty and misjudged the importance of Lugi's conduct, she returns home and does not let her husband know of her suspicions. Lugi filled with pride in the belief that he is beloved by the Countess, neglects Nella and finally, even neglects to hide the fact that he pays clandestine visits to his former sweetheart. The Countess, while tolerating Lugi's secret visits, resents his presumption when he openly appears at her home while she has visitors and orders him away never to annoy her again.

Lugi returns home, where a great surprise awaits him. Nella has left home and a note to her husband informs him she has gone forever. After weary searching, he finally learns that his wife has been seen with Rossa and finally locates her in the Apache chief's haunt. He admits all his faults, pleads forgiveness, but all in vain. Nella has taken the Apache vow, binding her for all time to the clan.

Lugi attempts to drown his remorse in drugs and drink and becomes sullen and revengeful. Meeting the Countess and her husband returning from the opera one night, he follows their carriage and observes the Count leave Eva and enter his club. His resentment inflamed, he plies himself with more drink and drugs to make himself forget, but instead a diabolical plan of revenge enters his mind. He 'phones the Count at his club and informs him that his wife has a lover and that he can verify the fact by going home at once. Lugi forces an entrance into the apartment of the Countess, denounces her and tells her what he has done.

Eva pleads with him to go, offers him her jewels, but even if Lugi wished to heed her plea, it is beyond his power to do so, for in his half drunken frenzy he had taken too liberal a portion of the drug and paid the penalty of his disloyalty by death. Eva also paid a price for the Count had been an interested unobserved witness of the scene between Lugi and his wife. Furious with rage he orders to hasten her departure from his home and presence forever.

FILM SUPPLY COMPANY

THANHOUSER.

BRAINS VERSUS BRAWN (Dec. 15).—Among the suitors of a wealthy widow was a middle aged scientist, and while the woman was glad to regard him as a friend, she did not see how she could ever accept him as a husband. The widow was a great lover of athletics, and one day dragged the professor to witness a meet. As they were about to return, an effort was made to rob the widow, and only because of the bravery of one of the young athletes, was the crook captured and the pocket book recovered.

In a few days in dawned upon the professor that while he might be a big potato in the field of science, he was only a small lemon in the garden of love. Brooding over this one evening, may explain why he dreamed that he was transported to the time of the Caesars, and called upon, to fight in the arena. Brute strength could not save him, for he didnt have it, but he called the resources of science at his aid. He astonished Caesar by offering to fight a gang of gladiators single handed, the only proviso being that he should select his own weapons. The boon being granted, the scientist constructed a number of neat little dynamite bombs, and literally wiped up the arena with his opponents, much to the amazement and satisfaction of Caesar.

When the scientist awoke he regarded his dream as a warning that only by scientific management could he hope to win the lady of his heart. Soon the chance came for him to distinguish himself, and he availed himself of it. The rich widow received a letter signed "Black Hand" calling upon her to pay over $10,000. The scientist promised to rectify matters, but did not go into details. He laid a little scientific trap, and astonished the widow by nabbing the criminal and several policemen while some distance from the scene of action himself. The athlete was confounded, for he was the criminal, and he passed out of the widow's life and entered into the service of the State. The widow then decided to marry the scientist.

THE OTHER HALF (Dec. 17).—A laborer, who lived with his family in a New York tenement, was in better financial condition than most of his associates. Misfortune came upon the man, however, and as the result of an accident, his arm was amputated. When he recovered and applied for his old position, he was turned down because he was physically unable to perform the work. Desperate and hopeless, he soon degenerated into a common drunken tramp, while his family were on the verge of actual starvation and his wife was very ill.

Indiscriminate charity aided this man, but the coins were tossed to him went for drink, and his family did not benefit. Then he came under the attention of organized charity and matters soon assumed a better aspect.

Investigations were made, which developed that he was weak, rather than worthless, and with proper encouragement might be expected to really reform. His sick wife and several of the children were taken to a country home, run by organized charity, where they speedily regained their health and strength. The man secured work he could perform, the wife and eldest daughter taught how to keep their home in order and in a short time the family was again on its feet.

THE RACE (Dec. 20).—A young inventor designed a new type of motorboat which he was convinced would break world records. He showed his plans to a builder who promised to look them over. The next day the papers were returned to the boy with a short message that they were impractical. His hopes blasted, the inventor gave up in despair. Later, through the shrewdness of his fiance, he found that his designs had been stolen by the man to whom he had submitted them. He was unable to prove it, and anyway, as the other man said, the innovation had been patented and the young inventor was out of it.

Determined to have revenge the young man set to work to design another motorboat which would far excell his original model. He was successful, and induced the owner of a shipyard to finance the venture. The new boat was completed in time to participate in the international races and the inventor realized that to win this contest meant everything to him. His backer had promised that if victory was scored he would supply ample funds and was certain that they would both make their fortunes.

On the day of the race, the inventor was making his boat ready, when the man who had robbed him appeared. This person had found that the new boat was a certain winner, and he tried to bribe the inventor to lose the race, but the young man indignantly refused. There was a quarrel and a fight with the final result that the boy was felled to the ground unconscious and with a broken arm. There he lay until after the time for the race to start and when he painfully dragged himself to the water front.

Surprisedly he watched the race, and was overjoyed, yet perplexed to see that his boat was far ahead. It won with ease, amid the applause of a crowd of excited spectators, and then slowly approached the landing place, where the steersman, his face concealed by the disfiguring "racing rig," alighted and approached him. Then the disguise was thrown off, and the inventor recognized the woman he loved.

"I was standing in the crowd," she explained, "and I saw the other boats move from the starting line, but yours was not among them. I ran down to the landing, and your mechanician told me you had gone away, and he didn't know where you were. There was no time to make a search, or to hunt up someone to take your place. Your instruction came in handy, and I was sure that in an emergency I could run the boat better than any other person than you, for I know all about it. The results show I was right, didn't it?"

And the inventor clasped the girl in his unbroken arm, for he realized that he owed, not only love and happiness, but victory and assured fortune to her.

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AMERICAN.

THE DAUGHTERS OF SENOR LOPAZ (Dec. 16).—The simple act of discharging a worthless laborer has marked influence on the destinies of the two daughters of the Spanish merchant, Senor Lopaz. According to the custom of their people, the eldest daughter Madeline is afforded lenient privileges over the younger sister, Ines, and it is the desire of the father that she be the first of the sisters to marry. Madeline is a frequent visitor at her father's store and it is during one of these visits that she first comes in contact with the Senor Trevino. On the same day, Ines, desiring something of her father, visits, the store, and is called to account for her appearing in public, which is against the custom of their people. She also met the Senor Trevino, who immediately becomes infatuated with her beauty and escorts her to her home. Senor Trevino, finding it impossible to court the younger daughter, decides to write her a letter in hope of seeing her again. Accordingly, he sends a messenger with the following letter:

"Senorita Lopaz:
May I call for you at eight to stroll in the moonlight? Humbly,
GUSTAVE TREVINO."

When evening arrives she goes to meet him, but is stopped by her father and elder sister. Ines shows them the letter and the elder sister suggests to her father that she herself pretend to be the recipient of the note and go to meet the Senor Trevino. The father readily acceeds and rebuking Inez, he sends her back to the house. Madeline goes to keep the tryst and carries the deception so well that the young man is forced to show her every courtesy, believing that she actually received his note. At the Lopaz home Inez awakens to her love for the Senor and becomes rebellious of the restrictions placed upon her and plans to run away. She leaves a note for her father, telling him that it is useless for him to seek her and hurries from the house. She is observed by Jose Carillo, the discharged laborer, leaving the house. He seeks an opportunity for revenge and follows her. Out in the open country, he accosts her and seizing her, drags her down the steps of an old ruin, planning to hold her for ransom.

In the meantime, the father has found the note and almost distracted, he hurries to find Madeline and shows the note to her and the young Senor. Trevino cannot conceal his concern and tells the father that he will find her at any cost. Senor Lopaz notifies his laborers of the disappearance of his daughter, Inez, and they all join in the search. Trevino, out in the open country, rushes about calling her name and as he approaches the ruins, hears a faint answer to his call. With a rush he is down the steps and attacks her captor. The laborer is strong and wiry and it is not until assistance comes that they are able to overcome the miscreant.

Trevino leads Ines back to her father, who is so delighted at seeing her again that he readily gives his consent to her marriage to the young Senor Trevino.

THE POWER OF LOVE (Dec. 19).—Old Captain Blount, having retired from the sea, has taken his abode among the fishermen on the coast in order to be near the ocean. As a captain, he had been tyrannical, and now, no longer having a crew to dominate, he tries to direct the lives of his two daughters in much the same manner as he would handle mutiny. Among the young fishermen, Bob Newcomer has found favor with the old "salt" and when he expressed a desire to marry the captain's oldest daughter, Martha, the father told her to prepare to wed the fisherman.

Upon a cliff ranch, two young cowboys, Jack Woomer and Pete Neville, are employed. They had met Martha and Mabel Blount and had learned to love them. Bob Newcomer discovers this and notifies the old captain. Together, they interrupt one of the meetings and the father upbraids his daughters. But the cowboys are not without resource. They go to the village where they secure licenses and then await the arrival of the circuit-riding minister, who makes periodical trips in the vicinity. On the day of his arrival they secure his service and calling the girls are married in the open air. Again the suspicious Newcomer has been watching and hurrying to the captain tells him of the marriages of his two daughters.

Pete Neville and his bride start down to interview the irate father and procure his forgiveness, when Newcomer raises his gun and kills the young bridegroom. Startled at the sound of firing, Jack Woomer and his newly made wife hurry down and come upon the tragedy. Newcomer and the captain have called a number of fishermen and they take Martha from the young husband by force and promise him the same fate that Neville received if he ever comes that way again. Woomer returns to the ranch and calls on the cattle men to return with him and avenge the death of their pal. They start for the beach and are soon engaged in conflict. Mabel, crazed with grief over the death of her husband, wanders away to the treacherous rocks in the ocean. While the conflict is on, Martha sees her husband on the cliffs and hurries to join them, followed by the ever-watchful Newcomer. Woomer and Newcomer fight and Woomer succeeds in throwing his adversary over the cliffs. Reunited, the husband and wife return to her father's home and put an end to the useless warfare, but they are too late. The old captain had fought his last fight and they find him lying in the doorway. Sick at heart they wander towards the beach, seeking Mabel and at an ebb tide they find her where the treacherous ocean had thrown her, for she has gone to join her husband in the land beyond.

SAVING THE INNOCENTS (Dec. 21).—A beautiful and interesting series of pictures depicting the care, comforts and education bestowed upon unfortunate children, who, despite the deformities, learn useful occupations, so that in later years they are self-supporting and not dependent upon society.

MRS. BROWN'S BABY (Dec. 21),—Rejected from a hotel, an unhappy and destitute theatrical troupe took refuge by a railroad station. There the comedian, F. Funnymore, found an old newspaper containing an "ad." He read it to his destitute companions and they beat it madly for the address, for the "ad" stated that a certain Mrs. Brown wanted professionals to assist in a church entertainment. Making a feast of the fruit in Mrs. Brown's dining room, they are finally all hired. The comedian is given the part of a baby. In baby clothes, Mr. J. Funnymore was quite the funniest baby Mrs. Brown or yourself has ever seen. He was a fairly contented baby until Mrs. Brown began to rehearse her part as Leah, the Forsaken. Then Mr. J. Funnymore beat it, beat it hard, in baby clothes and mighty glad he had them.

GREAT NORTHERN.

HIS FIRST PATIENT (Dec. 14).—In this comedy film a young doctor finds difficulty in building up a practice. An elderly society woman, Mrs. Clean, urges him to relieve the pain of her pet dog, who is suffering from toothache, and later he is invited to attend a reception given by his patroness.

At this function Dr. Buchan is introduced to Miss Alice Prop, the daughter of a rich manufacturer. Mutual affection between the two is evident from the beginning and as Mr. Prop has announced that he will be absent from the city for several days on a business engagement.

The young medical man asks Miss Prop to partake of luncheon in his apartments. She accepts the invitation, but in the interim her father returns to his home, having missed a train. Finding his daughter absent he hastens to the house of Mrs. Clean, the hostess at the reception and learns that his daughter has left in company with Dr. Buchan. The elderly society woman dispatches a messenger to the house of the young physician warning him that the father of Alice has returned unexpectedly and is on his way to find his daughter. Upon receipt of this message, Dr. Buchan puzzles his wits and finally conceives the idea of having Alice feign illness. The girl consents to hoodwink her father to this extent and when the latter arrives at the doctor's home, he finds his daughter being ministered to by the physician. An ambulance is called and Alice, still attended by Dr. Buchan, is taken to the home of her father where for several days she pretends to be ill. Dr. Buchan is the regular physician in attendance and during the absence of the father there is much love making and little that suggests illness. Finally Dr. Buchan musters up courage and confesses to Mr. Prop that he is in love with his daughter. He proposes for her hand, is accepted and as a climax the young physician tells of the plot which had been prompted by Cupid. Father forgives and all ends well.

SOLAX.

HEARTS UNKNOWN (Dec. 16).—Grace Preston, is a girl who has many admirers. Her father has plenty of money and gives her everything she desires. Grace is in love with Charles Dewhurst, a suave individual who looks upon the marriage with Grace as a convenience; but later when he hears that Mr. Preston has lost his fortune, he breaks the engagement. Grace's pride is injured and not told by her father that she is no longer an heiress, she decides to marry George Kenyon, her father's secretary, to spite the man who jilted her. Kenyon is not a wealthy man, but he loves Grace for her own sake. He knows that she is no longer a girl with a "dough-bag."

After the marriage Grace is very cold to her husband, because she feels that he married her for her money. When she learns the truth about her fortune she then realizes what a fool she has been. She is about to plead for forgiveness and finds him talking confidentally to another woman. Grace thinks he is making love to her, but in reality he is telling the woman, who is an old friend, his troubles. "Oh! I have nothing to live for," says Grace in despair. She plans suicide, but her husband again demonstrates his love.

FIVE EVENINGS (Dec. 20).—Parents are often to blame for their boys and girls going wrong, because, through carelessness or ignorance, they do not make their home life meet the needs of growing children.

This was the case with the Crawley family. Mr. Crawley smoked and read his paper in the evening. His wife read or embroidered. They did not like to be disturbed. Tom Crawley, forbidden to go out evenings, went up to bed, and crawled out of the window. When Jessie's friends came to see her, no one had a good time.

Affairs were in this condition, when Aunt Lucy arrived. Aunt Lucy was a woman of rare insight, and sympathy with young people. She won Jessie's heart from the first, and between them, they turned the house into a gay and lively place. Even father and mother were stirred out of their accustomed habits, felt quite young again. But Tom was harder to win. He continued to sneak away nights, until through Aunt Lucy, father saw how near he had come to losing his boy, and Tom was saved from disgrace.

PUNCH.

THE BABY AND THE COP (Dec. 19).—Mrs. Brown thinks that she has the prettiest baby in the world, but everybody knows that it is a poor puny little girl with no claim to beauty. A doctor makes a great discovery in the form of a tonic to be placed in the baby's milk. Mrs. Brown gives the tonic to her baby and it starts to grow at a wonderful rate. The nurse takes baby out for an airing and while she is having a little flirtation it grows to be a plump three-hundred pound wonder and gets lost in the park. A diminutive policeman finds it and has his own troubles getting it home to its surprised mother and relatives.

CHAMPION.

THE HONEYMOONERS (Dec. 9).—Charlie Smith, whose father objects to his son keeping company with Rae Meadows, sends his gardner, De Forest Smith, with a letter of instructions to Rae. The gardner is in love with Rae's cook, Bainey, and they, like Charlie and Rae, elope. After sending a telegram to the Grand Hotel, Boston, to reserve the best suite of rooms, Charlie and his wife start to Boston by automobile, while the gardner and Bainey, start by train.

The manager of the hotel is delighted to receive the telegram, but when the gardner and his wife arrive and ask for the best suite of rooms, he turns them down, because they look like country rubes. It is not until De Forest produces his card that the manager gives them accommodation, thinking that it must be he who sent the telegram signed "Smith."

As a couple of notorious criminals by the name of Smith are at large, the inspector of police, institutes a search of all the hotels. The inspector and the police arrive at the Grand Hotel and see the name of Mr. and Mrs. Smith on the register. Just as he is making the arrests, Mr. and Mrs. Charles Smith, who have walked all the way, their machine having broken down, appear and ask for their rooms. Upon producing their cards, the inspector has the four Smiths arrested and taken to prison, thinking they are the bandits. They are left there for the night. The next morning the inspector receives a telegram to the effect that the real criminals have been captured, traveling under the name of Maloney. This, of course, exonerates the Smiths.

RELIANCE.

TOPSY TURVY LOVE AFFAIR (Dec. 7).—At the seashore, Grace Winters and her pretty young aunt meet two charming gentlemen, Dick Van Allen and his guardian, Paul Deacon. The gentlemen teach the ladies to swim and one day Dick rescues Grace. However, Dick thinks his guardian too attentive to the pretty aunt, and a quarrel ensues. They decide to settle the matter by a duel. The clerk is requested to act as second, but he refuses the honor and the French chef is suggested. The chef accepts quite pleased. Dick and his guardian (as the time for the duel draws near), becomes suddenly terror stricken at the sight of any object resembling a gun or pistol. The clerk and the chef get together and devise a scheme by which the pair can fight their duel, but without result. They replace the lead bulets with bread crumbs. The chef directs the duel and at the command of "fire" both discharge their guns and fall; believing themselves mortally wounded. But they discover the truth and as aunty and Grace rush up, have occasion to thank the chef. A minister, who had been in attendance, is pressed into service and a double wedding takes place.

JOE'S REWARD (Dec. 11).—Joe, a prisoner in the state penitentiary, is paroled with the proviso that he remain in his own state. Filled with joy he goes to the country, where he gets work as a farmhand. The farmer, a hard-headed old fellow, learning that Joe is an ex-convict, treats him cruelly. The boy's only comfort is Mary, the pretty eighteen-year-old daughter of the farmer. Her kindness wins Joe's heart and they are soon deeply in love. The farmer learning of this, sends the boy away, but Mary refuses to let him go alone and they elope. They are married, and later Joe learns of some little homesteads to be had across the state border. He breaks the proviso and takes his wife where she will have a home and some comfort. His monthly reports he sends to a friend in the other state and he mails them to the warden. The farmer learning what Joe has done, goes to the jail and tells. Joe is arrested and brought back. But when he tells the warden his story—how he tried to make a living

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GAUMONT.

GAUMONT WEEKLY NO. 88 (Dec. 4.)—HYDRO-AEROPLANE AT PARIS.—Scenic, taken during a trial flight over the Seine.

THE CUTE BABY HIPPO.—An extra fine picture of Bobby at the Zoological Park (all).

WILL WOMEN WANT TO VOTE.—Showing a fine parade in Cleveland in demonstration (all timely).

THE LAUNCHING OF THE BATTLESHIP.—Interesting scenes on Delaware river preceding the launch.

HOLLAND BUILDING DIKES.—Showing methods, the modern way, a review of Dutch life.

TWENTY AIRSHIPS FOR GERMANY.—Shows in view a small part of the Zeppelin fleet.

WHEN GREEK MEETS GREEK.—Showing at the Hippodrome, London, a Marathon regarding the Balkan being Greek.

THE OLD GUARD PARADES.—New York's favorite organization seen in Broadway.

THE LARGEST DOGS.—Some fighters but more lovable of Wright's type.

SCHOOLMASTER UNAMALGAMATED.—Scenes showing boys at their work doing building operations.

A MOTOR BOTTLE CARRIER.—The wrapped bottles delivered at the house.

LUX.

WHAT HONEY TOOK A FOR (Dec. 16.)—Short comedy in an attempt at masquerading as an Indian, delight ensues, as one of the boys is put up to play a squaw, the part is too real to be comfortable, and the ensuing scenes are full of fun. Lux is taking the comedy in a rush always.

AN ELEPHANT SLEUTH (Dec. 16.)—Quaint and humorous comedy-drama. Ignatz arrives in town with a circus company in which he performs the trick of finding the hidden object. He is left in charge of the elephant and is to guard it, but one who loves him not tries to steal it. Ignatz, however, by cunning, succeeds in foiling the villain and saves the elephant. The picture is full of laughable scenes. The photography is good and the subjects are well chosen. All in all, a very interesting picture and one that will give a pleasant evening's entertainment to those who see it. Length, 1,000 feet. Release date, Dec. 16.

THE BOY AND THE BEAR (Dec. 23.)—Drama. A boy is left in charge of a bear by a showman who is called away. The boy, in order to keep the bear from running away, ties it to a tree. The bear breaks loose and the boy is left to the mercy of the animal. The boy's father, who is a hunter, finds the bear and boy in the woods and shoots the bear, thinking it is attacking his son. The boy is saved, but the bear is killed. Length, 1,000 feet. Release date, Dec. 23.

LUX.

WHAT HONEY TOOK A FOR (Dec. 16.)—Short comedy in an attempt at masquerading as an Indian, delight ensues, as one of the boys is put up to play a squaw, the part is too real to be comfortable, and the ensuing scenes are full of fun. Lux is taking the comedy in a rush always.

AN ELEPHANT SLEUTH (Dec. 16.)—Quaint and humorous comedy-drama. Ignatz arrives in town with a circus company in which he performs the trick of finding the hidden object. He is left in charge of the elephant and is to guard it, but one who loves him not tries to steal it. Ignatz, however, by cunning, succeeds in foiling the villain and saves the elephant. The picture is full of laughable scenes. The photography is good and the subjects are well chosen. All in all, a very interesting picture and one that will give a pleasant evening's entertainment to those who see it. Length, 1,000 feet. Release date, Dec. 16.

THE BOY AND THE BEAR (Dec. 23.)—Drama. A boy is left in charge of a bear by a showman who is called away. The boy, in order to keep the bear from running away, ties it to a tree. The bear breaks loose and the boy is left to the mercy of the animal. The boy's father, who is a hunter, finds the bear and boy in the woods and shoots the bear, thinking it is attacking his son. The boy is saved, but the bear is killed. Length, 1,000 feet. Release date, Dec. 23.

ALL ABOARD (Dec. 16.)—An amusing comedy film in which various passengers in their haste to catch a train, leave behind various articles of clothing. What the result is when they reach their destination.

Among the Exhibitors

Bessemer, Mich.—Chas. S. Kinney and W. F. Nelson will open the Isabella opera house.

Clinton, Ill.—The Lyric house, conducted by Mr. Jones, is reopened and it will meet a hearty welcome.

Albany, N. Y.—The Avenue theatre was recently sold by the Central Amusement Company to Mr. Sullivan, Mayor Hanna, Troy.

Marion, Ill.—Mike Barnes has leased the Empire theatre building here and will soon open.

Philadelphia, Pa.—Harry Goldman is planning to build a moving picture theatre building at Darby & Chestnut streets, this city.

Trenton, Ohio.—Plans have been drawn for the new opera house for E. Wells.

Los Angeles, Cal.—Mrs. C. Severance is building a two-story picture theatre, including base of and $15,000.

Beaumont, Tex.—Plans are being prepared for the construction of a new theatre by a New York syndicate.

Corsicana, Tex.—A contract has been let for the erection of a theatre for the G.P.

New Rochelle, N. Y.—Mrs. J. Stroud has contracted for the erection of a brick theatre building, cost $6,000.

Grand Rapids, Mich.—The Independent Theatrical Co. will build a moving picture house.

Jacksonville, Ill.—Plans are being prepared for the erection of a new theatre building on 5th and Wallace Streets.

Cleveland, O.—Mr. Tower will erect a new theatre building to cost $40,000 at 37th Street.

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Classified Advertisements, three cents per word, cash with order; $2 cents minimum; postage stamps accepted

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AT LIBERTY—Jan. 1, MAN AND WIFE OPERATORS with 3 years' experience; will go anywhere. Wife is a fine singer and pianist. Address Box 1, Care Moving Picture World, New York City.

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AT LIBERTY—CAMERA AND MOVING PICTURE MAN WITH PORTABLE WORK DESIRES CHANGE. CAN TAKE FILM, CHARGE OF DARK ROOM, DEVELOP, PRINT, ETC. CAMERA MAN OF MOVING PICTURE WORLD, NEW YORK CITY.

A CLEVER OPERATOR—Desires steady position with reliable manufacturer, theatre preferred. Address Box 1, Care Moving Picture World, New York City.

SALESMAN wants to travel with Film Exchange or Moving Picture Manufacturer. Many years' experience in the moving picture business, both in the office and on the road. Can furnish the best of references. Address Box 1, Care Moving Picture World, New York City.

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WANTED—Assistant agent at once. A. F. Lumpkin, Gen. Agt., Lubin Film Co., Atlanta, Ga.

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FOR SALE—Moving picture machine, complete, with 1,000 feet of film, $100. Address Box 1, Care Moving Picture World, New York City.

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WANTED—Moving Film Vaudeville Acts of Animal Subjects and comedies. Advertise your lowest prices in first letter. Address Box 1, Care Moving Picture World, New York City.

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WANTED—Moving picture theatre, not over $500 cash required. Give full particulars. Address Box 1, Care Moving Picture World, New York City.

WILL LEASE OR BUY moving picture theatre in city of not less than 50,000 population. Address Box 1, Care Moving Picture World, New York City.

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FOR SALE—Complete moving picture machine, motor, rheostat, calcium, lenses and condensers, screen, 2 reels of film, 300 chairs, etc. Address Box 1, Care Moving Picture World, New York City.

FORT WAYNE ORDINANCE.—An ordinance was introduced in the Common Council of Fort Wayne, Ind., on Dec. 2, providing for the licensing of moving picture shows, vaudeville theatres, etc., and fixing the amount of the license fee at $25 per month. The ordinance was referred to the Committee on Ways and Means.

FOR SALE—An electric motor driven 50 ampere generator, 110 volts, 2,000 revolutions per minute, 60 cycles, single phase. Address Box 1, Care Moving Picture World, New York City.

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WANTED—A good reliable exhibitor in every town where we have not a moving picture exhibitor now. Send us your name and we will explain to you how you can make $30 per week and upwards by showing our moving pictures and illustrated songs. Write us to-day. Address Box 1, Care Moving Picture World, New York City.

WE WANT THE BEST THEATRES in New York, Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Chicago, Milwaukee, Minneapolis, Omaha, San Francisco, Denver, Salt Lake City, Portland, Seattle, Los Angeles, San Diego, Kansas City, St. Louis, Louisville, Memphis, New Orleans, Houston, Dallas, Atlanta, Birmingham, Richmond, Norfolk, Scranton, Wilkesbarre, Harrisburg, Reading, Allentown, Altoona, Johnstown, Pa. Address Box 1, Care Moving Picture World, New York City.

FOR SALE—Power's motion picture film, new; complete, perfect condition. Price $ to $ per reel. Address Box 1, Care Moving Picture World, New York City.

EXHIBITORS—W. VA. AND VIRGINIA—are now booking up for the greatest moving picture offering of the season. Northern Film, at Box 1, Care Moving Picture World, New York City, wants to know what you can pay for a service with a real offering of new and original subjects. Parkersburg, W. Va.

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TITLE	LENGTH	MAKE	PRICE	ADV. SIZE LITHO SHEETS
His Past	2400	Mutoscope	$150.00	ones, fours and banner.
The Outcast	3000	A. Nielson	175.00	ones, threes, banner.
Ship of Lions	1400	Ambrosio	100.00	ones, fours, banner.
God of the Sun (Colored)	1950	Pathe	120.00	ones, sixes, banner.
Romance of a Poor Girl	3000	Pathe	150.00	ones, eights, photos, banner.
The Acrobat's Daughter	3300	Sequel to Four Dare Devils	250.00	ones, threes, fours, photos, banner.
The Weed	2200	Ambrosio	100.00	threes, photos, banner.
Vengeance is Mine	2000	Cines	100.00	ones, threes, photos, banner.
Airman's Secret	1800	Cines	100.00	ones, fours, photos, banner.
Fire at Sea	3000	Gt. Northern	180.00	ones, threes banner.
Blackmail	2200	Cines	125.00	ones, threes, banner.
Love's Combat	3300	Monopol	150.00	ones, fours, banner.
Life's Gamble	2900	Monopol	150.00	ones, fours, sixes, banner.
Miranda	1850	Den. Bios	100.00	ones, threes, banner.
Attacked by a Lion	1450	Gaumont	75.00	ones, sixes, banner.
Lt. Rose & Hidden Treasure	1500	Claredon	90.00	ones, threes, banner.
Zigomar vs. Nick Carter	3000	Eclair	150.00	four, sixes, banner.
Countess de Challant	2000	Pathe	100.00	ones, threes, banner.
Poor Jenny	3000	Asta Nielsen	150.00	ones, threes, fours, banner.
Max Linder vs. Nick Winter	1550	Pathe	100.00	ones, fours, banner.
Lt. Daring & Ship's Mascot	1500	Cosmo	100.00	ones, threes, banner.
Bull Fight, Mexico vs. Spain	2000	Rosso	180.00	ones, fours, cards, banner.

1000 reels at from ten to thirty Dollars with posters, some as good as new.

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"When a Little Bit o' Love Creeps In." Pub. by Vinton Music Co., New York.
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"Only a Bunch of Violets." Pub. by Church & Paxson.
"I Will Love You When the Silver Threads Are Shining Among the Gold." Pub. by McKinley Music Co.
"Dear Little Girl." Pub. by Church & Paxson.
"The Jolly Dancers Serenade." Pub. by C. I. Davis.

Scott & Van Altena, Inc.

"I Long for You Tonight," Harris.
"Finnegan Gave It to Me," Crown.
"When I Lost You," Snyder.
"Whistling Jim," Theo. Morse.
"Butterflies," Stern.
"You'll Be Sorry," Smith & Browne.
"'Til Then Will Cease," Harris.

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Exhibition Edison Model, in fine condition, but no magazines.....$ 65
Mirroroid Curtains, any size, 15c sq. foot. Write for sample free.
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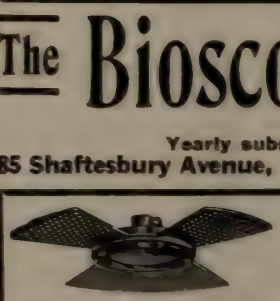

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AMERICAN.

Dec. —Pals (Drama).....1000
Dec. 5—The Animal Within (Drama).....1000
Dec. 7—Bludsoe's Dilemma (Drama).....1000
Dec. 9—The Law of God (Drama).....1000
Dec. 12—Nell of the Pampas (Drama).....1000
Dec. 14—The Heart of a Soldier (Drama).....1000
Dec. 16—Daughters of Senor Lopez (Drama)....1000
Dec. 19—The Power of Love (Drama).....1000
Dec. 21—Saving the Innocents (Educational)..
Dec. 21—Mrs. Brown's Baby (Comedy).....

AMBROSIO.

Nov. 20—Grandfather's Forgiveness (Dr.).....
Nov. 20—The Rapids of Onatra River, Finland (Scenic) .....
Nov. 27—Playing with Edged Tools (Drama)..
Dec. 4—The Inseparable Friends (Comedy)...
Dec. 4—Plenty of Good Lungs (Comedy).....

BISON.

Nov. 12—Blackfoot's Conspiracy (Dr.).....
Nov. 16—The Tribal Law (2 reels) (Dr.).....
Nov. 19—Trapped by Fire (Dr.).....
Nov. 23—The Half-Breed Scout (Dr.).....
Nov. 26—An Indian Outcast (Drama).....
Nov. 30—The Massacre of the Fourth Cavalry (Drama) .....
Dec. 3—Big Rock's Last Stand (2 reels, Dr.)
Dec. 7—The Rights of a Savage (Drama)....
Dec. 10—A Four-Footed Hero (2 reels) (Drama)
Dec. 14—A Ride for Life (Drama).....

BRONCHO.

Oct. 30—How Shorty Kept His Word (Drama)
Nov. 6—The Man They Scorned (2 reels) (Dr.)
Nov. 13—Mary of the Mines (Drama).....
Nov. 20—The Civilian (2 reels) (Dr.).....
Nov. 27—The Ball Player and the Bandit (Dr.)
Dec. 4—His Squaw (2 reels—Drama).....
Dec. 11—A Double Reward (Drama).....
Dec. 18—His Sense of Duty (Drama).....

CHAMPION.

Oct. 28—Sue (Drama).....
Nov. 4—A Tramp's Strategy (Drama).....
Nov. 11—A Protege of Uncle Sam (2 reels) (Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway to America (Drama)...
Dec. 2—Billy Jones of New York (Com.-Dr.)
Dec. 9—The Honeymooners (Comedy).....

CRYSTAL.

Nov. 24—The Quarrel (Com.).....
Nov. 24—The Valet and the Maid (Com.).....
Dec. 1—Locked Out (Comedy).....
Dec. 1—A Picnic in Dakota (Comedy).....
Dec. 8—A Tangled Marriage (Comedy).....
Dec. 8—The Black Prince (Comedy).....
Dec. 15—The Mind Cure (Comedy).....
Dec. 15—Oh, that Lemonade! (Comedy).....

ECLAIR.

Dec. 1—At the Flame, the Butterfly Burnt Its Wings (Drama) .....
Dec. 8—The Bonnie, Bonnie Banks o' Loch Lomond (Scenic) .....
Dec. 5—Dick's Wife (Drama).....
Dec. 8—The Fly (Educational).....
Dec. 8—The Mender, the Pipe and the Vase (Comedy) .....
Dec. 10—The Black Sheep (Drama).....
Dec. 12—The Poisoned Pool (Drama).....
Dec. 15—The Busy Bee (Scientific).....
Dec. 15—Funnicus' Hunting Exploit (Comedy)..

FRONTIER.

Dec. 11—The Goat Girl of Bear Canyon (Dr.)

GAUMONT.

Dec. 3—The Matrimonial Express (Comedy)..
Dec. 4—Gaumont's Weekly, No. 39 (Topical)...
Dec. 5—Zigota Has Good Heart (Comedy)....
Dec. 5—Zigoto as a Station Master (Comedy)..
Dec. 7—A Storm On the French Coast (Sc.).
Dec. 10—The Mission of the Carols (Drama)..
Dec. 10—Travels of the Ural Mountains (Sc.)
Dec. 11—Gaumont's Weekly, No. 40 (Topical)
Dec. 12—An Elephant Sleuth (Drama).....
Dec. 14—Battlefields of the Bakans (Topical)
Dec. 17—A Hazard for a Heart (Drama).....
Dec. 19—A Telephone Entanglement (Comedy)..
Dec. 19—Twixt Devil and the Deep Sea (Com.)

GEM.

Nov. 5—The Better Part (Drama).....
Nov. 12—The Lighting of Love's Way (Dr.)....
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Drama).....
Dec. 3—Apartment No. 13 (Comedy).....
Dec. 10—The Awakening of John Bridd (Drama)

GREAT NORTHERN.

Nov. 23—(Title not reported).
Nov. 30—The Queen of the Season (Comedy).
Dec. 7—Grandfather's Clock (Comedy).....
Dec. 7—Jack the Window Cleaner (Comedy)..
Dec. 14—His First Patient (Comedy).....

IMP.

Nov. 30—The Double Cross.....
Nov. 30—The Bullet-Proof Coat (Comedy)....
Dec. 2—No Greater Love (Drama).....
Dec. 5—Through Shadowed Vales (Drama)....
Dec. 7—A Trip Through the Cincinnati Zoo (Natural History) .....
Dec. 7—An Election Bet (Comedy).....
Dec. 9—The World-Weary Man (Drama).....
Dec. 12—Lass o' the Light (Drama).....
Dec. 14—Aunt Dinah's Plot (Comedy).....
Dec. 14—A Day at West Point (Military).....

ITALA.

Nov. 25—The Horror of Sin (2 reels) (Dr.)....
Dec. 2—A Spider on the Brain (Com.).....
Dec. 2—Too Much Beauty (Com.).....
Dec. 9—Peeping Tom (Comedy).....

KAY-BEE.

Nov. 8—When Lee Surrenders (2 reels) (Dr.)..
Nov. 15—The Altar of Death (2 reels) (Dr.)..
Nov. 22—The Army Surgeon (2 reels) (Dr.)...
Nov. 29—The Invaders (3 reels) (Dr.).....
Dec. 6—For the Cause (2 reels, Drama).....
Dec. 13—Blood Will Tell (2 reels, Drama)....
Dec. 20—The Dead Pays (2 reels (Drama).....

KEYSTONE.

Nov. 18—The Rivals (Com.).....
Nov. 18—Mr. Fix It (Com.).....
Nov. 25—A Desperate Lover (Com.).....
Nov. 25—A Bear Escape (Com.).....
Dec. 2—Pat's Day Off (Comedy).....
Dec. 2—Brown's Seance (Comedy).....
Dec. 9—A Family Mixup (Comedy).....
Dec. 9—A Midnight Elopement (Comedy)....
Dec. 16—Mable's Adventures (Comedy).....
Dec. 16—Useful Sheep .....
Dec. 23—Hoffmeyer's Legacy (Comedy).....
Dec. 23—The Drummer's Vacation (Comedy)...

LUX.

Nov. 22—Willie's Ticker (Comedy)..... 442
Nov. 22—The Wrong Flat (Comedy)..... 488
Nov. 29—The Diary of a Bad Boy (Comedy)...
Nov. 29—Grateful Henry (Comedy).....
Dec. 6—Ching Chang's Little Fan (Comedy).... 488
Dec. 6—The Pig that Wouldn't Stay at Home (Comedy) 445
Dec. 13—Weary Gussie finds a Job (Comedy).. 439
Dec. 13—"All Aboard" (Comedy)..... 494
Dec. 20—Cleanliness is Next to Godliness (Comedy). 462
Dec. 20—Only the Chiropodist (Comedy)..... 416

MAJESTIC.

Nov. 19—Two of a Kind (Dr.).....
Nov. 24—An Old Love Letter (Dr.).....
Nov. 26—Shocking Her Future Mother-in-Law (Com.) .....
Dec. 1—The Hypnotic Chair (Comedy).....
Dec. 3—In the Old Town (Comedy).....
Dec. 8—The Winning of Helen (Drama).....
Dec. 10—His Day (Drama).....
Dec. 15—The Clue in the Bust (Drama).....
Dec. 17—The Honor of Surgery (Drama).....

MILANO.

Nov. 30—The Enchanted Umbrella (Comedy)...
Nov. 30—Boniface Is Bashful (Comedy).....
Nov. 30—Adda River Rapids (Scenic).....
Dec. 7—Diamond Cut Diamond (2 reels, Dr.)
Dec. 13—The Apache Vow (2 reels) (Drama)...

NESTOR.

Nov. 22—The Shanghaied Cowboys (Com.).....
Nov. 25—The Regeneration of Worthless Dan (Drama) .....
Nov. 27—A Friend Indeed (Comedy-Drama)....
Nov. 29—The Matrimonial Agency of Roaring Gulch (Comedy).....
Dec. 2—Romance and Reality (Drama).....
Dec. 4—The Silent Call (Drama).....
Dec. 6—Brides and Bridles (Comedy).....
Dec. 6—Almost a Suicide (Comedy).....
Dec. 9—Beauty Takes a Tramp (Comedy)....
Dec. 11—Home and Mother (Drama).....
Dec. 13—The Mountain Girl's Self-Sacrifice (Dr.)

POWERS.

Dec. 4—An Energetic Member of the S. P. C. A. (Comedy).....
Dec. 6—When the Sphinx Spoke (Comedy)...
Dec. 6—Waterfalls of California (Scenic)....
Dec. 11—The Petticoat Detective (Comedy)....
Dec. 11—The Last Quest (Drama).....
Dec. 18—The Natural Son (2 reels) (Drama)....

PUNCH.

Dec. 5—Oh, You Baby! (Com.).....
Dec. 5—Poor Finney (Com.).....
Dec. 12—The Two Chefs (Comedy).....
Dec. 12—His Dress Suit (Comedy) .....
Dec. 19—Rough On Rats (Comedy).....
Dec. 19—The Baby and the Cop (Comedy)....

RELIANCE.

Nov. 23—Father (Dr.) .....
Nov. 27—Thanksgiving (Dr.) .....
Nov. 30—The Brother of the "Bat".....
Dec. 4—Old Madamoiselle's Secret (2 reels—Drama) .....
Dec. 7—Topsy Turvey Love Affair (Comedy)..
Dec. 11—Joe's Reward (Drama).....
Dec. 14—A Fairyland Bride (Com.-Dr.).....
Dec. 18—The Fires of Conscience (Drama).....

REX.

Nov. 21—The Debt (2 reels) (Dr.).....
Nov. 24—The Broken Ring (Dr.).....
Nov. 28—For the Love of Mike (Comedy).....
Dec. 1—A Heart Reclaimed (Drama).....
Dec. 5—Paul and Virginia (2 reels, Drama)...
Dec. 8—The Wheel of Destiny (Drama).....
Dec. 12—To the City (Drama).....
Dec. 15—Into the Darkness (Drama).....

SOLAX.

Nov. 29—The Jenkins-Perkins War (Com.).....
Dec. 4—The Raffle (Comedy).....
Dec. 6—The Face At the Window (Drama)..
Dec. 11—The Hater of Women (Comedy).....
Dec. 13—The Girl in the Armchair (Drama)...
Dec. 18—Hearts Unknown (Drama).....
Dec. 20—Five Evenings (Comedy).....

THANHOUSER.

Nov. 29—The Forest Rose (Parts 1 and 2) (Dr.)
Dec. 1—Standing Room Only (Drama).....
Dec. 3—A Will and a Way (Drama).....
Dec. 6—A Romance of the U. S. Navy (Dr.)..
Dec. 8—At Liberty—Good Press Agent (Dr.)
Dec. 10—Aurora Floyd (2 reels) (Drama)....
Dec. 15—Brains vs. Brawn (Comedy-Drama)...
Dec. 17—The Other Half (Drama).....
Dec. 20—The Race (Drama).....

VIOTOR.

Nov. 26—The Thunderbolt (Dr.).....
Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..
(Drama) .....
Nov. 1—The Redemption of Riverton (Drama)
Nov. 8—Sisters (Drama) .....
Nov. 15—The Lady Leone (2 reels) (Dr.).....
Nov. 22—Was Mabel Cured? (Dr.).....
Nov. 29—It Happened Thus (Comedy).....
Dec. 6—The Foolishness of Oliver (Comedy)..
Dec. 13—Owing More (Comedy).....

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BIOGRAPH.

Nov. 21—The Informer (Dr.)
Nov. 25—A Sailor's Heart (Com.)
Nov. 28—After the Honeymoon (Com.)
Nov. 28—An Absent-Minded Burglar (Com.)
Dec. 2—Brutality (Drama)
Dec. 5—The New York Hat (Comedy-Drama).
Dec. 9—Jinx's Birthday Party (Comedy)
Dec. 9—She Is a Pippin (Comedy)
Dec. 12—My Hero (Drama)
Dec. 16—The Burglar's Dilemma (Drama)
Dec. 19—The Divorcee (Comedy)
Dec. 19—Papering the Den (Comedy)

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Nov. 26—All On a Summer's Day (Com.) 750
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Nov. 30—A Comedy of Errors (Com.) 650
Dec. 2—At Napoleon's Command (Dr.—2 reels)
Dec. 3—The Ancient Town of Nari (Scenic).. 300
Dec. 3—Up Against It (Comedy)..... 700
Dec. 7—Because of a Widow (Comedy).....1000
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Dec. 17—As Fate Wills (Drama).....1000
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Nov. 22—The Penitent (Dr.).....1000
Nov. 23—Broncho Billy's Heart (Dr.).....1000
Nov. 26—Mr. Hubby's Wife (Com.).....1000
Nov. 27—The Stain (Dr.).....1000
Nov. 28—The Boss of the Katy Mine (Dr.).....1000
Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.)..1000
Dec. 3—Western Girls (Drama).....1000
Dec. 4—Almost a Man (Comedy).....1000
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Dec. 12—The Prospector (Drama).....1000
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Dec. 17—The Virtue of Rags (Drama).....1000
Dec. 18—His Birthday Jacket (Comedy).....1000
Dec. 19—The Sheriff's Luck (Drama).....1000
Dec. 20—Guiseppe's Good Fortune (Comedy)...1000
Dec. 21—Broncho Billy's Promise (Drama).....1000

KALEM.

Nov. 30—The Mayor from Ireland (Dr.).....1000
Dec. 2—The Farm Bully (Drama).....1000
Dec. 4—A Daughter's Sacrifice (Drama).....1000
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Dec. 6—Something Wrong With Bessie (Com.).
Dec. 7—Driver of the Deadwood Coach (Dr.)..
Dec. 9—A Race With Time (Drama).....
Dec. 9—Conway, the Kerry Dancer (Dancing)
Dec. 11—Toll Gate Raiders (Drama).....1000
Dec. 13—The Mummy and the Cowpunchers (Comedy) .....
Dec. 13—Strange Places and Quaint People in New York (Scenic).....
Dec. 14—Ireland the Oppressed (Drama).....1000
Dec. 16—The Finger of Suspicion (Drama).....1000
Dec. 18—The Mayor's Crusade (Drama).....1000
Dec. 20—Pulque Pete and the Opera Troupe (Comedy) .....
Dec. 20—Rush Hours in New York (Topical)..
Dec. 21—The Indian Uprising at Santa Fe (Drama). 1000

LUBIN.

Nov. 29—The Stroke Oar (Com.-Dr.).....1000
Nov. 30—Ranch Mates (Dr.).....1000
Dec. 2—By the Sea (Drama).....1000
Dec. 3—Struggle of Hearts (Drama).....1000
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Dec. 6—Locked Out (Comedy).....
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Oct. 17—The Judgment of the Sea (Drama)....1000
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Nov. 13—Specimens of Lizards and Frogs (Ed.) 310
Nov. 13—The Town of Cognac, France, and Its Brandy Industry (Ind.)..... 880
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Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) 2000
Dec. 18—Picturesque Dalmatia (Scenic)..... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550

PATHE.

Nov. 14—The Branded Arm (Drama).....
Nov. 18—Pathe's Weekly No. 47 (Topical).....
Nov. 20—The Country Boy (Dr.).....
Nov. 21—A Question of Age (Com.).....
Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 23—The Forest of Fountainebleau (Scenic).
Nov. 25—Pathe's Weekly No. 48 (Topical).....
Nov. 27—The Sheriff's Brother (Dr.).....
Nov. 28—The Three Bachelors' Turkey (Com.).
Nov. 29—The Great Steeplechase (2-reel Special) (Dr.) .....
Nov. 30—The Winning of White Dove (Dr.)...
Dec. 2—Pathe's Weekly, No. 49 (Topical)....
Dec. 4—The Little Indian Model (Drama)....
Dec. 5—A Tenacious Lover (Comedy).....
Dec. 7—The Spendthrift's Reform (Drama)...
Dec. 11—Fate's Decree (Drama).....
Dec. 12—The Compact (Drama).....
Dec. 14—The Rise and Fall of Mickey Mahone (Comedy) .....
Dec. 14—Reindeer Hunting in Norway (Scenic)
Dec. 16—Pathe's Weekly, No. 51 (Topical)....
Dec. 18—The Receiving Teller (Drama).....
Dec. 19—Glimpses of Montana (Scenic).....
Dec. 19—Sidi Hadji Moursouk (Acrobatic)....
Dec. 20—The Last Performance (special release, 2 reels) (Drama).....
Dec. 21—A Simple Maid (Drama).....

C. G. P. C.

Nov. 22—The Revolt of the Peasants (Dr.)....
Nov. 26—Lydia Punkham's Love Story (Com.).
Nov. 26—Picturesque Brittany (Scenic).....
Nov. 29—The Love of Algabert and Elizabeth (Dr.) .....
Dec. 3—The Electric Laundry (Comedy).....
Dec. 3—Paris and Its Monuments (Scenic)...
Dec. 6—The Escape of Gas (Comedy).....
Dec. 6—The Octopus (Scenic).....
Dec. 10—A Marked Man (Drama).....
Dec. 13—The Capture of Mr. Softly Beatit (Comedy).
Dec. 13—The Apple Industry in Washington (Educational). .....
Dec. 13—Lisbon and Oporto (Scenic).....
Dec. 17—A Rival of Corusa (Comedy).....
Dec. 17—Metamorphoses (Trick).....
Dec. 20—A Farm House Romance (Comedy)....
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) .....

SELIG.

Nov. 19—The Saint and the Siwash (Dr.).....1000
Nov. 20—Atala (Dr.) 1000
Nov. 21—The Fire Fighter's Love (Dr.).....1000
Nov. 22—Mike's Brainstorm (Com.).....1000
Nov. 25—Miss Aubry's Love Affair (Com.).....1000
Nov. 26—Roped In (Com.).....1000
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Dec. 20—The Last of Her Tribe (Drama).....1000

VITAGRAPH.

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Nov. 25—Omen of the Mesa (Dr.).....1000
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Nov. 28—Three Girls and a Man (Com.).....
Nov. 28—The Eavesdropper (Com.).....
Nov. 29—Susie to Susanne (Dr.).....1000
Nov. 30.—O'Hara, Squatter and Philosopher (Com.) 1000
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Dec. 6—Too Many Caseys (Comedy).....
Dec. 6—Cork and Vicinity (Scenic).....
Dec. 6—The Drawing (2 reels, Drame, Special) 2000
Dec. 7—The Awakening of Blanca (Drama)....1000
Dec. 9—The Signal of Distress (Drama).....1000
Dec. 10—Doctor Bridget (Comedy).....1000
Dec. 11—Natoosa (Drama) 1000
Dec. 12—Adam and Eve (Drama).....1000
Dec. 13—The Song of the Shell (Drama).....1000
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Dec. 16—A Leap Year Proposal (Com.-Dr.)....1000
Dec. 17—The Night Before Christmas (Drama)..1000
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FIRST ISSUE FORMS CLOSE DEC. 20, 1912.

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PUBLISHED EVERY THREE MONTHS—BY A MAN THAT KNOWS WHAT THE TRADE NEEDS

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TEN CENTS places your name and address in the first issue—a copy will be mailed you postpaid. Advertisements will be placed in this issue at the rate of FIVE CENTS a line—SIX words to the line—TWELVE lines to the inch. Larger ads can be placed upon application. I intend to make this list as perfect as money and brains can make it. It will benefit every person in the moving picture and theatrical business. LEWIS HETZ, 302 EAST 23d ST., N. Y. C.

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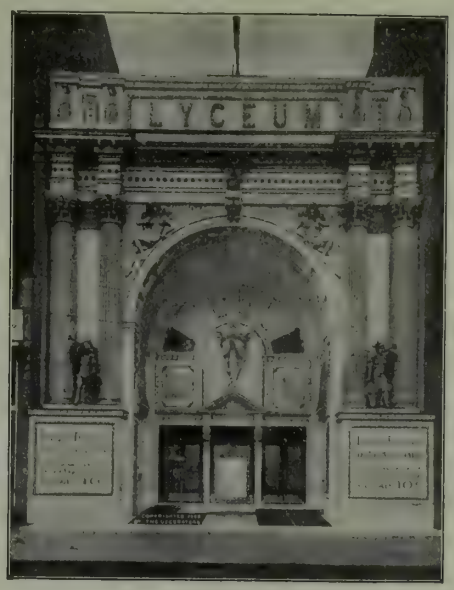

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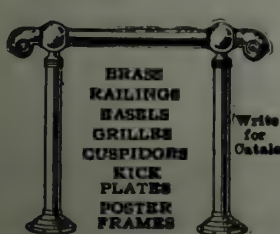

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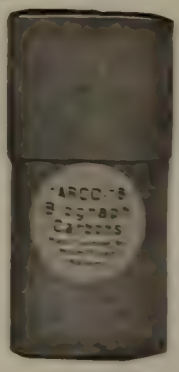

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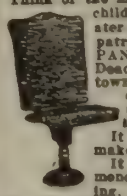

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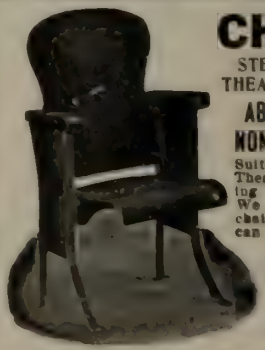

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G. MELIES, 204 EAST 38th ST., NEW YORK CITY

1000 feet 12-19-12

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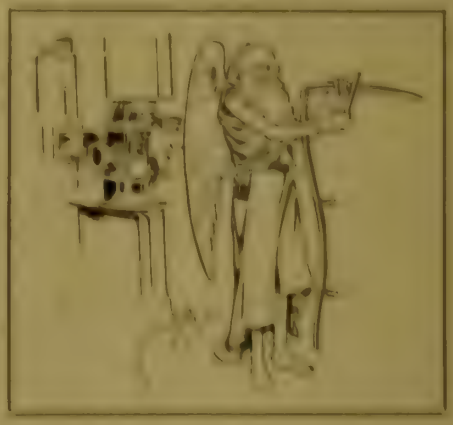

The Machine That

DEFIES TIME

Strictly speaking, that is not true; for Father Time—"The tomb builder"—finally gets us all. But, we do say this: that every individual part of POWER'S CAMERAGRAPH is composed of the best material that modern scientific knowledge, experience, and money afford, that each part must pass the most rigid test for accuracy and strength.

The result is a machine upon which wear and tear have the least possible effect, and which, with reasonable treatment, will last for years.

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"I am running a Power's No. 6. It was installed here at Nickelodeon opera, and it has run every day since and has never cost a cent for repairs. Another has it over the heads of those known to me only. [illegible] not a record for any make of moving [illegible] machine."

"It [illegible] a splendid, clear, steady picture, and runs like a clock."

The above concerns our No. 6. Since then we have model No. 6A, has been put on the market, to which are to be found many improvements which more recent knowledge affords.

Catalogue G gives full details

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The fifteen years the leading makers of motion picture machines

Vol. 14. No. 12 December 21. 1912 Price. 10c.

CALIFORNIA STATE

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Bridge of Sorrow" (Gaumont).

17 Madison Ave. New York—Chicago 169 W. Washington St.

Thanhouser's "The Star of Bethlehem"

Released Tuesday, December 24th

The Newspaper Editorial Said: Even those who witnessed the private production of "The Star of Bethlehem," which the Thanhouser Film Corporation regards as its crowning achievement, and received such a highly favorable impression of the motion picture as an educational force, do not fully comprehend the time, expense and people required, for its presentation. For this production 200 people were required, a month was consumed in its preparation and $8,000 expended before the picture was run off.

The Minister of The Gospel Said: The motion picture is here, it is here to stay; it is a mighty factor in the present-day civilization, it is steadily improving morally and has within it the possibilities of unbounded good. Your picture story of "The Star of Bethlehem" is to be heartily commended It is sympathetic, instructive, forceful and reverent.

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The Kraus Mfg. Co. Said: We have 12 8x10 photos for lobby display, at $2.00 the set. (Address, 14 East 17th Street, New York City.)

The Novelty Slide Co. Said: We have slides at 40 cents apiece. (Address 20 East 14th Street, New York City.)

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The Exhibitor Said: *I Want "The Star of Bethlehem."*

Thanhouser Film Corporation

New Rochelle, N. Y.

The Film Supply Company, American and Canadian Agents

Be sure to book "The Repeater," Released Sunday, December 22nd, an unusual story of politics, wherein Graft wins at the start and Justice triumphs finally. The HOLIDAY spirit looms big.

FIVE-A-WEEK ESSANAY

THIS WEEK! **THIS WEEK!**

"BRONCHO BILLY'S PROMISE"

A FEATURE WESTERN DRAMATIC SUBJECT WITH MR. G. M. ANDERSON

Released Tuesday, Dec. 17th.

"The Virtue of Rags"

This is a splendid story of wealth versus conscience. An object lesson of merit.

Released Wednesday, Dec. 18th.

"His Birthday Jacket"

A screamingly funny farce comedy. The trials and tribulations of an ambitious daughter.

Released Thursday, Dec. 19th.

"The Sheriff's Luck"

A brilliant Western story told in the heart of the great Western plain country.

Released Friday, Dec. 20th.

"Giuseppe's Good Fortune"

A cyclonic revelation in the art of mirthful hilarity. A thousand feet of "scream."

Released Saturday, Dec. 21st.

"Broncho Billy's Promise"

A gripping story of the West. Sensationalism in daring, but cowardly deeds prove "Snake's" undoing, while Mr G. M. Anderson in his famous role of "Broncho Billy" captures the day.

NEXT WEEK! **"REQUITED LOVE"** **NEXT WEEK!**

(A MENDELSSOHN THEME IN PANTOMIME)

THIS IS ONE OF THE *BEST* DRAMATIC SUBJECTS THIS YEAR. BOOK IT!

TWO NEW FEATURES COMING VERY SOON

"KING ROBERT OF SICILY"

(Longfellow's Wonderful Poem, in THREE REELS. A Revelation in Scenic and Dramatic Study.)

COMING SOON! **"WHEN SOUL MEETS SOUL"** **COMING SOON!**

(The Greatest Scenic Production Ever Staged for a ONE REEL Subject.)

THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? Lithographed in Full Four Colors, Price 35c Each. Order Direct from Your Exchange or from Morgan Lithograph Co., Cleveland, Ohio. Photos of All Essanay Players, Size 8 x 10, Price $3.00 Per Dozen, Can Be Secured from the Players Photo Company, 177 N. State St., Chicago, Ill.

THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION!

ESSANAY FILM MANUFACTURING CO.

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GAUMONT STATE RIGHT FEATURES

THE BRIDGE OF SORROW

(TWO REELS)

The greed of a railroad executive which sent to their death the many when the train dropped through the weakly constructed bridge into the stony depths of the abyss. A juggling with lives which brought disaster and desolation, and speeded the juggler to a felon's cell. The overhearing of a wife's fatal denunciation that put convict stripes upon the doer of the crime terrible

THE INTERNATIONAL CONSPIRACY

(THREE REELS)

PERILS OF THE ATLANTIC

(TWO REELS)

Did You Investigate THESE Films?

THE VENGEANCE OF EGYPT

(THREE REELS)

IN THE LAND OF THE LIONS

(TWO REELS, HAND-COLORED)

Gaumont

GAUMONT CO.

FLUSHING, N. Y.

Gaumont

UNIVERSAL GAINS MORE TRIUMPHS

The latest decision of the high courts in favor of the Independents has caused still another landslide in favor of the Universal. Exhibitors throughout every state, who had only been waiting to see us make good our promises to protect them through thick and thin, are now clamoring for that Universal program. Universal exchanges are reporting a sensational increase in business everywhere!

HOOK UP WITH WINNERS AND MAKE MORE MONEY

We've made good! We've won every fight. We've shown you better quality film than you've ever seen before. We've even smashed the "state rights" business to pieces by giving you Universal Feature Films as part of your regular service WITHOUT EXTRA CHARGE! We've cleared your path for you. We've shoved more profits under your very nose. All you have to do is to take them. And the way to take them is to

"Demand That Universal Program!"

Universal Film Manufacturing Company

MECCA BUILDING, BROADWAY AT 48th STREET, NEW YORK, N. Y.

Are you getting our weekly newspaper? — the first real newspaper in the film business. If not, send us your name!

Merry Christmas

The Universal's Christmas gift to the moving picture exhibitors of America consists of the finest quality program ever produced, PLUS absolute independence and freedom from all oppression. You are now master of your own business. Your first move is to "Demand That Universal Program."

IMP

"THE OLD FOLKS' CHRISTMAS" (Drama).

Monday, December 23rd.

It comes as a ray of comfort. A pleasure-giving Christmas picture that you will like and love.

NESTOR

"POOR JONES' VACATION"—"VIEWS OF THE U. S. CAPITOL"

Monday, December 23rd.

The boss wanted the same girls that Jones had. He could not have them while Jones was around—result—Jones vacation ended. A real lively comedy and an interesting topical.

ECLAIR

"THE STORY OF A KISS"

Tuesday, December 24th.

See the many ruses adopted by an ardent lover to steal a kiss from his sweetheart. You will cheer with glee at the comical situations.

"THE NEW MAGDALEN" (Two-Reel Drama).
Thursday, December 26th.

A sublime dramatization by Herbert Brenon of Wilkie Collins' most adorable story. Beautiful photography, excellent cast and brilliant settings. A positive state right feature.

"AS THE DOCTOR ORDERED"
"A WIDOW'S WILES" (Split).
Saturday, December 28th.

Two of those laughable Imp comedies on one reel. One thousand feet of smiling, laugh-provoking entertainment.

101 BISON

"A HEROINE OF THE PLAINS"
(Two-Reel Western Drama).
Tuesday, December 24th.

Just think of it! A woman tied to a steer which is madly rushing down a mountain side. You will yell with excitement when you see it.

"EL CAPITAN AND THE LAND GRABBERS" (Western Drama).
Saturday, December 28th.

An electrifying Western. Plenty of action. The mad ride to file the land claim is only one of the many thrills.

GEM

"THE AMULET."
Tuesday, December 24th.

A dramatic novelty. One that they will talk about to their neighbors. Good photography, excellent acting.

CRYSTAL

"HER VISITOR"—"THE "ELOPEMENT" (Split Comedy).
Sunday, December 29th.

Two clever farces depicting a series of laughable incidents closely following each other. Sure guarantee of Sunday enjoyment.

"THE BIG WHITE CHIEF"
Wednesday, December 25th.

A medley of Western comedy. You can't conceive of the funny practical jokes the cowpunchers played on Ranchman Davies. See it!

"THE PADRE'S GIFT"
Friday, December 27th.

The most scenically beautiful picture you ever saw. Filled with rapturous emotional scenes and loving situations. You will luxuriate in it.

REX

"A BUSINESS MAN'S WIFE"
Thursday, December 26th.

He was a business man first, his home-life was secondary. The social serpent appeared — she was tempted. But it all ended happily just as you would like it to.

"AN ILL WIND."
Sunday, December 29th.

There is a fervency about it that will bring tears to your eyes. A true-to-life story, vividly interpreted.

CHAMPION

"THE CHAPERONS."
Monday, December 23rd.

Something different in the comedy line. A continuous round of merriment.

MILANO

"HER INSPIRATION."
Saturday, December 28th.

She felt that his success was hers, and when he jilted her the delusion of happiness vanished. Crushed and stunned, she sought comfort in her mother's arms.

"A DRY TOWN."
Thursday, December 26th.

Begone, dull care. Here's a comedy that will chase it and keep it traveling.

"INSECT HUNTING"—"GONTRAN, KIDNAPPER."
Sunday, December 29th.

A comedy that will give you a stitch in your side from laughing. Along with it a rare scientific picture.

POWERS

"WHO'S THE BOSS"—"THEIR CHRISTMAS TURKEY."
Wednesday, December 25th.

Prepare yourself! Take a stimulant along! You will almost die with laughter as this split comedy laughs itself along.

"TOYS OF DESTINY" (Two-Reel Drama).
Friday, December 27th.

It is a real sermon in pictures. The moral is so forcefully presented that it will never be forgotten.

VICTOR

"THE PROFESSOR'S DILEMMA"
(Comedy-Drama).
Friday, December 27th.

The comedy is limitless and the method of presenting it is inimitable. An Owen Moore crowd-getter.

FRONTIER

"TRACKED TO THE SANDIA MOUNTAINS" (Western Drama).
Wednesday, December 25th.

You could not want anything better. Strong story, beautiful photography, gorgeous scenic effects. Innumerable thrills.

ANIMATED WEEKLIES

EVERY WEDNESDAY

A Scoop in Every Release

and A Happy New Year.

Gene Gauntier

For the Past Five Years Premier Leading Lady of the

KALEM COMPANY

Begs to Announce

That She Will in Future Appear ONLY With

The Gene Gauntier

Feature Players

Supported by
Jack J. Clark

Under the Direction of
Sidney Olcott

Films Will Be Distributed EXCLUSIVELY Through

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SIDNEY OLCOTT

The Original Kalem Director

IN

United States Canada Ireland England Scotland
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Producer of the Following Feature Photoplays

(A Few of the Hundreds to His Credit)

The Lad from Old Ireland Colleen Bawn
Railroad Raiders of '64 The Girl Spy Series
Down Through the Ages

And the Masterpiece

From the Manger to the Cross

Conceived and Adapted by GENE GAUNTIER

Announces His Affiliation

WITH

THE GENE GAUNTIER FEATURE PLAYERS

Films Will Be Distributed EXCLUSIVELY Through

Warner's Features

THE GIRL OF THE MANOR

A society drama of absorbing interest, gorgeously staged in beautiful California.

Release Date, Saturday, December 28, 1912

THE RECOGNITION

A Western tale of sentiment and pathos.

Release Date, Monday, December 23, 1912

BLACKENED HILLS

A thrilling and dramatic adventure of the mountains.

Release Date, Thursday December 26, 1912

VICTORIA PICTURE PALACE
Trenton, N. J.

AMERICAN FILM MFG. CO.
Chicago, Illinois

Gentlemen:

Your company certainly is a good drawing one at my place. The more my patrons see them the better they like them.

Yours very truly,

WILLIAM JOHN COURSE, Mgr.

AMERICAN FILM MANUFACTURING COMPANY ASHLAND BLOCK CHICAGO, ILL.

Vim and snap characterize

The Finger Prints

The release of Wednesday, December 25
Feature one-reel detective play with

Darwin Karr

in the leading role. The story concerns an ex-convict who tries to wreak vengeance on the district attorney who sent him to Sing Sing. Circumstantial evidence entangled the district attorney, but a clever detective, by means of finger-prints and the exercise of some intelligence manages to lay his hands on the real culprit.

SPECIAL ADVERTISING MATTER

OTHER RELEASES:

The Woman Behind the Man

Released Friday, December 27th

Two young couples start out in life. One couple lives happily and contented on an income of twenty-five dollars a week, and the other couple are unhappy and discontented on one hundred dollars a week. But the wife of the $25-a-week clerk is a better manager than the other lady and after the years we see her and her husband in fine surroundings, while the other couple are "down and out." The right woman behind the right man make a fine team.

A Million Dollars

Released Wednesday, January 8th

A story with thought behind it. It gives a black-eye to the "new thought crowd."

Solax Company

FORT LEE, NEW JERSEY

Send us 10c for a four-color litho of Darwin Karr

BRONCHO HEADLINERS

SCENARIOS WANTED Stirring Frontier, Pioneer and Military Stories. - - - Minimum price, $50.
Address T. H. INCE, Director, 1712 Allesandro St, Los Angeles, Cal.

"THE BURNING BRAND"

Two Reels, Released Wednesday, Jan. 1st

A tell-tale birthmark, proving his Indian parentage, snatches a bride from Lieut. Cole at the altar. The enraged man joins the Indians, becomes a Chief and drills them. In a terrific battle with the soldiers he is victorious, and marches to the Post. The danger of death to the woman he loves sweeps aside his hatred and desire for vengeance and he attempts to save her, meeting death at the hands of his own followers. The Post is saved from annihilation by the timely arrival of troops from a distant fort, who defeat the Indians in a big battle.

COMING!—3 Reels—COMING!

"THE BATTLE OF GETTYSBURG"

Jan. 8—"IN THE RANKS"—2 Reels

Dec. 25--"The Prospector's Daughter"--1 Reel

BRONCHO MOTION PICTURE CO. LONG ACRE BUILDING, 42d ST. & BROADWAY —NEW YORK CITY—

MUTUAL FILM CORPORATION, 60 Wall Street, **Sole Agent for U. S. and Canada**

KEYSTONE COMEDIES

SCENARIOS WANTED: Highest prices paid. Address
Mack Sennett, Director, 1712 Allesandro St., Los Angeles, Cal.

Split Reel December 23

"HOFFMEYER'S LEGACY"

Hoffmeyer is harassed by creditors and receives a legacy of $500. He goes out to celebrate, and his spouse will not let him in the house till he slips the money under the door. He manages to get her outside and turns the tables on her when she is in her "nightie." She runs down the street and he follows in his pajamas, creating much excitement. The police magistrate counts the money and fines them $500.

"The DRUMMER'S VACATION"

The travelling salesman vacations at a farmhouse, and arouses the displeasure of the farmer by spooning with a rich widow. The farmer does many amusing things to show his displeasure, and the drummer begins to pay attentions to the farmer's wife, and always manages to escape being caught. In desperation the farmer goes after the drummer with a shotgun, but his wife takes the weapon away and uses it to force him to do the kitchen work.

Coming Releases of

The World's Best Comedies

Dec. 30—"THE DUEL" and "MABEL'S STRATAGEM"

Jan. 6—"SAVING MABEL'S DAD" and "A DOUBLE WEDDING"

Jan. 13—"THE CURE THAT FAILED" and "HOW HIRAM WON OUT"

KEYSTONE FILM CO.

LONG ACRE BLDG.
42d St. and Broadway
NEW YORK CITY

MUTUAL FILM CORPORATION, 60 Wall Street

Sole Agent for the U. S. and Canada

Kay-Bee Thrilling Features

"THE DEAD PAYS"

Released Friday, Dec. 20

A MASTERPIECE OF MILITARY SENSATIONALISM SHOWING AN EPISODE OF THE CIVIL WAR

TENSE SITUATIONS, SPLENDIDLY ACTED

THRILLING REPRODUCTION OF A RAGING CONFLICT

A TRIUMPH OF DRAMATIC ART

The plot deals with a wounded Northern officer who saves the life of a Southern soldier and falls in love with his sister. A Southern spy, who is acting as a Northern officer, involves them in terrible danger, from which the girl extricates them by accidentally killing the spy when he attacks her to secure a confession which he has signed, in order to secure her consent to marry him.

BOOK THESE COMING FEATURES

"The Law of the West" THREE REELS DEC. 27

"The Great Sacrifice" TWO REELS JAN. 3

SCENARIOS WANTED: Thrilling military stories. Minimum price, $50.
Address T. H. Ince, director, 1712 Allesandro Street, Los Angeles, Cal.

N. Y. Motion Picture Company

Long Acre Bldg., 42nd Street and Broadway, New York City

Mutual Film Corporation, 60 Wall Street **Sole Agent for U. S. and Canada**

AMBROSIO

STATE RIGHT FEATURES:

Booking Territorial Rights Now
Wire for Terms

One Good Thing Follows Another.

A SICILIAN HEROINE

(Copyrighted)
A Thrilling story of GARIBALDI
Three exciting reels
Ready for shipment December 28th

PARSIFAL

(Copyrighted)
Three Reels
Ready for shipment December 21st
States going fast—Don't write—Wire!!

SIEGFRIED

(Copyrighted)
A few States open—Wire quickly!!

REGULAR RELEASES:

January 4th:

The Black Veils
(In two reels)
A thrilling mysterious drama that will hold your audience spellbound

January 11th:

What the Unknown Conceals
(In two reels)
A drama of great interest

January 18th:

Between Life and Death
(In two reels)
An up-to-date moral story full of incident

January 25th:

A Romance of a Heart
(In two reels)
The interest never slackens from the first foot of film till the very last

Exchangemen and Exhibitors
Send your name for our mailing list.
We have good news for you all!!

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IN PREPARATION: THE BIGGEST FEATURE YET.

Those who have bought our other features, write for particulars, as this will be the Biggest Money Getter ever made.

AMBROSIO AMERICAN CO.
15 EAST 26th STREET NEW YORK, N.Y.

"She is Madame Bernhardt redivivus!"

HELEN GARDNER

IN

CLEOPATRA

Six thousand feet of sumptuous beauty and exquisite art – absolutely a motion picture in a class to itself – a perfect story

CHARLES L. GASKILL
Director-Manager

One hour and forty minutes of thrilling, dramatic interest – a story of the most remarkable woman in all human history

THIS is unquestionably the greatest picture of its kind ever produced. The greatest production of the picture ever accomplished. So much appreciation and praise have been heaped upon it, by audiences as well as the printed opinion of the most competent critics, that there is nothing left to be said, but that it is all but perfect. Miss Gardner's work in it places her undoubtedly abreast of the greatest and most talented actresses in the world. Her support is good. The story moves without a flaw, and tells itself without any assistance from a "lecturer." There is not a dull or uninteresting second in the entire hour and a half required to project the picture. The picture is in a class all to itself. There is none with which to compare it. It sets a new standard in pictures

WITHIN a week of the first announcement, two States had been sold, namely, New York and New Jersey. One foreign country has since been sold, namely, Russia, Miss Gardner's success, her supreme ability is known by man, woman and child all over the world. She made "Cleopatra" [illegible]. Those who witness her in "Cleopatra" will [illegible] as in the case of "Quo Vadis" [illegible] pronounced to be the most powerful stand-out the theatre has ever had. The most beautiful advertising matter ever furnished with a motion picture. [illegible] "look and see" – at your rival to get this picture. You must be quick.

THERE is no question of this wonderful picture either as a work of art or a money-maker. Both facts are already demonstrated. One fact is attested by the applause and appreciation with which every audience receives the picture and by the [illegible] and pronouncing that [illegible] upon it by well-known critics whose written and spoken words are [illegible] from the advertising department (see *M. P. World* [illegible]). The latter effort is proven by the crowded houses that witness every presentation of the picture. Phenomenal patronage and standing-room-only are what the picture is already accomplishing. It will continue to accomplish the same result for months to come, and from one end of the world to the other. The story is so clearly told and so well acted that the dullest intellect as well as the clearest understanding every value, appreciates every point

UNITED STATES FILM CO.

SOLE DISTRIBUTORS

145 West 45th Street, New York

EGOTISTICAL EDDIE

A Fable with a Hunch

ONCE there was a Man with a loose Bunch of Simoleons and an exaggerated Idea of his own Ability. He looked over the Neighborhood and decided that the Chickens in his Town didn't have any Place dark enough to Bill and Coo with the Village Lotharios, and that the Antique Population was badly out of Touch with the wide, wide World. So he started a Picture Show on the Main Street of the Burg and began handing out Amusement by the thousand Feet. Incidentally he cleared up all the five Cent Pieces that had been resting in the old broken Teapots so long they were covered with Tannin. Being a patriotic Citizen he showed only Fillums made by American Manufacturers, and he flung Old Glory to the Breeze every morning at Sunrise. All the Signs in the Local Zodiac pointed to Success, but there was a Rat Hole of some sort in his Money Till. The Village Belle after four Weeks blew right by the big Electric Sign on his front Door and took at least fourteen Male Lights with her on her evening walks in the suburbs. Next the old People flagged his Place, and he was left all alone. Something was the Matter, but the Gink couldn't locate it with a Divining Rod, so he sent an S. O. S. call for assistance. About this time a wise Guy, wearing a Red Rooster Pin blew in and handed Egotistical Eddie a Hunch. He told him his Show had just as much Variety in it as the Bill of Fare at the Village Hotel where they served Corned Beef Hash three times a Day every Day, and that while Corned Beef Hash is good, its continued Diet for a couple of Months was Apt to make a Man yearn to meet a nice Piece of fried Ham with a bit of Hen Fruit on the Side. He also managed to get the Idea of booking something beside American Fillums to percolate in the Gink's Gray Matter and recommended C. G. P. C. Products. Now Eddie has 'em all coming and has a big House setting 'way back from the Street to live in, and his Show Ushers wear uniforms with brass headlights. Next year he's going to run for Town Treasurer and have everything his own Way.

Moral: Book C. G. P. C. Films if you want to hold your patrons.

Feature

THIS FILM WITH

Posters

One-Sheet
Three-Sheet
Six-Sheet

AND THESE ATTRACTIVE

Heralds

This cut is an exact reproduction of the front page of the four-page Herald published upon The Red Man's Honor.

CINES RELEASE Dec. 2, 1912

At Napoleon's Command

Copyright, 1912, by George Kleine

Special Heralds, One, Three and Six-Sheet Posters

CINES RELEASE Oct. 21, 1912

The Lion Tamer's Revenge

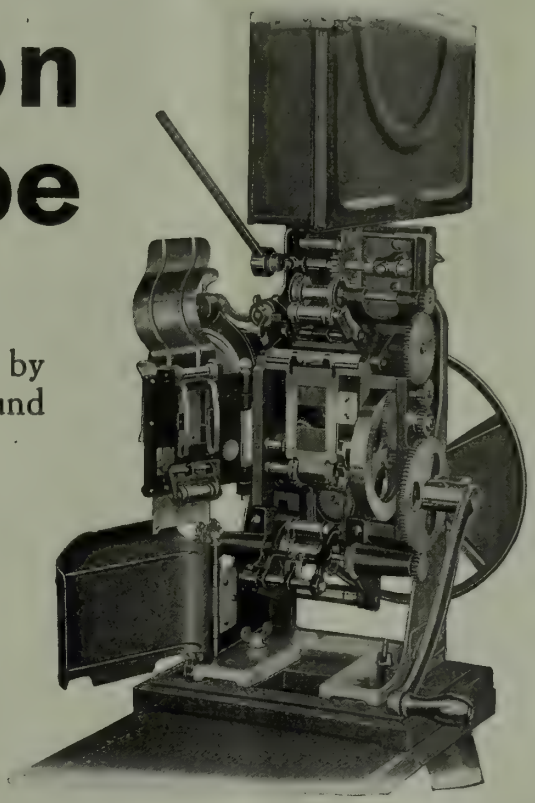
Copyright, 1912, by George Kleine

Special Notice: Owing to the unprecedented demand for posters for this film, we have had printed a large additional supply of One, Three and Six-sheet posters which are now ready for delivery.

FOR ADVERTISING MATTER SEND TO **George Kleine** **166 N. STATE ST. CHICAGO, ILL.**

The Edison Kinetoscope

Underwriters' Type "B"



When the crowds begin to drift by your place at night and get jumping around the entrance of the movies on the next block, don't stick an extra arc light out in front and think you've fixed things. Look at the heart of your business — at your moving picture machine.

Pictures look wobbly and spotty and full of specks? Keep the audience waiting for repairs once in a while? No wonder the crowds are going somewhere else.

Ever seen an Edison Kinetoscope? Ever notice how simple and strong it was—how there wasn't any possibility of fire risk in running it? Ever notice the pictures it threw — bright and clear and steady as real life? Ever thought of its economy? Of course you have. Then sit right down and ask us to send you a copy of the Edison Kinetogram and Catalog 500. You'll be glad.

Price, with Rheostat, 110 volts, 24-40 amperes, - - - $225.00

Price, with 110 volt, 60 Cycle Transformer, - - - $245.00

Thomas A. Edison INCORPORATED

239 Lakeside Ave., Orange, N. J.

CURRENT EDISON FILMS

Dec. 14—"A Christmas Accident," by Annie Eliot Trumbull. 1,000 feet. Dramatic.

" 16—"The Public and Private Care of Infants. Produced in co-operation with the Russell Sage Foundation—Department of Child-Helping. 995 feet. Descriptive-Educational.

" 17—"Lady Clare," by Alfred Lord Tennyson. 1,000 feet. Dramatic.

" 18—"An Old Appointment," by Harry Furniss. 500 feet. Dramatic.

"When Joey Was On Time," by Richard Ridgely. 500 feet. Comedy.

" 20—"The First Settler's Story," from "Farm Festivals," by Will Carleton. 1,000 feet. Dramatic.

" 21—"A Proposal Under Difficulties," by John Kendrick Bangs. 990 feet. Comedy.

" 23—"An Old-fashioned Elopement," by F. G. Ford, from "The Gentlewoman," England. 1,000 feet. Comedy.

" 24—"What Katie Did," by Charles M. Seay. 1,000 feet. Dramatic.

" 25—"Love Among the Geysers. 1,000 feet. Comedy.

" 27—"A Clue to Her Parentage," being the sixth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

" 28—"He Swore Off Smoking." 525 feet. Comedy.
"How a Horseshoe Upset a Happy Family," by Louise Sydmeth. 475 feet. Comedy.

" 30—"The Crime of Carelessness," by James Oppenheim. Produced in co-operation with the National Association of Manufacturers. 1,000 feet. Dramatic.

" 31—"For Her," by Bannister Merwin. 1,000 feet. Dramatic.

LUBIN FILMS

FIVE RELEASES EACH WEEK

This invariably means a pleasing variety of Good Comedy, Western, Dramatic and Military Pictures!

"MADELEINE'S CHRISTMAS"

TUESDAY, DECEMBER 17th

A wonderful heart story, featuring Ormi Hawley, Guy D'Ennery and Henrietta O'Beck.

Hermann Von Schultz, a violinist, attached to the theatre, protects Marguerite, a young amateur, who belongs to the ballet. Marguerite's mother is killed by accident and the good musician, though much older than the girl, proposes marriage. She accepts and in a year a baby girl comes, which is a new joy. Marguerite's friends persuade her that she has married a man too old for her and that her theatrical career would be enhanced if she ran away and accepted a brilliant engagement. She goes, but after a few years finds herself homeless and starving. She returns on Christmas Eve and is welcomed by Hermann and Madeleine, her baby.

"HIS WESTERN WAY"—A Dramatic Cowboy Picture—Thursday December 19th.
"HOGAN vs. SCHMIDT"—A Good Irish Episode—362 feet. Friday, December 20th } A Split Comedy
"NORA, THE COOK"—An Irish Domestic Tartar—691 feet. Friday, December 20th } Reel.
"HOME SWEET HOME"—As Pretty as the Song—Saturday, December 21st.
"THE MOUNTEBANK'S DAUGHTER"—Minister-players-gossips-marriage—Monday, December 23rd.

"THE POWER OF SILENCE"

A remarkable Two-Reel, typical western picture which holds close attention from start to finish.

RELEASED MONDAY, DECEMBER 30th

THROUGH THE GENERAL FILM COMPANY

Thomas Lowry, a wealthy ranch owner makes his will in favor of his adopted daughter Jane. "The Silent One," a sheep herder of powerful personality loves Jane, and Lowry approves of the match. Robert Sinclair, a nephew of the old man, comes from the East and falls in love with the girl, and "The Silent One" looks on without words. The Easterner with his polished manners fascinates the girl and he tells her of the wonders of his country. Old Lowry dies suddenly and Sinclair tries to steal the will, but is caught in the act by "The Silent One." He then persuades Jane to go with him and "The Silent One" tells her that if she really loves the man to go, but he also advises Sinclair that if harm ever comes to the girl he had better take his own life. Jane goes East with the city man and in a few years her money is squandered, she is reduced to poverty and dies broken-hearted. Sinclair, having dissipated all of the girl's money, returns West to sell the sheep. "The Silent One" traps him and by force of will power leads him to his cave in the cliffs. A desperate struggle takes place and the two men pitch over the cliff to death below. Thus ending the career of good and evil.

Coming! SOON AFTER THE HOLIDAYS!

TWO MORE POWERFUL TWO-REEL SUBJECTS

(Through The General Film Co.)

"The Power of the Cross"

Featuring Arthur Johnson and Lottie Briscoe.

"The Mexican Spy"

A highly sensational military border picture.

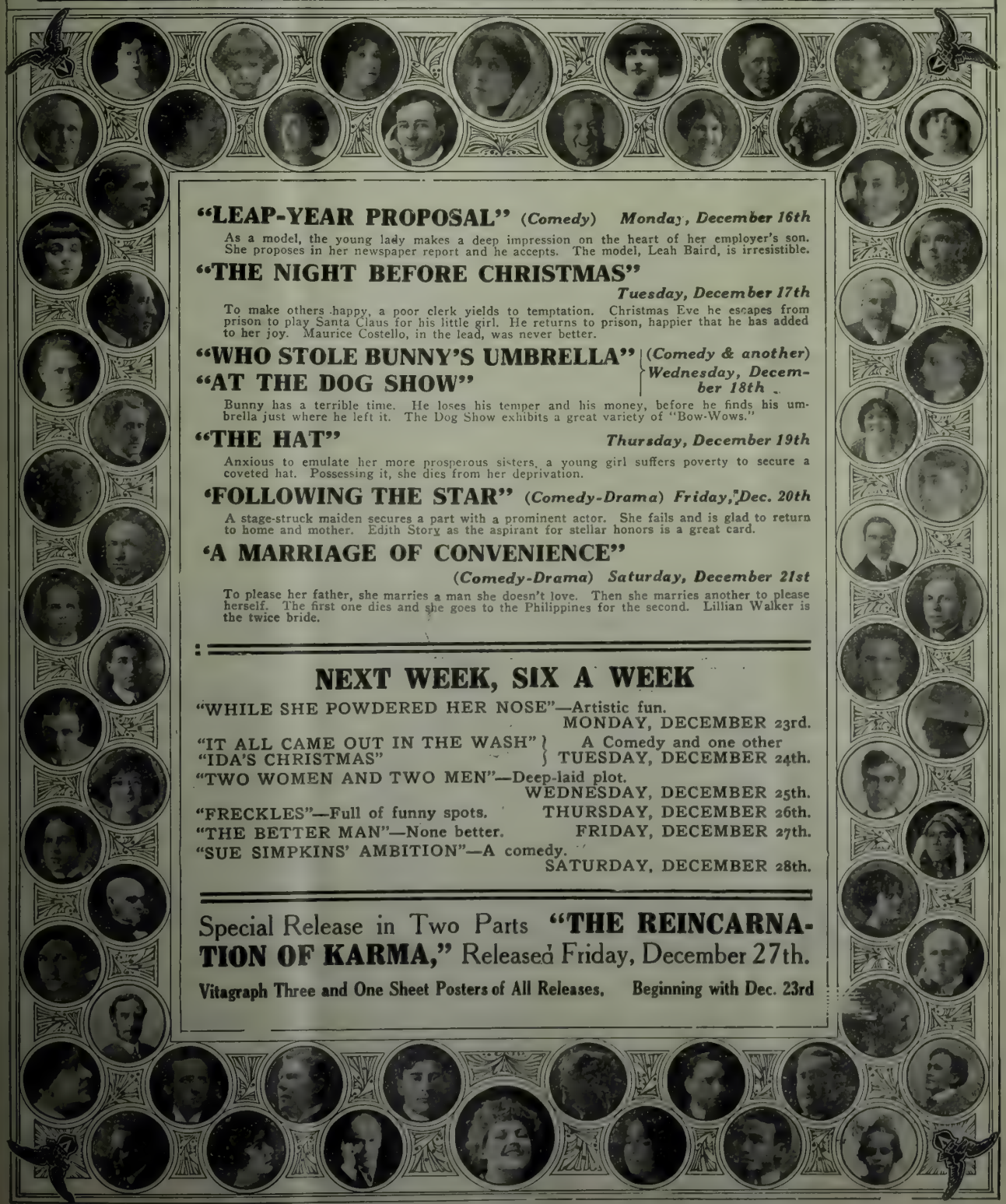
Beautiful One, Three and Six Sheet Posters of our Photoplays, printed in five colors can be obtained from your Exchange or the A. B. C. Company, Cleveland, Ohio

LUBIN MANUFACTURING CO.

MODEL NEW STUDIOS, 20th and Indiana Avenues, Philadelphia, Pa.

Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England. Berlin, 35 Friedrich Str.

VITAGRAPH
LIFE PORTRAYALS



"LEAP-YEAR PROPOSAL" *(Comedy)* ***Monday, December 16th***

As a model, the young lady makes a deep impression on the heart of her employer's son. She proposes in her newspaper report and he accepts. The model, Leah Baird, is irresistible.

"THE NIGHT BEFORE CHRISTMAS"

Tuesday, December 17th

To make others happy, a poor clerk yields to temptation. Christmas Eve he escapes from prison to play Santa Claus for his little girl. He returns to prison, happier that he has added to her joy. Maurice Costello, in the lead, was never better.

"WHO STOLE BUNNY'S UMBRELLA" } ***(Comedy & another)***
"AT THE DOG SHOW" } ***Wednesday, December 18th***

Bunny has a terrible time. He loses his temper and his money, before he finds his umbrella just where he left it. The Dog Show exhibits a great variety of "Bow-Wows."

"THE HAT" ***Thursday, December 19th***

Anxious to emulate her more prosperous sisters, a young girl suffers poverty to secure a coveted hat. Possessing it, she dies from her deprivation.

'FOLLOWING THE STAR" *(Comedy-Drama)* ***Friday, Dec. 20th***

A stage-struck maiden secures a part with a prominent actor. She fails and is glad to return to home and mother. Edith Story as the aspirant for stellar honors is a great card.

'A MARRIAGE OF CONVENIENCE"

(Comedy-Drama) Saturday, December 21st

To please her father, she marries a man she doesn't love. Then she marries another to please herself. The first one dies and she goes to the Philippines for the second. Lillian Walker is the twice bride.

NEXT WEEK, SIX A WEEK

"WHILE SHE POWDERED HER NOSE"—Artistic fun. MONDAY, DECEMBER 23rd.

"IT ALL CAME OUT IN THE WASH" } A Comedy and one other
"IDA'S CHRISTMAS" } TUESDAY, DECEMBER 24th.

"TWO WOMEN AND TWO MEN"—Deep-laid plot. WEDNESDAY, DECEMBER 25th.

"FRECKLES"—Full of funny spots. THURSDAY, DECEMBER 26th.

"THE BETTER MAN"—None better. FRIDAY, DECEMBER 27th.

"SUE SIMPKINS' AMBITION"—A comedy. SATURDAY, DECEMBER 28th.

Special Release in Two Parts **"THE REINCARNATION OF KARMA,"** Released Friday, December 27th.

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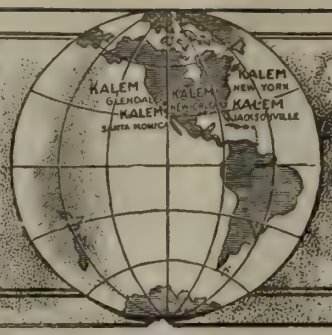

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NEW YORK

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J. P. Chalmers, Founder.

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Facts and Comments

W

> In my opinion nothing is of greater importance to the success of the motion picture interests than films of good moral tone. Motion picture shows are now passing through a period similar to that of vaudeville some years ago. Vaudeville became a great success by eliminating all of the more objectionable features and, for the same reason, the five cent theatre will prosper according to the moral attitude. Unless it can secure the entire respect of the sensible, law abiding public it cannot endure.
>
> Thomas A. Edison

W

T

the uplift and progress of humanity, are often found to be of broader mentality and have sounder views than some of our clerical friends. This age needs constructive work; the railers and denouncers of things are out of joint with the times.

* * *

THE MOVING PICTURE WORLD deems it an imperative duty to warn exhibitors against showing the films known as the Life and Adventures of Lieutenant Petrosino. In New York the films have been severely criticised in one of the great daily newspapers, which based a crusade against motion pictures on the existence of such productions. In Cleveland an exhibitor was arrested because he insisted on showing these films despite the warnings conveyed to him by the authorities. The films were seized by the police and held as evidence in the coming trial. This "feature" is typical of the many cheap, flashy and sensational reels that have lately been made by some domestic and foreign manufacturers. The exhibitors can do their share in keeping the business clean and respectable by absolutely barring such trash from their theaters.

Aspects of the Sunday Question: I

By W. Stephen Bush

IN season and out of season we have commended, advocated and urged the possibility and the advantages of a proper Sunday entertainment. In many cases we have been able to help in breaking down the barriers of ignorance and prejudice. We have presented the subject to our exhibiting friends and readers in every possible aspect, seeking to supply them with good sound arguments and cheering them on the hard road of trial and experiment.

We firmly believe that the proper Sunday entertainment is legal everywhere, unless prohibited in terms; we know, that wherever and whenever the final interpretation of the law has been sought in the higher courts the victory was with the exhibitor; we realize that nothing will gain more friends for the motion picture, nothing will better increase its prestige and advertise its educational possibilities than the Sunday exhibition.

The fight for a Sunday entertainment requires patience, diplomacy and moral courage of a high order. The first step should be the consulting with able counsel and then there must be a willingness to make a test case, even if one exhibitor or more have to submit to the indignity of arrest. This was but recently done in Ohio, where the exhibitors gained a final and signal victory. It is, however, extremely improbable that the indignity of an arrest has to be suffered in order to make a test case. Where a mere technical violation is concerned and the law itself is at best uncertain, arrest is a pure formality, necessary to have the court of final jurisdiction pronounce on the legality of the Sunday exhibition. Even if the final decision were to be unfavorable, it is a practical certainty that nothing worse than a fine will be imposed by way of punishment. In such a case, with public sentiment behind the petitioners, it will be worth while to try and amend the law by going before the legislature. In many previous issues The Moving Picture World has outlined the scope and general language of bills which in the present state of public opinion would be most likely to become laws.

The fight of one intelligent, courageous and determined exhibitor, on behalf of a proper and suitable Sunday entertainment, must be interesting to all and, as it undoubtedly conveys its lessons to others, we will mention at some length the struggle of a prominent exhibitor in Pierre, South Dakota. This exhibitor gave a show on Sunday consisting of scenic pictures exclusively. To be specific the program consisted of the reels, "The Manufacture of Paper" and "The Making of the World's Greatest Newspaper," together with the Animated Weekly. The exhibitor had fortified himself with an opinion of the Attorney General of the State as to the legality of this kind of an entertainment on Sundays, and this opinion is so strikingly similar to the decisions of the courts in New York and other states and bears out so well the contention of The Moving Picture World, that we reproduce its salient points here. The Attorney General says "* * * If our law was to be construed so as to prohibit the exhibition of scenery by moving picture shows I see no reason why such a construction would not also prohibit stereopticon views in churches illustrating lectures."

This plain and simple analogy holds good everywhere. No one has ever claimed that it was unlawful to give a lecture on Sundays; on the contrary, we know that such lectures are very common. We also know that they are illustrated by stereopticon views and what is the difference between the still picture and the moving picture in the eye of the law? Though there is not and cannot be any Federal legislation on the subject, the laws in the various states, all having one common origin, show a decided family likeness. Take for example the laws in the New England states. Take states, even as far apart as South Dakota and New York, and the same resemblance is still to be observed. All this shows that the exhibitors in one state can always learn something by watching the proceedings in a Sunday campaign in another state.

In the states of the Middle and Far West where the initiative and referendum have been adopted, the question of allowing public exhibitions of proper motion pictures on Sunday can easily and quickly be decided by popular vote. In such states the exhibitors have it practically in their own power to win a victory for the open Sunday. Our South Dakota exhibitor showed rare judgment in focusing the issue on the character of the Sunday exhibition. Therein lies either the strength, or the weakness of the exhibitor. If his Sunday program is made up with due regard to the nature of the day, he has little to fear from the opposition. A man or woman who sees a desecration of the Sabbath in the showing of uplifting and educational films is either a fossil or a fanatic or both. The opponents of the program compiled by the South Dakota exhibitor passed a set of resolutions full of phrases, but utterly devoid of facts or arguments. The educational program disarms criticism and answers objections even before they can be formulated and stated. On the other hand the promiscuous program with its melodrama or "Wild West" must be repugnant as a proposed Sunday show, even to people with no religious affiliations whatever. Happily exhibitors everywhere seem to thoroughly grasp this fact and we notice that in the great majority of cases the Sunday programs can be told by their very composition, which differentiates them from the ordinary show.

If The Moving Picture World thought that the special Sunday program would be but an entering wedge for mixed programs later on, we would not advocate the Sunday exhibition at all. Just how the proper character of the Sunday entertainment is to be secured, whether its regulation may be left to the individual discretion of the exhibitor, or whether it would be wiser to define and regulate this very important phase of the Sunday show by plain statutes is a question which we will consider at some length in our next issue.

It Is to Laugh

By Louis Reeves Harrison

WE are the only creatures on earth that laugh, and the funniest part of it all is that there is very little to laugh at on earth but ourselves. The strangest part of it all is that gravity seems to excite our sense of the ridiculous, even when people in this line of business take themselves seriously. We are deluged with articles, as producers are with scenarios, by people persuaded that they are saying something new and entertaining, and the authors are not always lacking in intelligence, but they tell us solemnly of what is new to them that has been adequately recorded long ago.

Many bright minds have been focused upon the moving picture industry during the past half-score of years; the creative and critical fields have been explored to their boundaries, yet the daily press is just beginning to take impressive notice of the New Art, and periodicals are commencing to publish awe-inspiring articles about it that expand our cheeks rather than our minds. They have all the seriousness of purpose that animated a gentleman in his cups when he came upon two others in similar condition on Madison Square one summer night many years ago.

The two were earnestly discussing a great ball of fire above them, one of the large electric lights then installed for the first time. One declared that it was the sun. The other insisted that it was the moon. They agreed to refer it to the first man who came along, and he was as full as they were. He looked up at it with the thoughtful air of one who is on the verge of an important discovery, then shook his head with the gravity of one who dared not give an important decision without due reflection. "You will have to excuse me," he hiccoughed, "I am a stranger in this part of the country."

That is not a new story, but it may illustrate the wisdom of not pronouncing an opinion on what may appear to be a novelty by those whose powers of observation are befogged by the first glare of light on a subject that reaches their minds. We have yet to learn anything from those who are "strangers in this part of the country," however satisfying their discoveries and efforts to enlighten us may be to themselves, but there is a delightful element of comedy in the way they beat the air. There is a Columbus in the moving picture business born every minute.

There are comedies on the screen that the main part of the audience watch with quiet amusement, and they are not all labeled comedies, either. The comic comes quickly into being when we are all sitting very still, repressing our emotions and concentrating our attention upon what is intended to be thrilling, especialy when the drummer uses his cacophonous instruments. A grunt or a squeak at the wrong time sends part of the assemblage into convulsions, and the toots, bangs, booms and croaks have carried many a poor photoplay over as they have covered many a wretched vaudveal act. It affords us relief to laugh at the absurd rigidity of our attention, at our folly in expecting too much for ten cents.

It might be different if we paid a dollar to see the show. We might feel that we could not afford to laugh at the wrong time. Appreciation then becomes a stern necessity. But when we sit down to be entertained for a couple of hours at the price of a doubtful cigar we experience a "let-her-go" amiability of a drunken sailor on shore leave with six months' pay in his pocket. We don't care what happens. Hence the good nature of the moving picture audience. Something is needed to account for it.

Woman is rarely ridiculed in comedy—it does not please the better class to see her held up to scorn—children are made to do bright and interesting things in the American product, so the poor old meal-ticket is the one usually punched. *Man!* He furnishes more amusement than all the rest of the world put together. This is largely because he thinks everything he does is of importance. A camera man happened to be on a ship standing by while a great ocean liner sank off the English coast and leveled his instrument at it, but some one got in the way, and he exclaimed in disgust, when he had wasted 200 feet of film: "They will have to do that all over again."

I have written more comedies than serious dramas, but they are undervalued if not indignantly rejected if they portray the humorous side of moving picture production—so widespread is the idea among manufacturers of regulating life as a matter of business routine—yet there is a lot of active material going to seed in the daily experience of most studios. The average director—I have watched many of them work—becomes so intent on developing the situation that he commonly overlooks one of the greatest laugh-making elements of the photoplay.

It is necessary for the outside scenario writer to create or revive a humorous situation in order to peddle his peanuts, but it is next to impossible for him to light up the scene's pictures by his imagination within the limitation of a bare statement of action. He *must* be permitted to indicate the characterization in comedy. Let us assume that the man in the play is one of those putting on a bold front when he is a coward at heart—a bluffer. He must go at what he pretends he can do seriously as far as the action is concerned, but he must be made to reveal the true state of mind by side glances of terror or twitching gestures of apprehension in order to get the audience on edge for the culmination.

The man of self-importance who assumes a frigid manner in dealing with other men is one of these bluffers. He is afraid of the individual who is tackling him and sets up the Chinese defense of wearing a mask. The four-flusher who tries to isolate himself on an "I-am-holier-than-thou" pedestal furnishes rich material for derision because he is comic without knowing it. Have you ever met him in this business? Perhaps you don't go around as much as a critic of photodramas!

Just as tragedy quickens our sympathies and rouses our sense of justice, comedy has its serious uses in checking human vanity. Photoplays are tremendously educational when they drive along the right lines, though they may not be so tagged. The owner cannot see how a live man can stand being else than a producer; the actor pities those who do not receive mash notes from the unthinking; the director exhibits a deep sense of injury when his borrowed plumage does not excite wonder—there are balloon-heads all along the line. It is for the playwright to prick the bubble in comedy. Let us laugh at ourselves.

Equivocal situations furnish the best material for light comedy, those that threaten to break down every moment and are patched up again just in time are best suited to stage presentation, but the value of original plots on these lines is so high that I have urged those who select photoplays to look more kindly upon those dealing with amusing phases of human nature. To see ourselves as others see us is the best gift you can "gie" us, says Bobby Burns.

To the Exhibitors of Greater New York

NOW that the New York Evening World has run out of amunition with which to pound the picture theaters it has kindly directed the attention of the public toward the proposed Folk Ordinance for the regulation of the theaters, which has been lying in committee in the Board of Aldermen of Greater New York for the past year; left there by its friends who have been hoping for the time to come when they might successfully urge its passage.

While picture men in general may be smarting under the peculiarly unfair attacks of The Evening World they may thank the activities of that paper for a renewal of interest in the Folk Ordinance and for the resumption of effort on the part of its framers to urge its passage.

THE MOVING PICTURE WORLD is in position to say with authority that Alderman Folk and his associates in the Board of Aldermen have decided to bring the matter up for passage at a very early date and that there is now on an active campaign to arouse public sentiment in its favor, that wavering aldermen may be induced to cast their votes in the affirmative when the ordinance is presented.

We will not attempt at this time to rehearse the many excellent provisions of the Folk Ordinance. Every motion picture exhibitor in New York is familiar with its provisions and knows what benefits it will secure to him. There is need, just now, for much determined effort by exhibitors to see that members of the Board of Aldermen are duly and strongly impressed with the great need for the passage of this very wise and equitable measure. The opposition to it is strong and determined and will fight to the last ditch. But only selfish and personal interests of a few are arrayed in that opposition and these should not be permitted to stand against the needs of the people at large.

In a fight of this character the seven hundred picture theater owners of Greater New York, backed as they are by thousands of influential citizens, should, by concerted action, exert a force that will bring results.

Now is the time to bring that force into action, Now is the time to get together that the necessary power may be brought to bear to put the Folk Ordinance through.

A call is being made upon the exhibitors of Greater New York to get into the fight in earnest NOW.

WHAT ARE YOU DOING?

CONCERNING PROGRAM ADVERTISING.

Baltimore, Md., Nov. 30th, 1912.

Moving Picture World, New York City.

Gentlemen:—As you have had your say in regard to advertising in ball programmes, etc., I sincerely hope you will grant me a little space in your valuable paper to express my views. The said article may be all well and good in some cases, but not in all. I am at the present time chairman of the ball committee of Local 181 of the M. P. O. P. U., and we have for the past several weeks been soliciting advertisements for our programme, and we are not working any hold-up game. We wrote to the majority of the firms connected with the motion picture business and stated that we thought an "ad" in our programme would be a help to them and honestly believe same to be a fact. We do not claim that an "ad" in our programme will be as much benefit as one in your paper, but do claim that an "ad" in our programme will bring more returns to the advertiser in our territory than an "ad" in your paper will bring from the same for this reason: Everybody connected in any way with the business from the managers down, attend our balls and all receive a copy of our programme while there are numerous ones who never see a copy of The World. Our programme is a souvenir and is kept by everyone receiving it; not a cheaply gotten up affair to be thrown away after the ball.

At the next meeting I will inquire of our secretary and if he still has them I will send to you three letters from firms who advertised last year, stating that they had received business through their "ad." So if it helped them it must have helped others.

We want it understood by all that we don't want charity or anything of the sort, but want to give everyone full value for their money. If we wanted the expenses of our ball paid, we would not go to the expense that we do to put up a programme, but would put up a cheap one, or else just ask the manufacturers to contribute to our expenses.

And why, let me ask, do you pick out the operators, why not mention the exhibitors; they have balls and solicit "ads" for their programmes. Are you afraid to knock them? There are just as many operators buying your paper as exhibitors. Such articles as this should best be left unpublished, as it will make you no friends, but cause you to lose lots that you have, as it looks to me, and hundreds of others, including some of your advertisers. That it is just a game to try to stop manufacturers, agents, etc., from advertising in anything but your paper, and that possibly their "ads" would be larger if they done so, but this you cannot do as the firm who has a wise advertising manager, knows that it pays to advertise in these various programmes, provided they are not a few pieces of pages pinned together that will be thrown right away, as the exhibitor or operator who is going to purchase anything is going to buy advertised goods.

This is longer than I intended, but you will greatly oblige my organization and myself if you can find space to publish it, but I never expect to see it published in your paper, because any one who would publish an article of this sort, knocking the people who help support them is no doubt afraid to publish a call down of themselves.

Yours very truly,
(Signed) N. BASIL MORGAN,
Chairman, Ball Committee,
Local 181, I. A. T. S. E.

1407 Mosher Street.

We are just in receipt of the above letter from the Chairman of the Ball Committee of Operators' Local No. 181 of Baltimore, Md., who takes exception to our editorial on the subject of program advertising soliciting in our issue of November 30th. We believe the printing of this letter will show even more clearly than we could in any other way, the condition against which we spoke.

Since writing the above named editorial, we are in receipt of five more letters from Operators' and Exhibitors' Ball Committees from different parts of the country and also were favored by a personal call from a representative of another large Western operators' local, all looking for advertisements in ball programs.

The reason that we first called attention to this matter was through receiving a telephone call from one of the large advertisers in the industry. He stated that something certainly ought to be done, as, in his own case, the thing had "got to be a nuisance," to use his own words. Judging from his remarks over the telephone, the ball committees of the different exhibitors' and operators' unions throughout the States take the addresses of advertisers from the trade papers and write to all of them, expecting copy in each case.

In the letters we ourselves have received the price per page runs all the way from ten dollars to twenty-five dollars, and it does not take very much figuring to enable anyone to see that the proposition becomes an impossible one even for a large advertiser. There are too many local organizations.

The contention in the above letter as to the value of advertising needs no comment from us. The advertising in the trade papers, reaching thousands of exhibitors all over the country every week, would not be as extensive as it is if it did not bring results.—Ed. Moving Picture World.

MRS. JOE HAMMAN,
As "June Dew" in Kleine-Eclipse Picture, "The Red Man's Honor."

"Sammy Orpheus"

or

"The Pied Piper of the Jungle," by the Selig Polyscope Co.

Reviewed by James S. McQuade.

SELIG has a novelty comedy subject (in which wild animals and aboriginals of the African jungle contribute to the merriment of the spectator) to serve as a prelude to the joys and festivities of the Christmas season. It is a single reel, bearing the title, "Sammy Orpheus" or "The Pied Piper of the jungle," and will be released Dec. 19.

This subject will have an especial appeal for children, but adults and old folks as well will find in its novel make-up much that will excite their risibilites. Such subjects tend to relieve the monotony of dramatic offerings, and if we had more scenics and other educational films, in addition, to vary the programs, so much the better. There is a dearth of comedy at present in picture theaters, and manufacturers should make every effort to meet the demand.

The subject under review was produced in Los Angeles by Colin Campbell, from the scenario by Lanier Bartlett. While it is difficult in such a case to avoid episodical treatment, the incidents are well linked together and Sammy's adventures keep one in good humor throughout. One has to laugh at the recollection, when all is over, that Sammy has not once partaken of food during his exciting experiences; his love for the notes from the pipe of Pan having banished hunger, even when a good meal was near at hand.

But Sammy is not the only creature moved by the mellow notes of his magic wind instrument. Like the famed piper of old, he sways human beings and rats at will, and, unlike that great magician on the nursery, he puts under spell lordly lions, huge elephants, fierce leopards and other wild animals of the jungle. To hear Sammy's music is to be siezed by an uncontrollable desire to dance. The bodies of men, women and animals glide and sway in rhythmic unison with his compelling notes. Big "Toddles," the pride of Selig's Western animal farm, does not keep time by swaying his massive trunk only, he actually dances a hornpipe, and seems to enjoy it as much as he does his favorite table delicacies. The rats are moved to such a sense of security that two of them nest on the crown of Sammy's hat, while another sleeps on his shoulder.

Sammy's inordinate love of music brings him into trouble with his sweetheart, as the opening scene shows. The girl tries vainly to secure first place in his affections, and places herself in one scale against the magic pipe in the other; but alas! to her mortification, she is but a feather in comparison, and when she leaves him forever, he simply shrugs his shoulders and looks fondly on the beloved instrument.

He is next seen in his forbidding apartments, where he finds a note demanding that he pay his rent or get out. He is forced to take the latter alternative, but is attacked by his landlady, and only escapes a sound drubbing by playing his pipe. The music causes the woman to dance, and while she is thus held in thrall Sammy takes to his heels.

He then resolves to seek a more hospitable clime, and we find him a stowaway on a vessel bound for South Africa. Down in the reeking hold, he suffers the pangs of hunger for days, being obliged to abstain from music until the ship is well out at sea, lest he be returned homeward on a passing vessel. The limit is reached, however, and the captain and the crew are startled one day, by a simple melody that floats sweetly through the musty air of the open hatches. The men cease work and begin to dance hilariously. The captain commands and threatens them, but all to no purpose, and he himself soon joins the gliding, swaying throng. Then Sammy is brought out of the darkness and is turned over to the cook for replenishment. While that worthy is preparing the meal, he is forced to keep time to the magic music, and the entire crew is once more under the spell. The vessel is now near the coast of Africa and the captain, in despair, decides to throw Sammy overboard. A life preserver is tied on his body, and the captain orders one of the crew to push him over the rail into the sea. As the current carries him out of view, Sammy is seen floating on his back, a seraphic smile on his face as he continues to play the magic pipe. What befell him among the cannibals and the wild animals in the jungle would better await the story as told by the pictures.

Thomas Santschi as "Sammy Orpheus" in Selig's Release of the Same Title.

Gauntier Feature Players

Leading Members of the Famous O'Kalem Players Form New Producing Organization.

NOTHING has happened in the little world of photoplayers that will create so much comment as the announcement made in the advertising pages of this issue of the formation of The Gene Gauntier Feature Players Company. Miss Gauntier and her associates in the new organization had been connected with the Kalem Company for the past five years—from the beginning of that company when it started out in a very small way to make pictures under most trying conditions until its recent production of the subject "From the Manger to the Cross," which promises to eclipse all previous achievements of moving picture manufacturing.

The story of these years of striving for and reaching the very highest point in picture production would be of absorbing interest. Some day it may be told, but just now our readers are most concerned with the future plans of Miss Gauntier, that delightful little woman who has become so popular with the picture-loving public the world over.

Associated with Miss Gauntier, as director of the new organization, is Mr. Sidney Olcott, who is but little less renowned than Miss Gauntier herself; Mr. Jack Clark, who has appeared as Miss Gauntier's leading man for several years past and whose splendid work as a picture artist has been often and favorably commented upon, and Mr. Allan Farnum, scenic artist. This is the nucleus of a strong company of photoplayers now being formed by Mr. Olcott for the purpose of producing multiple-reel feature subjects.

That this organization is capable of undertaking the larger things in the way of picture production it is only necessary to look at the past record of its leading members. To Mr. Olcott belongs the distinction of being the first director to take a company away from its home studio and maintain it in a field for a considerable period. He also piloted the first company to leave America and to make pictures in foreign countries, notably the trip of the Kalem company to Ireland and Germany. This achievement under his management was so successful that a second and larger venture was undertaken under his direction, and this was quickly followed by the now celebrated tour to Egypt and Jerusalem, the success of which has been fully proved, and the honors of which must be evenly divided between Mr. Olcott and Miss Gauntier.

MISS GENE GAUNTIER,
Leading Woman of the Gene Gauntier Feature Players.

With this notable record to their credit it would seem to be reasonably sure that the Gene Gauntier Feature Players will produce a series of pictures which will have as great a vogue as anything that has been done by them in the past.

The organization of Miss Gauntier's company has only just been completed and it is, therefore, too early to make any definite announcement of the scope of its plans. In a general way it may be said that the character of work in which Miss Gauntier has been so successful will guide her future efforts, with the exception that the scope of the work will be broader, the subjects more comprehensive and more satisfying as has been found true of most multiple-reel features. The company will work in America and abroad. Arrangement has been made to produce more pictures along the line of such as the extremely popular "The Lad from Old Ireland" and other Irish successes. Various parts of Europe will be visited as the occasion offers and every effort will be made to beautify the productions with novel settings. Miss Gauntier and her company are enthusiastic over the prospect and promise to show their friends and admirers something to talk about.

The new company is very fortunate in its selling arrangement. As also announced in our advertising pages, Warner's Features will attend to the distribution of the product. Mr. A. Warner, president of Warner's Features, has become interested in the Gene Gauntier Feature Players Company and will look after its business interests. This decision was reached by the promoters of the new company after a careful study of the situation in America, upon which it was found that Mr. Warner's connections, his standing in the trade and his plan for the distribution and sale of pictures promised the best results. It was, indeed, the possibility of making such a connection that encouraged Miss Gauntier and her friends to take the step they have, despite many flattering offers made them by other manufacturers.

While it will be a distinct disappointment to the managers and patrons of licensed theaters to learn that they are not to have Miss Gauntier and her associates with them at regular intervals, there is much satisfaction to be had in the knowledge that they promised to do even bigger things than in the past. As among the women who have gained distinction in the world of photoplayers, there is none more versatile and capable than Miss Gene Gauntier.

MOTION PICTURES IN NORTHERN MEXICO.

San Luis Potosi is the center of distribution of motion picture films to Northern Mexico. The local branch of a Mexico City house (P. Aveline & A. Delalande) receives its supply twice a week from the capital and dispatches films daily by express to points on the northern frontier and the Pacific and Gulf coasts. The San Luis Potosi distribution also extends south to Guanajuato.

Motion picture theaters are flourishing at the present time in spite of some interruptions in the schedules due to train delays. The larger cities support several enterprises of this kind, and there is scarcely a town of 5,000 inhabitants that does not maintain one, with daily changes of films. In the smaller towns of this district humorous subjects seem most popular, while in the city of San Luis Potosi views of artistic character are more desired. Recently films showing the progress of the Panama Canal work met with an excellent reception. Fleet and army movements are always popular. Presentations of operas and of well-known dramatic works are preferred above either melodrama or humorous sketches in this city.

The motion-picture theater occupies an important and serious part in public entertainments in this district. The Mexican is naturally given to graphic representations and novelty, and the price of admission to the motion-picture salon suits the purse of many people. Foreign visitors who can not speak Spanish resort to these theaters as a form of public amusement in which they can participate.

The leading motion-picture house in the city of San Luis Potosi is superior in structure and equipment to most similar enterprises in the United States and gives three "tandas" each evening, the house usually being full to its capacity of 250. The business has every appearance of being prosperous and permanent.

(The names of eight motion-picture theaters in San Luis Potosi, supplied by Consul Bonney, may be obtained from the Bureau of Foreign and Domestic Commerce, Washington.)

The Star of Bethlehem

A Three-Reel Thanhouser Subject.

Reviewed by W. Stephen Bush.

IN undertaking to film a biblical subject a producer assumes a serious obligation. He becomes in a measure the trustee of the motion picture art. It is evident that more, far more than ordinary pains must be taken to rise to the demands of such a task. A director may be able to preside over the making of a routine release, but at the same time be wholly lacking in the requirements of the higher work. It is within the bounds of the possible that an average director may produce something creditable in the filming of a sacred picture it he puts himself under expert guidance in all questions of history, atmosphere, costumes, manners, customs, etc. If he is willing and able to learn, his directing abilities may be of good use even in a purely biblical subject. Without such expert guidance however it is very clear that he is much like a ship without a rudder; he drifts but does not navigate and the chances are that he will strike the rocks of disaster with a more or less fearful impact.

The Thanhouser Company has in the past shown much of that fine skill in details, which is the one certain hall-mark of quality. In their Dickens production they established a new record in the art of filming popular and classic fiction and left every rival far behind.

Scene from "The Star of Bethlehem" (Thanhouser).

In this three reel production I have been able to discover but few and faint traces of the old skill. I fully realize that some latitude must be allowed to the producer of a sacred historical picture—if he succeeds in creating a true atmosphere and keeping within the limits of the probable, he is doing all that can under ordinary circumstances be expected of him. I do not think that the producers in this instance have succeeded in either respect. The settings have not been well chosen. This applies both to interior and exterior settings. A modern clothes rack looks out of place in the cottage of Joseph and Mary. Nothing could be more marked than the difference between our architecture and that of the East. It was therefore unwise to obtrude a particularly modern style of building in so many scenes.

There were two guides, which should have saved the producer from at least every glaring error, one was the plain text of the Bible and the other was the Christian tradition as it may be found pictured in the paintings of the masters. Every Christian painter has conceived the angel Gabriel as a messenger of cheer and consolation. To show Gabriel clad in armor and weaponed with a sword is contrary both to tradition and to common sense. A glance at any picture of the Annunciation should have prevented such a mistake. The plain text of the Bible makes the angel charged with the heavenly summons enter Mary's home; in these pictures the angel appears to Mary on the way from the wedding and in the presence of Joseph. The character of Herod is misconceived and poorly acted. Aside from the historic fact that Herod was a broken old man at the time of the birth of Christ while the pictures portray him as a man in his prime, it is entirely incorrect to show Herod listening to the wise men in full view and presence of his court. The text of Matthew expressly states, that Herod spoke to the wise men privily. The producer had a wrong idea about the significance of the census ordered by Rome. Why Herod should be distressed upon receiving notice of a census proposed by the Roman authorities is not at all clear.

Defects of this nature are most disturbing, but they are not the only nor even the worst defects. There is too much melodrama. A constant succession of prayerful and devotional poses and attitudes on the part of the actors is entirely wrong. Piety and devotion do not show themselves that way in real life. Joseph and Mary were human beings and not incarnations of cheap chromos. To be sure their conduct was characterized by a single dignity, but it was a natural, not a stilted and forced dignity.

Great liberties were taken by the director with the quotations from the text of Matthew and Luke. The words of Mary, "Behold the handmaid of the Lord," etc., were spoken in her home in Nazareth in response to the sweet and solemn greeting of Gabriel, while in the pictures they are uttered in the manger at Bethlehem apropos of nothing at all in particular. The angel who brought the glad tidings to the shepherds was a lay figure with its eyes averted from the shepherds.

Here and there, notably in the scenes at the court of Herod some managerial skill was displayed in the handling of the crowds, the photography was good and the costumes were on the whole fairly acceptable; but this must constitute the fullest measure of praise which can be conscientiously given to this production.

The producer who essays the filming of a big subject in the present state of the cinematographic art must come to the task with a complete equipment and with capable directors and capable experts. He must expect to have his productions compared with the best that has been achieved up to the present time. There must be no step backward.

NEW "PEARL WHITE" POSTER.

Miss Pearl White, the popular star of Crystal films, is being featured in one of the most beautiful posters ever made. It is the first five colored poster on an individual performer that has been made and is a credit both to Miss White and to Crystal films. This poster can be used at any and all times by exhibitors showing Crystal films and any exhibitor in the United States and Canada desiring one can have one absolutely free of charge.

Exhibitors are advised to immediately avail themselves of this opportunity to get this beautiful poster of Miss White and to send the name of their theater to the Crystal Film Company, 430 Wendover Avenue, New York City.

The Two Portraits

Two-Reel Vitagraph Photodrama by Rex Beach.

Reviewed by Louis Reeves Harrison.

IN a summing up of merits accorded by all standards of criticism this play stands high among the year's productions and among the first best of the Vitagraph program. It is a powerful story devised by an author who knows his business and revised by some one familiar with photoplay requirements. That is the starting point of success, without which all struggle towards superior quality is as vain as it is discouraging.

Next there has been an admirable selection of types and the acting is well balanced. Most of the opportunity falls to two leading men in a violent struggle between combative characters from beginning to end, and both Roger Lytton and Earle Williams respond with a ferocity and determination so realistic that I am safe in saying that no such conflicts have ever been seen on the actual stage. All the sense of personal wrong that leads human males into combat with each other becomes swallowed up in a savagery of attack and defense that ran riot in the blood of primitive man and made him the most ferocious fighter on earth.

Masterly directing is visible throughout, and I suspect that Mr. Blackton as well as talented director Ince had a hand in it. The exteriors are a source of perpetual delight, one or two far stretches being among the most attractive I have ever seen; there are oblique views and charming interiors. I had just witnessed one of the greatest fire scenes ever exhibited on the screen and was amazed to see one equally thrilling though merely given as an obligatory part of the story.

While the plot is not entirely modern, it trembles on the edge of one of those facinating sociological problems which are beginning to engage the attention of novelists and playwrights all over the world. A man of tremendous determination undertakes to punish another who has done him an injury and it is shown that he only represents a thought that has been crystallized from untold ages of human experience —he is only a creature of circumstance.

All of us who think at all, have come to instinctively recognize that a man's fortunes, the measure of his life, and even the quality of his complicated character, result largely from exterior influences not created by him and over which he has so little control that he usually struggles in vain contention against them to the end of his days. When, therefore, he attempts to regulate the distribuion of punishment and reward according to his individual desires, irrespective of surrounding careers, he collides with that unseen and unmeasured force, the power of circumstance.

While the leading subject of this story is not modern enough to be included in the brilliant field of applied sociology, it is so highly dramatic and replete with thrilling situation that it compels interest, and the taste and consistency displayed in its exposition place it high above the nauseating abundance of "My-God!" melodrama now being shovelled out on tired audiences. The production as a whole, considering that the motif is a high one, constitutes a distinct advance in dignity over all plays of its kind.

A handsome young artist paints the portrait of a society woman and becomes so absorbed in her that he lightly regards the rights of the husband who has undertaken the responsibilities and penalties of marriage. He also fails to consider that she has been raised to a throne inviolate as the mother of a little girl. The husband resents the implied insult of the portrait painter's raw attentions and the men become involved in a quarrel which they agree to settle with a pistol duel.

The woman is at first flattered by the idea that the men are ready to fight to the death over such poor spoils as her wavering passion, but intervenes at the fatal last moment

Charming Scene in "The Two Portraits," a Vitagraph Two-Part Feature.

her death the course of the artist's existence is one of gradual success until he becomes famous and very much more of a man than he was in his unbaked youth. Meanwhile, the motherless little girl, an unconsidered thread in the pattern, grows up to be a lovely young lady with a weed of hate planted in the rich soil of her heart by her father—she is taught from childhood that she must avenge her mother's untimely death.

Extreme tension is set up when she goes to the artist's studio under veiled identity to have her protrait painted and lures him by every refined art known to her sex into a blind infatuation. She draws him into a maddening intimacy while compelling his entire respect, arousing his ardent desires while holding them in check by some delicate acting and fixing his attention upon a familiar strain of music, The Rosary, as a clever woman sets her personality by some subtle and individual perfume.

The artist is no longer master of himself when he follows her to her own home, her identity still undisclosed, but he hesitates on the threshold. Her social position is greater than he dreamed, as manifested in the character of the house she habits. His acquired common sense hesitates, but his native passion impels him to enter, and he accompanies her to a handsomely furnished reception-room. There he declares himself in no uncertain terms and so arouses her sentiments that she is on the verge of according him response—he has kindled a flame within her.

Her father, who has been in concealment during this scene, secretly reminds her of the purpose of what she has been doing and she flouts the man she has completely won, leaving him with only a faint show of regret as she passes out of the room. Her father now appears and gloats over the younger man's supreme humiliation, and a fierce struggle ensues with two wrongs to right instead of one. A lamp is overturned, but the men fight on amid the flames in desperation until the older one succumbs and is left in a helpless condition. There he dies, he who cried "Vengeance is mine," while the artist saves the daughter.

There is an unusual and remarkable fine termination to the photodrama which had better be left untold in what is intended to be merely an appreciative criticism, something worth the study of those who imagine they are satisfying American audiences with commonplace. Instead of letting down at the end the photodrama holds by a strange and new tension to the last moment.

NEW THEATER FOR MILES CITY, MONTANA.

As soon as the architect's plans can be drawn and the contractor's bids settled, work will commence on one of the handsomest moving picture theaters in Miles City, Montana. The architect's sketch so far shows a very elaborate front and an interior that is perfect in every detail. The seating capacity will be about 450. The name "Liberty" has been selected for the new house. The structure and equipment will represent an expenditure of almost $20,000. Mr. A. J. Merril will be the proprietor and lessee and Mr. Roy B. Gill will be the manager.

SIR THOMAS LIPTON POSES FOR SELIG.

Sir Thomas Lipton, who acknowledges he is a moving picture fan of the most pronounced type, forgot about being the world's greatest yachtsman for an hour November 27 at Pasadena, Cal., to become a central figure in a moving picture feature produced by the Selig Polyscope company.

Arrangements for Sir Thomas' appearance into the world of "movies" was made through Charles E. Hughes, a Los Angeles newspaper man who conceived the original plot. The photoplay will be entitled "Inspired by the World's Greatest Yachtsman."

The feature was taken at the beautiful grounds of a large winter hotel in Pasadena and when Mr. Hughes, accompanied by James L. McGee of the Selig company under whose general direction the picture was taken, arrived with their party, they were surprised to find that Sir Thomas had some original ideas about photoplays himself. It had been the intention of Mr. Hughes and Mr. McGee to have "Baby Lillian" Wade, who is well known to the profession, appear with a character man in that part of the feature where Sir Thomas first enters.

"Now let me offer a suggestion," said Sir Thomas, "Why not have two children in our little cast?" Mr. McGee cast his eye along the line of interested spectators but Sir Thomas was first to note a child that appealed to him. The consent of a parent who was proud to have his offspring "work" before the camera was obtained, and rehearsing was begun. Sir Thomas was careful to see that his entrance was a most

Sir Thomas Lipton.

effective one. He did not display the least nervousness and finally when the camera began to click seemed to greatly enjoy his role. A little yacht was used as a "prop" for "Baby Lillian" and a doll for her assistant. "Daddy" Green who had the character role was playing with the children when the great yachtsman appeared and to the delight of the camera man, Sir Thomas made his presence count in every foot of the film. The titled Britisher gladly welcomed the idea that to insure faultless camera work the role be again acted.

"A test of the film showed the photograph faultless," said Mr. McGee two days after the first work on the picture was begun. It will be rushed to completion under the immediate direction of Lem Parker and is expected to be a good foreign seller as well as a great domestic offering. Private copies will be sent to Sir Thomas Lipton and King George. The yachtsman was so delighted with his successful appearance that he sent an autographed photograph of his yacht Shamrock, to Mr. Hughes for presentation to the Selig company as a memento. It was sent to Mr. W. N. Selig for his private collection.

FOREIGN MAKERS FEW AT VIENNA.

An international "Kinematographic Exhibition" was held in Vienna, Austria, from October 18th to October 24th. The cinematographic papers report that but few foreign manufacturers exhibited or attended at the exposition, but that the general public interest was remarkably great, an admission of about fifteen cents being charged. The exhibition was visited by members of the imperial house, one of the Austrian archdukes taking his children with him to see the marvels of the cinematograph at close range. Among the exhibits shown were models of moving picture machines from the first crude attempt to the best modern types. The oldest model is scarcely twenty years old, but looks very archaic indeed alongside of the modern machine. The principal foreign exhibitors were the Gaumonts and the Pathes. The latter firm exhibited a small moving picture apparatus for household use and this machine aroused the greatest interest among the visitors to the exhibition. The novel apparatus was operated by a representative of the Pathe's and worked well. It is said that these small machines will sell at about $50 apiece and that a special and somewhat cheaper grade of films will be made for them.

Palace of Flame

Three-Reel Itala Feature.

Reviewed by Louis Reeves Harrison.

PROBABLY the most remarkable view of conflagration ever shown on the screen, exhibiting a palatial interior throughout a process of gradual destruction, picturing exciting incidents of rescue, this photoplay is decidedly superior to those that ordinarily portray mechanical devices of ingenuity because of fine acting and the interesting story told. It is highly dramatic without being too closely associated with the highly incredible. Its sensations are not drawn from the old box of stale tricks.

No one is run over by an automobile nor plunged into a raging torrent. No girl escapes from the clutches of the villain, and I could not see that any one of the characters exclaimed "My God!" Most melodramas are produced for the especial edification of the easily excited ash-cart driver or built to burst the bosom of Bridget Buckwheatcakes and principally concern the stage carpenter, with acting as an afterthought and appreciation of the artistic lost in the shuffle.

The story opens with a deliberate injury done to an honest manufacturer; the straight role is played by Commendatore Ermete Zacconi, called "Andrea" by a fiercely jealous rival, Evaristo. The latter instigates Tonio, professional incendiary, to set fire to Andrea's factory and writes the date of the event on his personal card. Tonio inflicts the simple injury, while Evaristo makes it more hideous by presenting evidence that Andrea committed the crime. The latter is tried and sentenced to a long term of imprisonment.

After eliminating his competitor, the jealous rival is moved by the plight of the prisoner's homeless little girl and takes her into his own household. There she grows up as his charge and, during her father's long term of imprisonment, becomes the object of ardent love on the part of Evaristo's son, a complication promising retributive justice from the outset.

Andrea escapes from prison after fifteen years of embittered existence and finds his way to a den of crooks, a wine cellar, where Tonio is the master spirit. Tonio has retained the compromising card of Evaristo and uses it at intervals to blackmail the wealthy manufacturer. The exposition now reveals more than one threatened career. The contact of Andrea with Tonio points straight to bitter if not tragic retaliation upon Evaristo with the love of the latter's son and Andrea's daughter intervening as a powerful check upon any and all schemes of vengeance.

A very natural and consistent development of the story is now followed to the end. Evaristo lives in one of those palaces that are to be found in all important Italian cities, great mansions with gates forty feet high and superb entrance halls. One of these, an important feature, is shown as the leading scene of action. There are broad staircases of marble, arched ceilings, gilded columns, ornate vases, crystal lusters and sculptured figures, the whole in finely executed design, built in this case to be destroyed by fire.

Tonio visits Evaristo to extort money by intimidation. He uses the incriminating card and agrees to sell it for a large sum of money. He acts treacherously as the exchange is about to be made, attacks Evaristo and gets away with both money and card. He returns to the wine cellar flushed with success and wine and enters upon an orgy. In a burst of drunken triumph he exhibits the cash to Andrea and the card drops to the floor as he does so. Andrea picks it up and notes the name in association with the date, the latter being that on which his factory was burned.

We are now treated to a high quality of performance, that of soul revelation, a kind that exposes the secret working of a human mind, such as made incomparable Duse a radiant evening star. Andrea gradually comes to realize that Tonio was the incendiary who destroyed his factory and his existence as well, with envious Evaristo as the arch criminal. He leaves the cellar in rage suppressed and goes to the grand palace of Evaristo. A terrible scene ensues with a strange result.

During his years of imprisonment and humiliation Andrea has come to recognize man's inability to formulate opportunity, control destiny or successfully combat the power of

Elaborate Structure from Scene in Itala's "Palace of Flame," Built to be Destroyed by Fire.

circumstances. He is shown his own daughter, now a sweet young girl, and Evaristo's son together in the garden planning a domestic happiness to follow their union. The wronged man's soul is torn by conflicting emotions, an inward struggle the more effective because delicately evinced, and he nobly relinquishes his own reestablishment for the sake of his daughter's happiness. He destroys the incriminating card and leaves the place in submission to the inevitable.

Tonio in the cellar is wakened from his drunken stupor by falling off his chair. He is foxy enough to make sure that he has not been robbed. He finds his cash undisturbed but the card, his only card to play against Evaristo, has been taken from him. He suspects some secret agent of Evaristo and goes to the latter's palace. He makes a vain attempt to force an entrance, then effects one through a cellar window. He comes upon a pile of combustible material, touches a match to it and escapes.

The conflagration that ensues is the high scene of the play. It is shown in various places and from different points

Scene from "Palace of Flame" (Itala).

of view, but the piece of resistance is the grand hall and marble staircase. Flames eat their way gradually in this noble structure, while Andrea, having nothing to live for, defies death in magnanimous rescue. He appears carrying his arch enemy as the stairs crumble slowly and fall into a veritable furnace beneath. The scene is thrilling and sensational on the screen and is a masterpiece of accurate timing and ingenuity.

Evaristo is so seriously injured in the end that he lies at the point of death; still Andrea preserves silence. The arch villain, in a moment of deathbed repentance, establishes the innocence and paternity of Andrea, uniting the wronged father to his daughter and righting a situation for which his uncontrolled greed was wholly responsible. The ending of the play is one of great power and unqualified moral beauty, the motive being that of heroic self-sacrice on the part of a deeply injured man, a sacrifice to the happiness of the coming generation.

Aside from the magnificent and well chosen scenic effects, spectacular in the extreme at the crisis, the acting in the leads is remarkable, that of Tonio being a marvel of truth in knavishness, and that of Andrea of high finish. Ermete Zacconi desired to have this enduring protrayal made of his art, a discovery, it is said of Eleonora Duse, in whose company he played. His performance has the rare quality of delicacy characteristic of the great Signora's art, and might be studied to advantage by other interpreters of the photo-drama as well as those who appreciate what is refined, discriminating and in the best of good taste. His acting and the splendid motive give dignity to the whole presentation.

HOW TO PUT ON THE PASSION PLAY.

The Passion Play remains one of the great moving picture classics. It is always seasonable, but at this time of the year it is in special demand. If you are about to show it in your theater you will get the benefit of years of experience by ordering the little book "How to put on the Passion Play" prepared by W. Stephen Bush and printed by the Chalmers Publishing Company. It contains valuable musical suggestions and a complete lecture for every scene. Lectures and suggestions for the proper presentation of "Dante's Inferno," and "The Crusaders" may likewise be had from the same source. Price of each book is one dollar.

"The Bridge of Sorrow" (Gaumont)

Two-Reel Special Release.

IN this State right subject portraying the evils flowing from the act of a man more concerned about getting rich than he is of the lives of human beings intrusted to his care there is one scene which stands out. It is not related directly to the drama. It is of a mountain view, a railroad running through a canyon. Scenically and photographically it is unusual. The camera is placed at the front of a rapidly moving train, but on a very steady platform.

Albert Bardon launches a new corporation. It is designed to build and equip a railroad through the Pyrenees. The crossing of a mountain stream requires the building of a great bridge. The company establishes fine offices in Paris for the purpose of stock promotion. There is the customary glowing prospectus distributed, inviting the attention of investors. Money flows in, and the railroad is built. The line is opened with a formal celebration. The venture has every prospect of being a huge success. The price of the stock bounds upward.

When everything is running smoothly and Bardon is on the high road to wealth, the station master of the bridge division sends a warning to the promoter and president of the company that a flaw has been discovered in the great structure and that there is grave danger. He recommends that traffic be stopped immediately. Bardon is in a quandary. He realizes that if there is any hitch in his train service the price of the stock will drop. His wife pleads with him to do the honorable thing—to stop everything until safety is assured. Bardon compromises by first unloading a block of stock. In the meantime he has sent word to the official in charge of the bridge that the danger is exaggerated. When his financial fences have been placed in order he sends word to stop the trains and issues a notice that the traffic on the bridge division has been temporarily stopped. The telegram reaches the station master just after a train has passed. The official rushes out, but he is too late. The bridge collapses and the train dashes to the rocks below. It is done in miniature, but the scene is effective.

Bardon in his home hears the newsboys crying the story of a great railroad horror. According to the extras there have been fifty killed and two hundred injured. Bardon goes to the offices of the company, where he finds a grief-stricken crowd clamoring for news. His wife follows to the offices, where she upbraids her husband for his criminal neglect. While she is talking, a government commission, sent to gather data in regard to the catastrophe, is waiting at the door of the president's office. The chief overhears the reproaches of the wife. On the strength of what she has said Bardon is arrested.

A year later we see the wife in plain surroundings. She has spent her fortune in an attempt to alleviate some of the sufferings of those bereaved by the disaster. Bardon is in prison. The pardon which so often is extended to men guilty of criminal negligence, to put it mildly, reaches the president of the corporation who has caused so much sorrow. He comes to the home of his wife. Through the instrumentality of the little daughter of the couple a reconciliation is effected.

A STUDIO BEAUTIFUL.

A large tract of land has been purchased by President S. S. Hutchinson for the American Film Manufacturing Company at Santa Barbara, California, and local architects are designing extensive improvements, which will be ready for Mr. Hutchinson's approval next January, when he will again visit California to supervise the improvements. The entire tract will be made beautiful and artistic. There will be nothing ramshackle about the place. Eight or ten buildings artistically grouped in settings of lawns and flower beds will constitute the studio and laboratories of the several companies now engaged in the production of the "Flying A" releases. The American Company intends to make this a model and the finest of its kind in the country, and no expense will be spared to this end.

It is understood that architectural effects will be striking. The space between the curb line and the property will be a grass plot with ornamental trees. There will be an ornamental stone and iron fence and the enclosure not occupied by the buildings will have lawns, flower beds and artistic winding walks and shrubbery. The arrangement will be such that scenes may be taken on the grounds with mountains in the distance. The company will be within a couple of miles of the wild open country required for Western and spectacular plays.

Doings at Los Angeles

Reel Club Formed at Los Angeles with More than Forty Charter Members—Other Interesting News.

FORTY-THREE men, the majority of whose names are widely known throughout the motion picture world, signed the charter which was drafted at a meeting just held in this city when the Reel Club of Los Angeles was organized. The Los Angeles club is formed along lines almost identical with those of the Screen Club of New York. Membership is to be confined to persons connected with the producing branch of the business and to writers connected with publications devoted to the industry.

The meeting, which was held in Brink's Café, was the outgrowth of a movement to form a California branch of the Screen Club, but sentiment seemed to favor a separate organization and led to the other name being adopted.

Fred Mace called the meeting to order and was later chosen as temporary chairman with every prospect that his position as president will be made permanent. George H. Melford, director of the Kalem Glendale company, consented to act as temporary secretary and Charles Giblyn was authorized to take charge of the organization's funds until permanent officers are chosen.

A commmittee appointed to take the necessary steps for a permanent organization, which includes obtaining articles of incorporation, consists of Mace, Melford, Frank E. ("Spectator") Woods, T. H. Nash, P. C. Hartigan, Frank Montgomery and Joseph DeGrasse.

Before the meeting adjourned, C. A. ("Doc") Willat, treasurer of the New York Screen Club, was given an opportunity to make a speech.

Only those who were enrolled at the first meeting will have the honor of being charter members. Additional names will have to go before a membership committee in the usual way. The full list of the charter members is as follows: Charles Avery, Russell Bassett, William Bertram, Al. E. Christie, Joseph DeGrasse William C. Dowlan, Charles Elder, Frank Ford, Arthur Forde, Tom Fortune, Charles Giblyn, P. C. Hartigan, Harry Harvey, Dell Henderson, Thomas Ince, Edgar Keller, Charles Kessel, Joseph King, David Kirkland, Harvey Leherman, Edward Lyons, Donald W. Macdonald, Fred Mace, Arthur Mackley, Ray S. Manker, George H. Melford, Frank Montgomery, Lee Moran, Lee Morris, E. L. Morrow, W. Ray Myers, T. H. Nash, Harry Otto, Henry W. Otto, P. M. Powell, Mack Sennett, J. B. Sherry, Richard Stanton, R. T. Thornby, David Wall, Raymond B. West, William E. Wing, Frank E. Woods.

Universal Celebrates.

December 3 was Universal Day in Los Angeles, when the whole town turned out to do honor to the concern which has given this city the largest motion picture plant in the world and has probably contributed more than any other single factor toward making this the largest producing center in the United States.

The occasion was the formal public opening of the Universal Company's Oak Crest studio in the San Fernando valley just outside the city limits of Los Angeles. The company kept open house all day and had sent special invitations to the governor of the state and his staff, the mayor, council and other city officials, the Chamber of Commerce and other civic organizations and to all the people connected with the various branches of the motion picture industry in this vicinity.

It was estimated that more than 3,000 persons visited the plant during the day. Business was abandoned by the Universal people and all hands participated in the entertainment of the guests of the day. It was a royal entertainment as everyone testified afterward.

According to an announcement which has been made by Wesley G. Gilmour, business manager of this section of the Universal Company, all of the Eastern companies of the Universal are to be moved to Los Angeles as rapidly as possible—within the next few months. Before next summer there will be from seventeen to twenty companies working either at Oak Crest or at the Gower Street studios which the Universal Company owns in Hollywood. Extensive enlargements are now in progress at Hollywood, and the Oak Crest studio is already so large that it astonishes visitors.

An "All-Amateur" Picture.

Just to show what a director can do when he wants to, Rollin Sturgeon, director of the Santa Monica Vitagraph company, this week produced a 1,000-foot reel without using a single real motion picture actor. The production is a comedy called "Polly at the Ranch." There are four characters in the cast not one of whom had ever appeared in a picture before in an important part. One was the property man employed at the studio. He played the male lead. Another was the stable boy, a third was a cowpuncher who is on the payroll as "scenery," and the fourth was "Polly," a small girl who lives near the studio and had importuned Sturgeon to let her be "a real actress some time." The studio run of the film showed that Sturgeon managed to evolve a cracking good comedy, fully equal to anything that is being put over by any of his competitors.

Brevities.

The omission of the name of the author of a forthcoming release of the Vitagraph, in the monthly bulletin issued by the company for December, has caused some mystification and some resentment in this city. The release is "The Hat," which was made at the Vitagraph's Santa Monica studio several weeks ago. At that time it was treated as a matter of news in this department because it was a strong dramatic story in which only a single character appeared—"The Girl," played by Miss Mary Charleson. Los Angeles felt that this unique production reflected some credit on the community for three reasons, because Miss Charleson belongs here, because it was produced here by Rollin S. Sturgeon, and because the creator of the original idea is a local newspaper man, William E. Wing. The omission of the Los Angeles man's name from the advance description of the film, which was released December 19 was particularly noticeable because the names are given in the other releases.

* * *

Los Angeles is to acquire another motion picture studio to add to its already large collection, between now and the first of the year. Stanner V. Taylor, representing the Monopol Feature Co., of New York, is here for the purpose of obtaining a location for a company and erecting the necessary buildings. The company, it is said, has definitely decided to locate here, and it only remains to pick a suitable location. Mr. Taylor is accompanied by his wife, who is an actress and is known professionally as Marion Leonard.

* * *

Sir Thomas Lipton visited Los Angeles last week and before he left was prevailed upon by Mack Sennett, of the Keystone Company, to pay a visit to the Keystone plant at Santa Monica canyon. After he had reached the studio Sennett broke it to him gently that he was to be photographed before he got away. Despite his title, Sir Tom is a good sport and a democratic chap and he stood for the hold-up without a murmur; in fact, he walked through three scenes and acted a part under Sennett's direction and then improvised a scene himself, later giving Sennett the idea for the remaining scenes of the original story. Sennett regards it as an exceptionally good stroke for the Keystone brand and Lipton probably realizes that it will be a boost for the tea.

* * *

It will probably be ancient news by the time this reaches New York, but we have just learned, through the local studio, that Lillian Russell has signed up a contract with the Kinemacolor company whereby she is coming to this city to work in a series of pictures. She will have to come here because one of the conditions she insisted on in the contract was that she should work under the direction of David Miles, who is in charge of the company's Los Angeles studio.

* * *

E. H. Allen, assistant director with Thomas Ince at the Kaybee company's Santa Monica canyon studio nearly lost his eyesight permanently when he leaned over a powder keg supposed to be empty, with a lighted cigar in his lips. There was about five pounds of giant powder in the bottom and a spark dropped into it, blowing the blast into Allen's face. Fortunately he closed his eyes in the nick of time, and the burns were less serious than painful.

* * *

William Paley, the former Nestor camera man, who is an invalid as a result of of a fall and a subsequent infection, is still a patient in the Columbia hospital in this city. Fred Mace and members of the Masonic Order have been looking after him, but he is in hard circumstances and is facing a gloomy future. He is advanced in years and will probably never recover his full powers. Rather substantial checks have come to Mace from The Moving Picture World and Nicholas Power, and a few smaller checks have been received from a few of his many friends scattered all over the country, but the total fund is not sufficient to provide for his immediate needs and Mace is planning to make an appeal to the motion picture people of the United States for financial assistance.

P. M. POWELL.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

LIKE a clap of thunder from a clear sky a crusade has been launched by the police authorities against a certain class of motion picture houses in this city. The hand of the law has fallen upon certain exhibitors, who have evidently ignored the pleadings, advice and warnings in these columns, as well as the admonitions of their fellow exhibitors and of the authorities. Complaints have been made by exhibitors of the stringencies of certain laws, and the evils perpetrated under them and time and again this publication, through these columns and others, have made pleas in their behalf for fair treatment. But it seems this was wasted time and labor, so far as it applied to certain exhibitors. The developments of the past week make this quite apparent. Some people who have been pleading for protection and complaining of persecution, it seems, have been dwelling in open defiance of the law.

* * *

Several arrests have been made in the Brooklyn district for violations of the law. Whether or not they were justifiable is not to be determined here. The cases are before the courts. Thus far all the arrests made have been for violation of the law prohibiting the admission of children under sixteen years of age to picture shows, unless they are accompanied by parents or guardians. Many arrests of like character have been made heretofore, and the accused exhibitors have come forward with the statement that they were innocently led into the violations by children misrepresenting their ages, or by some adult serving as a guardian merely for the purpose of gratifying the desires of the children, although entire strangers to them, and leaving them without guardianship after getting into the houses. In some cases of the past, the managers have succeeded in proving they were imposed upon. In others, the courts have imposed penalties. The cases now before the courts seem to be quite different from previous prosecutions. The spontaneous discoveries and arrests that characterized the latter do not seem to attach to the former. In other words, it seems that the authorities have not acted upon what they accidentally discovered, but upon conditions they had been informed of and went out to confirm. Most of the previous arrests were made by agents of the societies for the protection of children. This time they were made by detectives of the regular police department. One detective charges that he saw tickets sold to and accepted from a boy who looked to be no more than twelve years old and who was accompanied by a girl of ten. At another place the same detective on the same day saw tickets sold to a boy and girl, each said to be fourteen years old. And at a third place he saw a boy of fourteen and a girl of ten buy tickets. The ticket sellers and takers at each place were arrested and paroled for examination. It is a pretty close call between the ages of 14 and 16 years and when the cases are taken up it may be shown that the detective made the very natural mistake of underestimating the ages of some of the children; but when it is a matter of twelve years and under, the cases take on a more serious aspect. The stretch is is a little too much.

* * *

There is one aspect of the crusade that indicates the press has at last become disposed to limit its exposures and attacks to picture houses they believe are violating the law, and not make a blanket charge, by which the public may become influenced against the exhibitors who are obeying it. There is an indication that the press is learning more of and being brought closer to the motion picture business in a favorable spirit, and in the near future its representatives will mingle with and treat the people engaged in it with the same spirit of fairness and geniality that they accord those engaged in other lines of legitimate amusements. In starting the crusade the names and street numbers of the picture houses were given, and details of the violations stated quite clearly. The charges made were that children under the legal age were freely admitted and the films shown were of improper character. One article referred to about a dozen places located in Manhattan. Irrespective of what merit there may be in the charges, the press is to be commended for abandoning the former method of getting attacks before the public. The press has never been condemned for its attacks upon motion pictures and the houses in which they are produced. Issue has only been taken with them because they have heretofore shown no inclination to discriminate between guilty parties and the law-abiding and legitimate exhibitors. The Motion Picture Exhibitors' League is in hearty accord with the press and authorities in anything they may do to clear the field of that which should not exist, raise the standard of motion pictures and make stronger the confidence and admiration of the public in and for them. To this point nothing is more timely than the sentiments expressed by Mr. M. A. Neff, the president of the national body, when in a recent address in Boston he said: "Organize and co-operate, that you may assist in eliminating the undesirable conditions which have crept into the motion picture business. We have been unjustly criticised by those who know the least about our business and are least qualified to censure or condemn. . . . Eliminate suggestive and immoral pictures. Bring about a healthy, clean condition."

* * *

It is also gratifying to note the stand the courts have taken on motion pictures and their places of exhibition in connection with the present crusade. More than once exception has been taken in these columns to statements of sweeping character from the bench. They seemed to go hand in hand with the policy of the press at the time and called for pleas for discrimination and fair play, that the innocent and law-abiding exhibitors might not be injured in their business and the skeptical might not be improperly supplied with ammunition with which to continue or renew unauthorized and unreasonable attacks. Justice John B. Mayo, of the Court of Special Sessions, now sitting in the Children's Court, is strong in his condemnation of "bad films." He says lurid, sensational stuff in some of the picture houses is leading hundreds of children astray, but good films in houses properly conducted have a splendid mission. "They can get pictures of that character without difficulty," the Justice is quoted as saying. He adds, in an interview with an Evening World reporter, "Until we banish the bad films from the shows, the only way to meet the situation is by enforcing the law prohibiting children under sixteen from being admitted unless accompanied by parents or guardians. This law is being violated constantly. Some of the places adhere to it, others pretend to, but many fail even to make a pretense."

* * *

Reading between the lines one can see that the municipal authorities are pretty well in touch with the situation and that the present crusade is not a spontaneous one. Justice Mayo's statements are given additional force by another official, whose name is withheld for the reason that his statement was not given out officially. He was applied to for information by a well-known exhibitor who, when he heard of the arrests, wanted to know where he stood. He said: "I am conducting my theater in compliance with the law, but I realize that at some time or another I may be imposed upon, or through some mistake I may be drawn innocently into a violation with respect to the admission of children. Is there any suggestion that can be given me with regard to this? I would like to find out now and not get it after my people, or myself, get arrested."

The official replied: "There is no suggestion only that the law be complied with. I will volunteer this. Neither the authorities nor the courts will be technical in the matter and any exhibitor who is doing his best to conduct his place as he is expected and required to do need have no apprehension. Yes, this crusade is on for results. The law regarding children is to be strictly enforced and the film question will be taken up later. In what form I do not know at the present time. Of one thing you may rest assured, the action of the children's law is only a forerunner of a more important step. In the present arrests, unfortunately, the employes are the victims because they have done the actual selling and taking of tickets. When the film end is taken, I presume, the exhibitors will be proceeded against."

* * *

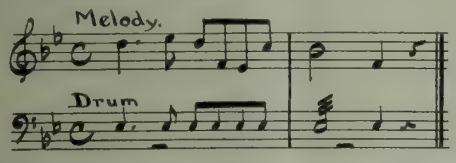
In further conversation the official was told by the exhibitor that it was a difficult matter for exhibitors to tell just what film subjects might be considered objectionable by the authorities and that in most instances they are obliged to take what the exchanges offer them. To this the official replied: "That matter will be adjusted in time. The complaint now is against lurid, sensational films, as Justice Mayo has put it. You may not know, but the authorities do, and have evidence to show that many of the pictures complained of are not censored."

Music for the Picture

BY CLARENCE E. SINN

Tips on Improvising.

MISS T. R. W. wants to know what I mean by writing a "figure" in several different forms (melodies), and saying the figure can be written for a drum as well as any other instrument. The article in question, said a musical figure, is the form or shape of a phrase; not the melodic form, but the rhythmetical; three different melodies were given on one figure, and three on another to illustrate. Possibly this illustration will make it plainer:



The figure in the drum part is the same as in the melody—a dotted quarter and an eighth note, then a group of four eighth notes in the first measure. A half and a quarter note and a quarter rest in the second measure.

For the benefit of Miss T. R. W. and others I will say that "Tips on Improvising" was begun in the issue September 28, 1912, of the Moving Picture World.

These opening letters are not to be construed as harmony lessons. It is necessary to use a few technical terms and explain something of the nature of chord construction and progression to make intelligible what is to follow. These things can not be learned by simply reading of them. You must practice them. You must write them down and play them and memorize them so that the chord inversions and chord progressions (at least the few given here) will become almost second nature. Rhythmic form and melodic form as well as modulation are important to improvisors.

The following is from Frank W. Ryan, A. B., Lawrence, Kan., and is entitled "The Basic Principles of Picture Playing":

"The writer has read a number of articles in the Moving Picture World under the heading, "Music for the Picture," and herewith offers a few of his ideas gathered from a wide experience not only in picture shows, but as pianist in vaudeville and with stock companies.

"1.—There can be no definite fixed rules for playing, as one pianist may find utterly impracticable the ideas of another. There is one fundamental principal which is always effective; be original. Every pianist in this town plays either the 'Tanhauser' or 'Lohengrin' wedding march at all marriage occasions. I don't. I play something different."

"2.—Be able to change keys intelligently. There is in most cases no necessity for a series of diminished 7ths and 'barber shop' chords in order to change key; let your ear be the judge. It often sounds best to change abruptly than to wander off into an aimless maze of modulation. It is like a man trying to think of a good excuse to say something instead of coming to the point.

"3.—Be able to memorize. No one should try to play for pictures unless well prepared with a big repertoire of music committed to memory. Make it a point to learn several pieces each week.

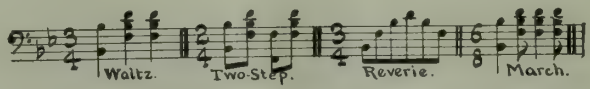
"4.—Plan your work. Get a small card and write down the list of pieces you are going to play for your program; this teaches system and fixes the plan in your mind.

"5.—Master the principals of melodic expression. Regardless of all that has been said on the subject of harmony and counterpoint, melody is the main thing; one kind of melody expresses one idea, and another a different one.

"6.—Familiarize yourself with the rules of chord successions. Most players know this intuitively. Common sense is the best guide.

"7.—Make the work seem easy; it really is easy. There is nothing mysterious about improvising and modulating.

"8.—Be able to play a given melody in several different kinds of rhythm. Here are examples of some of the different rhythms:



As the chords are the same in each measure, the same melody can be changed to suit each.

"9.—Play the kind of music your audience likes to hear.

"10.—Take a real interest in your work. Make your task a pleasure. Play the picture just as if it were your own show. Always do your best.

"11.—Compose a few pieces of your own and write them down. It may be difficult at first, but it will soon come easy and with a little practice you can improvise.

"12.—Take a day off and go hear some one else play for the picture; you will thus gain some valuable ideas and learn some of your own weak points.

"In conclusion it might be well to say that although picture playing is not very well paid, it has always been a pleasure to me; each picture presents a new fascination in working out a proper accompaniment. In my case the work is only a stepping stone to higher things."—Frank W. Ryan.

These may be "basic principles," though I think they would be better described as "hints" or "opinions." I don't get your first proposition, though. I believe if ideas are practical at all, they are practical to all. They may be distatseful to some, but hardly **impractical.**

Suggestions for music to the Cines two-reel picture: "AT NAPOLEON'S COMMAND."

First Reel.

1. "Heartsease," (Moret), two scenes; soldiers seen deploying through woods, change to light march tempo crescendo until: "Two Years Elapse."
2. March (camp scene), when she enters.
3. "Partant pour la Syrie" (old French song), until title: "She Tells Andre of Her Past Life, etc."
4. Second number ("Perfume") from suite "My Lady's Boudoir," by L. L. Moore (Witmark), until title: "Andre's Mother Warmly Welcomes, etc."
5. First number from same suite ("Chiffon") until: "Four Years Later."
6. Third number ("High Heels and Buckles") from same suite until: "The Emperor at Fontainbleau."
7. March (3 scenes), until title: "The Evening of the Introduction."
8. Gavotte, until title: "The Emperor."
9. Marseilles. Begin softly, crescendo at his entrance and diminish at his exit; change back to gavotte until: "Juliette Recognizes in Marshall Vidar, etc."
10. Agitato till end of reel.

Second Reel.

1. "Under The Harvest Moon" (Witmark), 3 scenes; then:
2. Soft march until title: "The Challenge."
3. Semi-mysterious—martial suggestion; the introduction to Suppe's overture, "Pique Dame," is on that order. Moniuszko's overture "Halka" offers a fine theme for these scenes. Begin at **poco piu mosso** (after first 12 measures) and play as far as **un poco piu lento** (4 bars before agitato) and keep repeating until title: "I Am the Best Judge."
4. Here you may accent the march swing of the number or change to march—piano; not too pronounced as the situations are now bordering on the **Agitato** order. "The Eve of Battle."
5. "Partant pour la Syria," with march effect in accompaniment, softly until title: "Visions of Glory."
6. Marseilles—very softly, and crescendo for changes, until the Emperor and staff seen on horses.
7. Hurry p. and f. (for battle) at title: "Salute of the Colors" fortissimo until title: "Juliette Searches for Her Husband."
8. Plaintive music until: "Long Live the Emperor."
9. Marseilles, very soft; try and give it a plaintive effect.

The Moving Picture Educator

CARELESSNESS.

Because we must believe that film makers are educated people, this note is headed carelessness, instead of ignorance.

In the course of but three pictures the writer noticed the following unpardonable errors, in sub-titles: In one the word poisoned was spelled "poisened," the letter e seeming so peculiarly conspicuous as to call everyone's attention to its unlawful use. In the next instance, "Springtime Come Again," appeared, instead of "Springtime Came Again"; there are some uncultured people who have a habit of saying "come" for "came," but when it is remembered that the films are privately censored in every good factory before being released, these errors are so glaring as to call for special attention. If the errors were discovered and set forth with a "let them go, no one will find them out" idea, such a course is an insult to an educated public, especially hurtful to young children. It is difficult to work for educational cinematography when photoplays go forth with such conspicuously placed evidences of need to "begin at home"; when a teacher is ignorant or careless, the fault increases in the scholar. It may be well at this point to say that errors in sub-titles are common, especially when translated from the French, German or Italian, the words chosen being too often crude and unexpressive, may this criticism prove timely and efficacious. This same carelessness or indifference to details also appears too often in the dress and appearance in actors, in the everyday picture. In a recent Irish picture the Irish woman living in semi-poverty, because of a drunken husband, is clad in rough and somewhat ragged garments, and with dishevelled hair, etc.; but, also, wearing a pair of fashionable high-heeled patent leather oxford ties, and apparently silk stockings with underskirts showing below the ragged dress of first class texture. In a coal mine scene a man has been imprisoned some forty-eight hours, he is in agony, and writhing in torture, his scanty clothes torn, his face, arms and hands, begrimed with coal dust and sweat; a perfect picture equal to the occasion, only that his hair is as smooth and unruffled as if in a ballroom, perfectly parted down the middle, carefully brushed down on each side, not a hair out of place, it was really so apparent that many laughed outright; such half make-ups are so ridiculous that they destroy all expected realism in the picture. A modern pulley-suspended barn door appeared on an old Spanish stable, advertising its out-of-placeness, in a very marked manner. Will all interested please take note that moving pictures are now in an educational sphere and carelessness will not be tolerated any more than ignorance.

EDUCATING THE EDUCATED.

What One Exhibitor Did.

The exhibitor who recently sent to a minister in his town who opposed the pictures a whole lot of copies of the Moving Picture World, with the religious and educational features marked, did a wise thing. Ignorance is lack of knowledge, and is pardonable only when the true enlightenment is not forthcoming. When, however, the light is given, to remain still in the same attitude as before is a crime against reason.

Happily in this instance the exhibitor not only disarmed his opponent but supplied him with better weapons of warfare against the very foe of injustice he had previously been blind to. While we commend this exhibitor, our commendation must be congratulatory upon his following out the very course laid down on this page. From time to time exhibitors have been advised to pass on their trade papers to others with emphasis on its educational features; in this case that advice was followed, both in spirit and letter, with the result predicted.

Educated people are the most readily convinced, when a right and proper proposition is placed before them; the very status of the moving picture to-day proves this. If in the realm of "campaign work" the Moving Picture World has had any ambitions, it has been in a "Campaign of Education" and to-day takes great pleasure in the results obtained.

It would be easy for the doings of this particular exhibitor to be followed a thousand times, (even then only one in some fifty or perhaps a hundred exhibitors would be thus engaged) with equally successful results. Often our best friends are our converted enemies, their whole viewpoint being changed, they see as we see, and often also, become more ardent than we ourselves originally were. Ministers and other educated people are ready and waiting to see and help along everything that helps all classes, and the more they can be told of the good features of the moving picture, the more loyal will be their support.

THE CINEMATOGRAPH IN SURGERY.

To chronicle anything concerning the great and helpful powers of the cinematograph is no longer astonishing. Some time ago there was in session in New York City the Clinical Congress of Surgeons of North America. Their discussions on the ability and powers of modern surgery were indeed wonderful. Perhaps the most important member of the Congress was Dr. Alexis Carrel, this year's winner of the Nobel Prize for surgery.

In the interest of surgery and for the benefit of the many surgeons assembled, many important and unusual operations were performed. The one demanding most attention was that by Dr. Carrel in the most unusual and extraordinary operation known as coupling blood vessels.

As it was found impossible to admit but a small fraction of the doctors present to witness the operation, the cinematograph was requisitioned and pictures taken of this most wonderful surgical work. Afterward, in moving pictures, the whole details were reproduced upon the screen before the assembled congress. Further than this, by aid of these films, this same operation can now, and forthwith, be shown in all hospitals and medical colleges where this most advanced surgery may be instantly learned. The great benefit to the medical profession throughout the world is only a part of the good acquired by these pictures.

Suffering humanity is immediately helped, the work of this great surgeon becomes at once beneficial to the entire world, crowding the advantages of years within the power of days. It seems impossible to conceive anything more wonderful than this instantaneous auxiliary to science which the moving picture has again proved itself to be, taking any occasion, even of the most minute and complex, magnifying it and making it immediately known and helpful to the whole world.

PROF. CARL HOLLIDAY WITH GAUMONT.

That men of higher education are finding field for their culture in the motion picture industry is evidenced by the engagement by the Gaumont Company of Carl Holliday, B. S., M. A. He now fills the newly created office of Director of its Educational Department. This department will do business with schools, elementary and advanced, churches, etc. The subjects included will be Applied Science, Botany, Geography (both physical and industrial), Zoology, History, the Industrial World, Travel, Architecture, Agriculture, Horticulture and Biblical and other religious subjects.

Mr. Holliday, who is a brother of Frank E. Holliday, Managing Editor of the Gaumont Weekly, is well equipped intellectually for his duties. Who's Who for 1912 tells of his having studied at the Universities of Tennessee, Virginia and Chicago, of his professorship of the English Language and English Literature in the University of Virginia, Southwestern University and Vanderbilt University. He is the author of ten books on literary, historical and sociological subjects. McClure's, Leslie's, Smart Set, Uncle Remus, American Educational Review, the Book News Monthly and numerous other magazines and newspapers have published his many writings.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Busy Night.

THE Arcade Theater, Tientsin, bunches its hits at times and lately had "Attacked by a Lion" and "The Trainer," the first showing a fight between a man and a lion and the latter a fight witn a tiger. It is worthy of note, by the way, that the Gaumont "Attacked by a Lion" runs 1,370 feet, though we could get but a thousand feet over here.

The Arcade celebrated its third anniversary September 27th, when the full band of the Royal Inniskilling Fusiliers supplied a special musical program. In a card the theater calls attention to the difficulty it labors under, being situated out of the beaten path of travel and catering to the small European population, but announces that it has arranged for 30,000 feet of film each month with a due proportion of features. It is the only theater in North China to hold its own, and we think that its lavish advertising is largely responsible for this result.

Plenty of Paper.

The Berkeley Theater, Berkeley, California, can take fourteen one-sheets, two three-sheets and a six or eight-sheet and yet have the lobby absolutely clear of frames, as the accompanying picture will show. The house is a

part of the Turner and Dahnken circuit and is specially built for photoplay display, seating about 1,000 and needing the capacity. G. E. Thornton sends in some late programs which depart from the usual in that the inside of the four-pager is given over to the features while the back page gives the weekly program by days, four reels of Licensed subjects being used. The text is well and brightly written, but the typographical display might be bettered. A lighter line body type should be used and more attractive faces could be had for the display lines. A heavy monotone is all right for the calendar, but for the description it is too black and is apt to tire the eyes. Brief chats with the players, not credited to the Motion Picture Story Magazine, as is proper, and other gossipy matter where space affords, helps the interest getting.

Changed Lids.

Carey Wilson, of the Criterion Theater, Rutherford, New Jersey, who used to wear the funniest fuzzy hat in the photoplay business, has gone over to silk hats, but not because he got mixed up with the motion picture end of the Wilson campaign. But better news than that is that they have cut out vaudeville at the Criterion and are doing better with straight pictures. They used a rather good grade of vaudeville at that, but not good enough to go with the photoplays they got, so they cut out the song and dance stuff and put the money into the big reels. They broke records with "As You Like It" and "Monte Cristo," and have the Bernhardt "Queen Elizabeth" booked. An election show at increased prices made a hit and some money with all seats reserved.

Captain, Cook and Crew.

S. E. Wall, of West Jefferson, Ohio, has been putting the town on the map. Outside of the town limits it was known mostly to railroad people and postal clerks, but Mr. Wall saw a chance to start something and he not only started it but did most of the finishing. He can tell it better than we can, so we give him the floor. He writes:

> I am sending you herewith some information that may be of interest to small town managers.
>
> West Jefferson is a village of 1,200, located 15 miles from Columbus. I run three nights a week, seating 485 in the opera house; use Independent service. Quite recently a Columbus photographer purchased a moving picture camera and then I got busy. I had a talk with him and we came to an agreement and then I began booming "moving picture day" for West Jefferson, ran ads in the local paper, and in the three London, Ohio, papers and got some good write-ups among the news items in the Columbus papers, got out some big scarehead bills announcing pony races, chasing greased pig, foot races, etc., all to be taken in moving pictures.
>
> About this time the business men began to sit up and take notice. I called on each merchant in town, about 35 of them, and explained the proposition and asked them if they were willing to put their shoulder to the wheel to the extent of a couple of dollars each toward providing entertainment for the crowds I expected to pull into town on this day; the balance of the subscription to go toward paying for the film, which I explained was very expensive. The result was rather indifferent. The merchants had never attempted anything in the way of a street carnival and were rather dubious of the success of the project owing to the smallness of the town. After another canvass of the town I got their promise to attend a meeting that night in the mayor's office for the purpose of going over the situation with me, and at the time set for the meeting six of them had responded, the balance of them were conspicuous by their absence; the few of us who were there got together and appointed committees to look after the different events, appointing, of course, many of the absent ones. I continued to boom the big day in the press, on the curtain and on the street and when the Big Day did arrive it found more people in West Jefferson than had ever been there before at any one time. The streets were crowded, but the committees had failed me dismally —probably having never heard the old adage "never put off till to-morrow, etc." They did put it off and when the to-morrow came with its big crowds, the committeemen being mostly storekeepers were busy waiting on increased trade and had no time to bother with greased pigs or foot races. When I arrived at noon (I live in Columbus), I found nothing done. It was up to me to make good all that I had promised the people—while the camera men were getting street scenes I was mustering up a bunch of school children to get their pictures in the fire drill out of the school building and while that was going on I was forming an automobile parade. During the automobile parade I was getting the pony race ready, also the bicycle and foot races, and while the camera was working on these events I had a man preparing a greased pole for the boys to climb to get a bright shiny dollar placed thereon. The greased pig was the only event that failed to materialize but everybody had been entertained and were more than satisfied and felt well repaid for their journey to W. Jefferson to see the moving picture camera.
>
> When it came to collecting the subscriptions, the merchants were in some few cases like they were as committeemen—nothing doing, but I didn't care for that for the following Saturday I showed the pictures and that's where I got mine. I broke all records, cleared a nice piece of money and everyone thought it was the greatest thing that ever happened to the town, and if I did have to hustle some, I feel that my efforts were not in vain for it was an event that got the town and incidentally the theater, talked about all over central Ohio. As a means of putting a small town and theater on the map and drawing big crowds I think local moving pictures are way ahead of anything else. But if any of you try it don't depend too much on the average small town business man. If you do you will find yourself mustering up the street fair single-handed in about two hours' time.

Getting It Back.

It's tough to start something for the general good and then be left to handle a big job all alone, but we think that Mr. Wall will not have reason to regret all his hustle. The fact that the others failed and he put the matter through single-handed counts for much in a small town where everyone knows all that is going on, anl the generalship that wrested success from defeat will react in favor of the house and the management. No matter whether the town be one of 1,200 or 12,000 the man who does things wins respect and it's worth the hard work to be identified as a hustler.

In the Editorials.

Time was when the only editorials the motion pictures ever drew were denunciations. Here's a part of an editorial from the Ridgewood, New Jersey, Herald:

INFLUENCE OF MOVING PICTURES.

> There have been a good many persons in Ridgewood who have opposed any plan to have a permanent moving picture place in this Village. They have honestly felt that the influence might be bad. They were doubtless influenced by the fact that there have been, in the past, many exhibitions of moving pictures that should not have been shown. Our Village Trustees and Commissioners have recognized this feeling and have refused each application for a permit to establish a moving picture theater here.
>
> But the efforts made by the Ridgewood Amusement Company to give high-class "movies" at the Opera House, and the present exhibitions given by Manager Woodend are proving that our people will patronize such exhibitions. This is not surprising, for the influence of the exhibitions is good.
>
> It would be difficult to over-estimate the educational influence upon old as well as young of that remarkable production, "Colum-

bus Discovering America." Looking at these pictures, it was difficult to realize that they were not scenes of actual, moving life. Columbus was exactly as our fancy, helped out by ancient and modern artists, had pictured him, and there was not a person in the house who did not follow his fortunes with breathless interest. We venture to say that to everyone who saw those pictures on Saturday, the "Discovery of America" has become a living, palpitating fact, rather than a bit of dry history.

See If You Can Do It.

There follows nearly half a column more dealing with the effect of the pictures on the saloon business, no doubt the inspiration being inspired by Mr. Woodend. If you run the right sort of a house in a small town, you can get the same sort of editorial mention. Why not try for it? Show the editor some of the big things that have been done. Get him to become a regular and you can get better advertising than you could buy if you took whole pages. Sometimes we wonder if exhibitors realize that the best advertising doesn't have to be paid for in money. It takes a little time to work up and time, of course, is money, but if you have more time than money, spend some of it for advertising. It's worth the trouble and it's not as hard as you think it is. Try and send in the result.

By One Who Knows.

The advertising is laid out by someone who knows the business. Cuts are freely used, both portrait and scene cuts being employed, there is a balance between the large and small type and the matter is attractively written. It is not a matter of space alone that makes advertising. A good man can do more with four inches than another can with forty, but given both space and matter, the advertising is bound to draw.

Advertising space costs too much money to waste on poor construction. Make your catchlines telling, pull up the titles where they can be seen, emphasize the big points, and tell just enough of the story to bring the people to the theater to get the rest. Find out about the big points, the special features of the release and boom these up. If wild animals are used tell about them. Four thousand inches a year is a lot of space for a five cent house to use, but it must pay because the space is not wasted.

Makes Its Own Pictures.

Quimby and Quimby, of the Casino Theater, Coeur d'Alene, Idaho, send a photograph of a prairie schooner which they use in advertising Western releases with good results. They write that they use the Universal service, taking first run on the Animated Weekly and supplementing this with their own pictures of local events. They write that they have made pic-

tures of fire department practice, the Tillicum Club in its new home, the parade opening the Kootenai Fair and other local events. The camera, printer and darkroom equipment were made by their operator, Friend F. Baker and negative and positives are developed and finished right in the theater instead of being sent East to some company. This avoids delay and enables prompt showing of the subject. The local film is called the Casino Baby and the slogan is "Watch it grow." A local film in a town of 7,500 people is evidence of hustle all out of proportion to the population. We think Mr. Richardson would be interested in a photograph and description of the equipment if Mr. Baker will be good enough to go to that trouble. He's always strong for anything that booms the operator and this is no small achievement.

To further show their hustle the managers add that they believe in the topical and educational pictures if properly advertised.

Shaken, But Game.

There have been politics and in plenty up in Exeter, New Hampshire, where J. C. Rathbone, of the Exeter Opera House holds forth. But you can't keep the hustler down and Mr. Rathbone is one of the best hustlers we know. He writes:

> Am sending the enclosed just to let you know that Exeter is still on the map though badly shaken, politically speaking. We sure had a tough time here and the poor picture shop was almost annihilated along with the G. O. P., so much red fire and heated air there were. This town was the bone of contention. It was Rally, Rally, everywhere but not at the Opera House. In self-defence, we resorted to Features—all we could get and made as much noise as possible; plenty of billboard work, as high as 150 sheets in some cases followed up by screen, window work, newspapers and heralds. The specials themselves were only worth the extra money demanded because they gave one this opportunity to do some real advertising and our business easily doubled by their use over ordinary nights. You will observe we are breaking them gently into an advanced rate and it works well and at the same time hurts no one's feelings.

Baseball Talk.

It's a pity we cannot give all of the samples, for they are breezy and effective. This baseball slip, given out about the time of the World's Series, is out of date for another season, but it's worth remembering. As a change from the more formal announcement it is of value, and it is live without being too slangy:

WORLD SERIES
CHAMPIONSHIP
Feature Picture Program
TO-NIGHT

That is about as good a term as we can adequately describe to-night's program at the

EXETER OPERA HOUSE
and do its merits full justice

Monday, October 14, 1912
HERE'S THE BATTING ORDER

THE GIRL WITH THE LANTERN. Selig.
A railroad story that will keep the fans in fever heat (a hard hitter, average about 900).

WHEN A MAN'S MARRIED. Essanay.
Always good for a home run.

A TRAGEDY OF THE DESERT. Special Kalem feature, two reels.
No World Series program would be complete unless these great International producers were presented. We look for some clever work in this double header to-night, and baseball grammar hardly suits. Gene Gauntier and Jack Clark make a strong battery and the team work throughout is "some class." "THE SUBSTITUTE" gets into the game at the last minute and will spring a surprise as is often the case.

TICKETS : : : : : : 10 CENTS
Admits you to the Grandstand
Rain Checks if the lights give out

Raising the Price.

The house has been a five cent theater and in raising the price the admission for the first few features was placed at the old sum with an additional fee for reserved seats. Then the reserved seat scheme was dropped and the entire house made ten cents for the features. We hope that Mr. Rathbone keeps the price up.

He took advantage of the fact that Martin Chuzzlewit was released in England in advance of the American release to copy in his advertising the comments of the English press, at the same time laying stress upon the fact that the subject was prepared for the Dickens Centenary. It makes the picture no better, but it assuredly does increase the interest.

How's this for one announcement: "The Orleans Coach," "Tragedy of the Desert," "Martin Chuzzlewit," "Coming of Columbus, "A Nation's Peril" and "The French Spy"? Going some for a town like Exeter. They were run between October 10th and November 29th, to say nothing of the Pathe baseball release and "The Lady of the Lake."

The point is that Mr. Rathbone got caught in the whirlpool of politics and instead of laying down and putting up his feet to have his legs tied, he let out a bigger roar than the Bull Moose or the old reliables and got the people in anyhow. He simply refused to be licked—and so he wasn't. It's easy enough to fight if you have the nerve and once you take the plunge you'll be surprised at the nerve you'll develop.

Made Election Pay.

Geddes and McLaren, who operate the Sylvan and Princess Theaters, Chelsea, Mich., decided to make a little money out of the election. The ticket of which they speak was printed with a line for the holder's name and was not transferable. But their letter best speaks for itself. They explain:

> I am enclosing an "Election Night Special" ticket; which scheme we used to advantage. The ticket will explain itself. An ordinary night's business in our house runs about $15, and this stunt brought us $50, so we think it's not so bad. We run ordinarily a ten cent show, but we charged a quarter on Election night, smoking was permitted after 9 o'clock; strictly a stag affair. We sold out our seating capacity before 7 o'clock and got a lot of men in who never came before. Our special wires cost about $10, so we figure that we came out $25 to the good. During the time the returns were slow in coming in, between reels we called on several in the crowd for songs and when 1 o'clock came 200 went home feeling that they had spent a good election night, even though the result was not to their liking. We feel confident that we have made a lot of good patrons as well as a little extra money, by the use of this scheme.

That extra $25 was good money, but the best part of the scheme was that two hundred men went away with the feeling that they had had a perfectly good time and they went home sober, which probably influenced their wives in favor of the picture show as well. Perhaps you can use some modification of the scheme for a special New Year's Eve celebration. If you get one of those slides with a clock hand and flash it on the screen just before twelve, moving the hand if possible or else holding it back until the exact stroke, you can get a good effect, particularly if the orchestra is on the job. In many places smoking will not be permitted in a picture theater, but that is merely a side issue. For the holidays let them all come and fix up a better-than-usual program.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

The Detective Story.

There is a certain demand for the detective story, but the detective story is not easy to write and unless you can write a good one there is no use in writing one at all. The trouble with the detective story is that as a rule the processes of detection are mental rather than visual. The deductions that lend interest to the fiction story cannot be produced in action on the screen and there is left what may be termed the physical detective story in which the processes of detection may be determined with reasonable clearness in action. Moreover the detective story differs from most others in that the audience should be kept in the dark as to the real culprit until the last few scenes. It is better, even, to throw suspicion on some other person and leave the audience in doubt until a sudden turn of events enables the detective to clear the suspected person and indicate the guilty one in the same action.

All of this involves a nicety of construction that is beyond the powers of the average writer. It calls for an intricate planning, an exact control of events that brings the double denouement at the proper moment, the preceding events being so planned as to make the revelation clear while the audience is kept in doubt as to the real criminal. More than this the story must be written with due regard for the rules of the censor board in the matter of crime. All told the detective story is a good thing to keep away from unless you have a special gift for this sort of thing.

He Knows Better.

Recently we commented upon a letter we had received which led us to believe that the writer destroyed such scripts as were not found salable. We suggested that they be held to be worked over at some future time. It seems that we read a wrong meaning into the letter for now comes a protest which runs:

> I have been puzzling ever since I read your caption to my letter how it was I gave you the impression I destroyed manuscripts. I have never done such a thing, and am too old a literary man (as well as being a minister), to ever destroy anything I have written. No matter how poor it may be everything written has the germ of an idea or it would not have been written. That germ may prove useful some day and he would be a sorry man who had thrown away labor.

Never throw away an idea whether it is a full plot or merely a situation or bit of action. You never can tell when you'll need it and more than once the ugly duckling has turned out a swan. Keep everything and you'll be able to use it some time.

Here's a Wrinkle.

Here's a new one on us and perhaps it will be new to you. It comes from Steve Talbot; the man who can't seem to put heroines into his photoplays. The beauty of the scheme is that you keep your good ribbon fresh for scripts and do not beat it all out in practice work. A nice, clean impression from a new ribbon counts for much in the appearance and in this way you can keep your good ribbon for your good work. We do not like the idea of a copy ribbon for the completed script. Record ribbons and *black record* ribbons alone should be used for work that goes out. The copying ribbon is all very well for home work because it lasts much longer, and a purple ribbon will stand two or three times the work a black will, but the appearance of your script is more important than the fractional part of the saving of a copy over a record ribbon, so use the black record for finished work, no matter what your practice ribbon may be.

Here's the Talbot scheme. His letter ran suddenly from black to purple and he wrote:

> Just ran into my "practice" ribbon, which reminds me that the wrinkle may be a new one. I submit it anyway for what it's worth: I always have two ribbons on the machine, a strong blue (have found blues or purples much stronger than black copy), and a black copy. I put the black on the right hand spool, and pin the free end to the end of the blue, which I wind on the left hand spool. Then when I am drafting a plot, or mapping out my scenes, characters, etc., I use the blue, letting it wind onto the right hand spool as I use it. When I am ready to make the final copy for the editor, I wind up my blue ribbon, and have a new, clear black to do it with. I have written five complete scenarios with the black I have on now, and several letters, and almost half the length of it is untouched. The blue has been on about three months and has been written over from end to end, probably a dozen times. You see it is still in condition to give me a clear copy to work over, or revise, but hardly good enough to submit.

Revising Scripts.

"What is the best way to revise a script?" asks a correspondent. It's not much of a question so far as length is concerned, but an entire issue of this paper could be devoted to a reply without exhausting the subject, for there are almost as many methods as there are writers.

There are many writers, some of them trained men, who cannot revise their own material. They find it easier to write a new story than to touch up on old one. They are more fertile in plot than in situation, and once they have developed an idea it must stand or fall as it is. This, of course is not revision, at all. Others can hold to one factor of the plot and make a new story by using this as the starter for an entirely new development. This is rewriting rather than revision, but it is simpler than revision and sometimes works as well.

Real revision means retaining much of the present development but removing the weak points and replacing them with stronger work.

To do this it is necessary to approach the story with an entirely open mind. Forget the reasons and arguments that led to the first form of the story. Look at the script much as you might regard the work of another. The more thoroughly you can forget your personal interest in the first development the more successful your revision will be. First regard the story as a whole. Read it through for the general effect. Contrast cause and effect, study the sequence of events, note the weak points and the strong and get a general idea of how the story lies.

If you are able to revise you will have a general idea of the layout of the story. You will realize the good and the bad. You will have noted which scenes are correctly placed and which are out of order. Note the new arrangement and write in new scenes to replace those removed and put in proper sequence those scenes that are set too soon or too late. Now, if your continuity is correct, take each scene by itself and study it closely. Examine each detail of action in its relation to all the other details of that scene and the plot in general. Mentally discuss with yourself the advisability of each action. Seek for something that will bring out the idea more graphically. It may be that some detail needs to be brought out and made more plain or, conversely, some action may have been given undue importance. Give each movement its proper value. If you overaccent you lead your audience to expect more from the action than will develop. If you slight a situation it does not make a sufficiently strong impression. Very often by rearranging the values of the factors of a scene you can virtually remake your play without changing the relation of the scenes.

The Mask.

Someone wants to know what a mask is, and perhaps there are others who share that curiosity.

If you've a camera and will remove the lense, using a sheet of white paper for a ground glass and pointing the lense toward a window, you will note that in place of the rectangular picture you see on the ground glass you have a circle of picture. In the camera the lense throws this circle of light, but the plate comes well within the limits of this circle and registers only that part of the picture.

In a motion camera the strip of film, unlike the plate, extends above and below the edge of the circle of light and if the lense were not masked in the edges of the circle would cover part of the frames above and below the one being fully exposed. To get rid of this excess a mask is used, usually a metal plate so cut as to permit only the single frame to be acted upon by the light, the excess striking the metal instead of the film.

As a rule, this mask, or cutout, gives a rectangle one inch wide and three-fourths of an inch high, but the mask may be cut to any form within these limits. It may be given a keyhole shape to suggest that the scene is what the servant sees when she peeps through the keyhole. Perhaps it is cut like a very round figure eight on its side. That's when you see the colonel raise the binoculars to his eyes and you look through them, too. A circle serves for a spyglass effect and a mask with hairline bars suggests that you are looking through the window. That's what a mask is and you write it:

"Indian camp seen through binoculars." Then the cameraman gets the mask.

Why Technique?

Every little while someone rises to ask why stress is laid upon technique when the idea is what sells the play. The simplest reply is that it is technique that enables the author to present that idea in its most attractive form, but there is another reason.

Suppose that you have an idea that is almost but not quite new. You have given a new twist to an old situation, but you have done your work in slipshod fashion. The new turn may interest the editor, but if he accepts the story he will have to make an entirely new script from your amateurish effort before a production can be made. The story is not good enough to warrant all this extra work. The script is returned to you.

If you had sent it in in such a shape that all the editor had to do was to pass it over to the producer, it might have gone through. There is no time to put in the technique, but if the technique is there a sale will be made. You'll be selling twenty dollars' worth and throwing in the old part of the idea. If you'll look at it in that light, perhaps you'll see the need of technique. The man who sells the most scripts is the man whose scripts do not need much editing.

Even the novice may now and then hit upon an idea or situation so novel that the editor will be willing to supply the technique to match, but there is such a plentiful supply of well developed ideas these days that the editor prefers to buy technique along with the idea.

In explaining why he paid more for the scripts of a certain writer a director declared that it was worth an extra ten to have a script he could put right in hand instead of working over it a day to get in shape. That's what technique does.

Measuring Length.

In spite of all that has been written on this subject it still seems to worry a lot of writers. It doesn't seem to do much good to say that the measure of a photoplay is the foot-second, but that is the only measurement there is. Roughly from twenty to thirty-five scenes make a thousand foot reel, but some twenty scene photoplays might make three

thousand feet and we wrote a forty scene play the other day that could go inside of 600 feet, so the number of scenes is merely the roughest kind of approximation. The foot-second test is the only safe gauge and here we have the personal equation of the director to gauge, but this variation is so slight that, as a rule, it may be ignored.

Foot-seconds mean that under normal conditions one foot of film is passed through the camera or projection machine in one second. Some short-sighted managers cause their operators to shoot the films through at the rate of a foot and a half a second so that the program may be run through in short order and a waiting crowd admitted to the seats made vacant. On the other hand, others try to stretch the show by running more slowly. You can tell from the speed of the action when this is done. When the characters seem to glide or float instead of walk the projection is too slow. When a man seems to yank a girl out of an auto instead of assisting her to alight the projection is too rapid. But when the action seems normal get a seat where you can get a light on your watch and time the scenes with the second hand. You can time only every other scene, but that will be sufficient. If you have a cheap split second watch or timer (you can get them for six or seven dollars), it is better yet, but the second hand will do if you have quick eyes. Time the scene and note the action. If a certain scene runs twenty seconds note the action that can happen in twenty seconds. Now when you write action of about that length you will know that you have used twenty feet of your possible thousand. You can't do it with just one twenty foot scene. You must see many twenty foot scenes, and thirty foot scenes and fifty foot scenes and so on, but if you stick to it long enough you'll know about how much to write for each measurement or how long your written action will take. When you get a pretty good idea of how long the action takes, reverse the process. The first time the subject is run guess at the number of feet in every other scene. Note it on a paper. Sit through a second show and this time use the watch. Put down the result and see how closely you have come to it. In time you can come pretty close to the actual length.

Train yourself to see the action in your picture. Have a mental picture of the scene as you write it or visualize it after you have written it. If you say that "Jane enters and comes to Dick," *see* Jane come through the door and across the stage to where Dick is. See each action as you want the producer to do it and then see how many seconds have passed since you started to visualize. Translate seconds into feet and you have the length of the scene. Mr. Merwin, who writes in every action because he writes mostly for one director whose methods he knows, writes in every action and comes close to the full length. You cannot do as well as that, but you can come close enough. If you find you cannot gauge the time, do as the beginner does. Write out the idea and leave the rest to fate and the director. If you keep at it long enough you can simply write your stuff and come pretty close to the proper length by instinct and without the aid of a watch. But remember that the measure of a photoplay is feet and not the number of words.

Clean Up.

If we read the signs aright there is going to be something said about the crime picture presently. Don't get caught with a lot of blood and thunder stuff on your hands when the storm hits, if it does. It is easy to write a crime story and that is why so many of them are written. They are easy to stage so they get over, which is why so many are taken, but if you steer clear of murder and burglary, you'll be surprised to find how many pleasant topics you may discover if you work hard enough and the story that depends more on heart interest than the commission and detection of crime makes by far the more lasting impression. Anticipate the new year by making a resolution that you will not use crimes as motifs for your stories. You'll not regret it.

The Two-Reel Market.

Pretty soon there is going to be a brisk market for two and three reel material. There is little market yet because the free lances are sending in one reel stories expanded into two. The director says it's not strong enough and so he goes and builds up a reel into two himself, creating the impression that that is what is wanted. If you can write a two reel story that is interesting in every foot of film you are going to come pretty close to selling it, but it must be better than a one reel idea if you want to get it over.

If you have had sufficient experience with one part subjects to sell a fair average, try the two and three part stories. Start with a one part story that is so full of meat that you can't quite get it inside the thousand feet limit. Build it up. With the extra time at your disposal in the two part story you can build up the dramatic situations and make them stronger. This is the secret of writing two reels. Do not pad with hot air. Pad with meat.

Tabbing Them Up.

Here's a suggestion for the man who wants to go at things right and who has difficulty in remembering things. It is no more nor less than a production chart.

Get a large sheet of wrapping paper and rule it lengthwise for the companies, grouping them by their releasing affiliations. For convenience arrange them alphabetically; Biograph, Edison, Essanay, etc., then Bison, Champion, Crystal, etc., and American, Gaumont, etc. Now draw horizontal lines to mark off the sheet in squares. Label these squares at the top with a classification of plays, drama, comedy, farce, purpose, and whatever else you will, splitting these classes into finer subdivisions. The last square should be left for remarks. Now take your back numbers and turn to the stories of the films. Start three or six months back, according to your patience. Read the story of each concern and check it in one of the squares. Make a small straight line and when you have four make the fifth score a cross line, so that each block represents five productions of that class. It is best to use a dozen or more classifications such as dramas, western, society, underworld, costume and the like. When you have done you will have a reasonably accurate chart of that company's productions. If they have twenty Western dramas out of fifty releases, it is but reasonable to suppose them a good market for Western dramas. If they have but three society dramas it will argue a poor market. Improving on the plan use a black pencil for the first three months, a red for the next quarter, a green and then a blue, returning to the black for the next year. If in the remarks column you enter such peculiarities as "Likes plays with plenty of riding" or anything else that attracts your attention, you will have a complete tab on the company production and can place your product with greater certainty.

Typewriters.

Two correspondents want to know what make of typewriter is best to purchase. The best make is the one you like the best. We swear by one make, but have to hire another kind for our assistant and a chap who comes to see us is certain that both together are not equal to one of a third brand. If you get a machine you like you've got the best machine on the market. Get into a rental agency some time and try them all. Then take your pick. As well ask us which brand of smoking tobacco is the best. We think that a visible writer is better than one with a type pot, but that is about as far as advice can safely go.

Inquiries.

NOTE.—No question can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

M. W.—We do not reply to questions by mail. If you do not read this paper you are scarcely entitled to replies. Mr. Walthall was Miss Pickford's stage husband in both "My Baby" and "The One She Loved." Not being a fortune-teller we cannot state if Miss Pickford has left the pictures "forever." Consult some local astrologer. Read back for the "dark brunette," and after this call them by role. The question was answered correctly a few weeks ago, but the inquirer did not ask for a dark brunette. A recent issue answers your inquiry as to Miss Leonard. She is with Monopol.

M. M.—Elmer Booth was opposite Miss Pickford in the play you name. The Essanay cast does not give names for "The Girls from Grassville." It just lumps the girls and the boys. Herbert Rawlinson was Bud in "The Girl and the Cowboy." "The lover and the other girl" is too vague. Mr. Anderson was out of the films several weeks on account of an accident. Watch for Edwin August in coming Powers'.

DALLAS.—Miss Dorothy Bernard is now playing stock, but the Biograph Identifier is not informed just where. He will try and locate her.

NEW SUBSCRIBER—Look in the index to advertisers for the first question. Do not price your scripts unless you are an exceptional judge of values. Most companies use but one rejection slip. If they want to ease the bump they add a written line. "Not available" may mean anything from "rotten," with a capital letter and three exclamation points, to "sorry we can't take this, but it is not in our line." There are some fifty or sixty reasons why a script cannot be taken and one polite phrase covers them all.

J. D.—That was a pretty postcard, but we do not answer on postcards. "Fra Diavolo" was a Solax special release. It was not dated. It came out in the early summer.

C. H. B.—An inquiry regarding three members of the same company and that company working in your town, is regarded as a crude piece of press work. You can find out by applying to the studio if you do not already know. Very frequently we are stung with press inquiries, but this is a trifle too obvious. No inquiries regarding these people will be answered in future, whether the request comes from the home town or otherwise.

A. S.—Wilfred Lucas was the sailor in "A Sailor's Heart."

COPE.—We understand that Kalem was made in Virginia. It was not made around New York City.

J. A. C.—A year is a long time in pictures. The player is not named in recent Melies casts.

NAOMIE—Why not use the same title Kalem did? Then we'll know what you mean. Miss Lawrence has not formed any connection at this writing. We do not know if Miss Brunette is permanently with Victor. We do not reply to questions as to relationships. This goes double—to questions five and six. Miss Pickford is with Belasco.

ROSEBUD—In Nestor's "Making a Man of Her" the men were Jim, Donald McDonald; Lem, Eddie Lyons, and Jack, Lee Moran. Nestor is working in Los Angeles. The addresses will be sent if you will send for the list of addresses advertised.

M. J.—Kay-Bee has gone into the Biograph class, but we have not yet found a Kay-Bee Identifier.

C. J. W. J.—Who is the Miss Mary Fisher you ask for? Don't you mean Miss Margarita Fisher? She is playing with the western Universal.

STRICKLAND—Tom Moore is said to be a brother of Owen Moore.

M. M. E.—No company makes a specialty of Jewish pictures. Several have made pictures of American and foreign Ghetto pictures. Vitagraph seems to have been the most successful. You might try them.

H. B. D.—The story was copyrighted, even as you suggest. We do not recall the magazine.

M. E. S.—See recent issues regarding the first question. We do not see the logic of the argument. Send your pictures to the leading companies and go down the line. Start at the top, providing you send only to those companies using the style of script you have to offer. The smaller companies are no more liable to take an idea from a novice than what you term the larger companies. There is no particular reason why you cannot gain success writing evenings only, but if you'll take the advice of an old-timer, you'll plan to work in the morning. Go to bed at eight and get up at four if you have to, but come to your work with your mind fresh. Some few work best at night, but most writers do better work in the morning, when the mind is clear. Take just a cup of coffee and go to work, then breakfast.

C. B.—If you see this, send your address. We have a rather good half-tone of the lady of the Glass Coffin. It will do until you can get a photo. Lost your letter. We do not file inquiries.

L. D.—Frank Fernandes had the title in Melies' "The Remittance Man." Ray Gallager had the lead in "True Till Death." Would have answered sooner, but we had to query the Melies Company.

G. M. B.—Our Biograph names are not the names on the English post-cards because few of the English post-cards are correctly named. That's why.

O. F. K.—We gather from recent casts that Jack Halliday has replaced Edwin August in the section of the Lubin Company in which Miss Hawley is the star. Miss Evelyn Selbie seems to be playing with Mr. Anderson, but this is not yet official. It was she who played in "The Ranch Girl's Trial."

O. H.—Write relative to the scripts. You should get some sort of action by now.

Comments on the Films

Licensed

"THE NEW YORK HAT" (Biograph), Dec. 5.—A picture of a few human beings. They live in a small country town and seem to center around the village church. It doesn't shut its eyes to the frailties of mortal flesh; but it is optimistic, good natured and leaves a pleasant taste, indeed, it is a picture among pictures to entertain, encourage and amuse. It is wonderful how the Biograph producer gets his many different characters, for hardly can the players be recognized so sure are they in their assumption of the peculiarities and semblance of people not themselves. One marvels that they are; but seeing them, he is not astonished to find them acting humorously.

The scenario behind this picture of the little girl (Mary Pickford), of a miserly father for whom the minister bought a new hat, because her dying mother, knowing the father's stinginess, had given him a little money to get her a "few bits of finery," isn't strong in its primary idea; but it has been mighty well worked up. Then the motivation of the characters is so clearly drawn and the humor of them so often convinces laughter that the audience gets satisfaction. Clair McDowell plays an old spinster, Mae Marsh has an unimportant part.

"THE DAWNING" (Vitagraph), Dec. 6.—A special release feature picture in two reels that surely is more dignified and more artistic than nine-tenths of the stuff shown along Broadway and at two dollars a seat. It takes up a delicate question but deals with it in a wise and wholesome way that will be commended by those in the community whose opinion is most valuable in the long run. Such a picture is worth while and justifies the producer's care, something he can take pleasure in.

The story is of people in society. A young girl (Leah Baird) loves an artist, but her mother wants her to marry a man of wealth. There's a lover's quarrel and she marries, out of pique, her mother's choice and is discontented. Later, as one playing with dangerous fire, she poses in Carmencita costume for a drawing by the artist. In this scene Miss Baird is exceptionally strong. She makes what comes of it most convincing, and shows how truly an artist she is. The outcome, showing her husband's worth against the artist's who gives way to his passion, makes her fall in love with her husband. It is surely a feature of the real kind.

"TWIXT LOVE AND AMBITION" (Lubin), Dec. 5.—A picture featuring the work of Ormi Hawley and Edwin August. Its object is to waken sympathy for two lovers, held apart by the woman's ambition (she is an opera singer of note) but needing each other and dreaming of each other in their separation, which both at heart deplore. A child, the nephew of the man, is the means of bringing them together in a fairly emotional scene. Buster Johnson is the child. The drowning scene must have seemed real to him. Miss Hawley made all speed in getting him out from under water.

"THE SHERIFF PRO-TEM" (Melies). Dec. 5.—We were somewhat astonished at the freshness with which this often-used Western situation was developed. Miss Mildred Bracken plays a moonshiner's daughter who rebuffs a certain unpleasant character of the neighborhood. The men, to be revenged, brings the sheriff pro-tem to get her father. This man is wounded by the father and Mildred cares for him until she finds he has a warrant. The tough neighbor who has been hanging around, appears and in the consequent struggle she is herself wounded. It is an interesting picture.

"A FOREST FIRE" (Edison), Dec. 6.—People who see this picture of a forest fire which is not a spectacle, but a tragedy, will be more careful how they leave camp fires to devastate a whole community and wipe out many a poor settler's all. It is a picture of a real forest fire. The mill that burns and the settler's cabin that is consumed were not stage-sets; and the Edison players have acted not a story but just a scrap of real life at the edge of the burning to make it effective. It certainly is effective.

"A FREIGHT TRAIN DRAMA" (Selig), Dec. 5.—Winnifred Greenwood gives one scene to this little drama of life in a railroad-side shanty that, after we have seen it, quite persuades us that the whole story is real. She plays the wife of a shiftless, lazy, ex-railroader and is exasperated to the point of firing him (Frank Weed) out of the house. Margaret Carle, who plays their daughter, seems too old for one scene that needed a child of ten and lacks experience, although she promises well. This child climbs into a stationary freight car for some bits of kindling and is carried off. This adventure brings her in contact with her father who has just heroically saved the express train, and the two go home together. In the cast are Thomas Dixon, Charles Barnes, Julius Frankenburg and John Lancaster, as yeggs who attempt the train-wrecking. T. J. Commerford, Walter Roberts, Mace Barnes and Wm. Stowell are railroaders.

"A RACE WITH TIME" (Lubin), December 9.—A railroad melodrama in which a station master's pretty daughter makes a plucky ride on a locomotive and saves a contract for the road. The competing road had set a villain to work and, but for the girl, who drives alone and gets the mail bag in on time, it would have been lost. The love story between this girl and the president's son buttresses the incident and after her exploit the romance finds pleasant sailing. Alice Joyce plays the heroine; Tom Moore, the president's son; Logan Paul, the president, and Stewart Holmes, the section hand of the other road who holds up the train crew who were to carry the mail. It is a well put together piece of work, has some fine views and makes an interesting offering.

"FOOTBALL DAYS AT CORNELL" (Essanay), Dec. 5.—There is no doubt of this picture's being a sure offering; it will please everywhere. There's a very laughable little comedy in it played by college boys and acted remarkably well. A large Broadway audience thoroughly enjoyed it.

"A TENACIOUS LOVER" (Pathe), Dec. 5.—A farce with a clever female impersonation. There is some audacious humor in it and much of it is undeniably funny; but if it had been condensed it would have been much more effective. Surely no one would call it stale; for the tenacious lover, summarily dismissed by the girl's father, dresses up and gets a job in the family as wet nurse to the girl's baby nephew. The child's grandfather demands that the milk be tested. The sample bottle is filled in the kitchen and the laboratory report accuses the wet nurse of having bovine tuberculosis.

"ALMOST A MAN" (Essanay), Dec. 4.—This broad farce raised some laughs in a crowded house. The best work was done by Billy Mason as the dummy. It seemed absurd or approximating an imposition to put men of the ability of Steppling, Missimer and Cashman in such parts as those in which they are here cast.

"MIKE'S BRAINSTORM" (Selig), Nov. 22.—This story of an elephantine playmate makes real comedy. Thomas Santschi as a comedian is a success—so much so that this reviewer suffered from a distinct pain in the jaw not once, but several times in the course of the picture. The elephant also was right with Santschi. The work of the big animal is of the best. There were several scenes that stand out—for instance, where the elephant with a load of the villagers on his back goes into the stream and rolls over; where again he takes a wet stroll and shakes the riders into the water; where he helps himself to some of Cobbler Frank Clark's bananas, and in retaliation for a summary rebuke goes to the town pump, fills his trunk with water, and thoroughly ducks the shoemaker; and where he tries to get into the saloon and wrecks the establishment, bringing the building to the ground.

"THE CURIO HUNTERS" (Vitagraph), Dec. 4.—A very laughable sailor's yarn by Mrs. Marshall P. Wilder. It has all the naivete of a story spun on the lazy end of a dock by an old salt, and will wholly capture any one who loves a yarn. The place is on a South Sea Island where the natives are good to a plaster god. Little Bill, a sailor (Marshall P. Wilder) and his two mates (Hughie Mack and Ned Finley) stroll into the deserted, thatched temple. Bill likes what's in the bottle on the god's knees and his two mates leave him on the grass throne taking the plaster god away with them. What comes of it will surely amuse and Director Ralph Ince deserves credit for a success. The late George Ober has a role and Robert McWade also.

"THE ELECTRIC LAUNDRY" (C. G. P. C.), Dec. 3.—An automatic laundry which makes many laughs. It is all trick stuff and represents infinite pains.

"PARIS AND ITS MONUMENTS" (C. G. P. C.), Dec. 3.—On the same reel as the foregoing are these fine views of Paris. The subject takes the larger half of the reel, but it does not tire; on the contrary, the scenes are all of great interest, especially so where the view of the tomb of Napoleon dissolves into the figure of "The Little Corporal."

"THE MANTLE OF RED EVANS" (Selig), Dec. 3.—A not very dramatic picture of a girl, daughter of a dare-devil gunman, who finds two other men posing as the notorious dead-shot and makes them explain. Aside from one clown character that is a drawback, the picture is well acted and smoothly told. But it would have been better if the fact that the girl was Red's daughter had been made clear at first. The picture seems to be aiming at something we don't know what until we find out and then the picture is finished. Myrtle Steadman really makes the picture a good offering although many of its hotel scenes, well acted as they are, leaving out that clown, are very pleasing. Marshall Steadman is the hotel keeper; C. E. Reeves the first who assumes Red's name; Florence Dye, the hotel maid.

"WRONGLY ACCUSED" (Eclipse), Dec. 4.—A picture aiming at pathos and in which a child plays an important part. It is very interesting, but fails in making a deep impression, chiefly because it never comes very close to the heart of life. It was produced to tell rather than to illuminate the story. A game keeper has wrongly accused a poacher of attempting to kill him. The man escapes from confinement and brings his child to the owner of the shooting ground. The game keeper is present, but is afraid to swear on the "head of this child" that the poacher is guilty, so he is set free. The backgrounds and photography have made some very pleasing scenes.

"THE LATEST ADDITION TO THE U. S. NAVY" (Edison), Dec. 4.—A picture of the newest New York, our big superdreadnought. The audiences here seemed to like the offering.

"THE WINKING PARSON" (Edison), Dec. 4.—Page Spencer, the author of this good laugh-maker, deserves credit. It gives William Wadsworth the kind of chance he likes and he has bagged lots of fun for us out of it. He is much more important than any one else in it; but Alice Washburn also is very comical and the whole cast supported the situation perfectly. Bessie Learn is the parson's maid. Mrs. Wallace Erskine is a widow, one of his parishioners, and is Alice Washburn's rival. Wm. West is a doctor; Bigelow Cooper, a deacon; Yale Boss, a boy and many others just as worthy of being named.

"HIS LITTLE INDIAN MODEL" (Pathe), Dec. 4.—Betty Gray and W. J. Johnston play the leads in an Indian and white man story that isn't at all convincing, but has one or two new things, among which is a crystal gazing squaw. A white girl loves a white artist who is painting Indians. His Indian model is really his sweetheart's sister. The white girl comes to the village and her sister, jealous on account of the artist, throws her over a cliff. The crystal gazing reveals the history of the white Indian girl and, with other means of identification, proves her sister to the girl she nearly killed.

"STRUGGLE OF HEARTS" (Lubin), Dec. 3.—The writer of this scenario deserves very little credit. The situation is old although it is newly dressed. It is not convincingly nor very humanly developed. A minister is made to help an escaped convict. Later, the man he helps to evade the punishment a jury throught him worthy of and for the crime of murder that he confesses to but excuses, wins the affections of the minister's sweetheart. Harry Allen is the writer. Clara Williams plays the girl; Edgar Jones, the convict and Burton King, the minister.

"WHEN HELEN WAS ELECTED" (Selig), Dec. 4.—A woman's rights farce in which a man's wife is nominated to run against him in a mayoralty campaign and is elected. She turns out to be not twenty-one yet, so can't serve. It is a dry picture with only a few laughs, and the acting is its worst drawback. The wife, Phyllis Gordon, is very pretty and pleases; but her husband is ridiculous to a displeasing degree. Mrs. Gertrude Dunbar, an exaggerated suffragette, made most of the laughs; her hen pecked husband, George Hernandez, made, so far as we could see, all the rest. Wheeler Oakman, Fred Huntly, Eddie James, Frank Clark and Mrs. Katharine Pardee are in the cast. It was produced by Lem Parker.

"A DAUGHTER'S SACRIFICE" (Kalem), Dec. 4.—A farm country melodrama, rather conventional both in outline and in spirit, but in part well acted. It holds attention closely and gives well sustained dramatic suspense, because it is well constructed. A shiftless farmer steals from his landlord and is found out. The daughter has to marry this man to save her father from being sent to prison. After the wedding her sweetheart, in despair, leaves for the city, where he prospers and, later, is able to rescue the poor abused wife, whose husband is accidentally but conveniently killed. The most interesting figure is the shiftless old father, played by George Middleton. Alice Joyce is the daughter; Stewart Holmes, the landlord; Tom Moore, the sweetheart, and Hazel Mason, the girl of the village who is left waiting at the depot by the landlord's death.

"THE DRIVER OF THE DEADWOOD COACH" (Kalem), Dec. 7.—A typical Western drama with a fresh incident somewhat more clever than usual. This consists of the novel way Bad Bill takes to obtain possession of the contents of the express box. He is riding the stage in a large box so arranged that he can abstract the gold without being seen; it will then be with him and be delivered with himself and the box in the safe place to which he has directed it. This would have worked out all right had not the stage driver's boy gone out to get a snap photograph of the stage passing the house. The money is missed at the express office and the driver is accused, but the negative, on being developed, shows Bad Bill leaning out of the big box and with his hand in the small one. This incident, in spite of the very conventional trimmings with which the central situation is surrounded, makes an interesting offering. The characters are merely figures. William H. West plays the driver; Jane Wolfe, his wife; Judson Melford, the boy; Gertrude Short, the little lame girl, and Paul Hurst, the desperado.

"THE ESCAPE OF GAS" (C. G. P. C.), Dec. 16.—A Max Linder farce that is uproariously funny. It is quite Continental, and wasn't made for church socials, but it is not very vulgar, and it most certainly is a laugh maker.

"HIS MOTHER'S HOPE" (Edison), Dec. 7.—A picture that manages to make clear the subtle methods of mental activity, and most dramatically. The first few scenes lacked plausibility; they were conventional and poor. They show how a mother and father lost their only son. The mother dies, but asks to have the boy's room kept just as it was. When the actual story opens the boy, not knowing who he is, has grown up, is married, has a son of his own, and is out of work and in despair. He burglarizes his father's house and is caught. From this point the action leads to a mutual recognition. It is not done suddenly or crudely, but step by step, through mental association, faint impressions at first grow naturally, and by what they are fed on into convincing memories. In making the development from misty ideas to palpable fact real to the audience, the producer deserves high commendation. We don't think it could be made clear to the gallery; we are sure it was over the heads of some in the audience, but to the imaginative it was like food and drink. George Lessey, as the father, and Barry O'Moor, as the son, bear the burden of the work, but Bessie Learn helps a good deal. Gertrude McCoy plays the mother; Louise Sydmeth, a governess; Marty Fuller and William Porter play the two boys.

"THE SUPREME TEST" (Essanay), Dec. 6.—Frances Mason plays the only strongly presented character in this picture of a young newly married couple of wealth and social position, but the influence of her work goes through the whole production. She is a most insinuating siren who lures the young husband almost to shipwreck. Chance favors him twice, and he and his wife are reunited. If Frances Mason's acting (even the spectators can feel her seductive charm as she puts all the power of her sex into the scenes) can so favorably affect the picture, how much finer it would have been if either or both of the young people had been able to act. Whitney Raymond and Evebelle Prout, both very young still, are in appearance just what was needed for the man and his wife. Frank Dayton, Beverly Bayne and Helen Dunbar have lesser parts. The siren makes the picture very effective. Its sets and scenes are pleasing, and its producer surely deserves credit.

"THE AWAKENING OF BIANCA" (Vitagraph), Dec. 7.—A little love story of the Italian quarter by Horace Kramer, who has provided a fresh and romantic situation quite in line with the character of the peoples of Southern Europe. Zena Kieffe plays the heroine, and her crowning glory is a wealth of black hair which flows down her back. Charles Kent takes the part of her father, and one of his push-cart salesmen in the fruit business is Nicola, played by Leo Delaney, who is deeply in love with the hair. Hal Wilson, a very good Jewish character, wants to buy the curls, but it is not until after her father has fallen on hard times that she is willing to give them up. By this time she meets Giuseppe (Charles Edwards), with whom she has fallen in love, and who is willing to have them sold. The awakening comes through Nicola's willingness to give up his whole capital to save her the indignity. Zena Kieffe is her own charming self, but is never a true Italian, nor is Charles Kent. Both are unaffected and do competent work, but Leo Delaney's work gives good Italian atmosphere to the story. The work of Charles Edwards also helps in this. Charles Kent, the producer, has made an interesting picture, but it isn't up to the best Vitagraph standard.

"JINX'S BIRTHDAY PARTY" (Biograph), Dec. 9.—A farce, but it is not a very great success as a laugh-maker. The chief trouble seems to be the lack of convincing acting. Mr. and Mrs. Jinx try to get out of giving a party after they have sent out the invitations. Mr. Jinx fails to mail the recall notes, and when the guests begin to arrive, each with basket lunches, his wife makes him pretend to be sick. The trick doesn't work; the party goes on. Poor Jinx is a sad spectator at his own birthday shindig.

"SHE IS A PIPPIN" (Biograph), Dec. 9.—On the same reel, a farce on a rather screen-worn pattern about a wife who was insanely jealous. It is not a very funny offering.

"PATHE'S WEEKLY No. 50," Dec. 9.—The best item this week is a good view of the crown prince of Montenegro, Prince Peter, who is shown in an animated conversation. Emperor William of Germany is seen at the unveiling of the statue to Caspar de Coligny, the great leader of the Huguenots in Catherine Medici's time in France. There also are the usual number of very interesting items.

"THE SIGNAL OF DISTRESS" (Vitagraph), Dec. 9.—A picture dealing with the sweetheart who didn't know that her lover had a sister. There also is not a great deal that's new in the way it is worked out. It has this advantage: Florence Turner plays the lead, and "Jean," the Vitagraph collie, is used very pleasingly in bringing the two lovers together again. There are also some very pretty backgrounds. Yet it lacks distinction. Miss Turner has very little chance to show her powers, and Tom Powers, who plays opposite to her, didn't seem to fill the bill convincingly. Edith Halloran plays the sister. A large audience watched it closely and seemed much interested. The use of the dog helps the offering very much.

"A SOLDIER'S FURLOUGH" (Lubin), Dec. 7.—This picture has a situation—a rather crude one, but enough to make the offering exciting. It fails to make its intention clear soon enough, and is in its early scenes awkward; it seems both stiffly acted and the scenes come jerkily. When the soldier on furlough begins his pursuit of "Jim the Squaw Man," which, by the way, is to make him overstay his time, the action holds. We saw it twice, and in both theaters the spectators made at its thrilling moments exclamations, sometimes profane, which show that it was certainly getting over. It isn't as good as this company's best work. Its author is Romaine Fielding, who plays a minor part—the soldier's brother shot by Jim. Robert Adair plays the soldier, and he certainly doesn't lie down on the rough and dangerous work that his part demanded. George Miller plays the squaw man, and is just as brash in his acting as Adair. Julio Moreno also has a part.

"TOO MANY CASEYS" (Vitagraph), Dec. 6.—It has been said that one touch of nature makes the whole world kin. There was a hearty laugh in a big Broadway audience when Pat Casey, picking up a big "can," presumably containing beer, gives it the well known whirling motion designed to put a "head" on the amber liquid. There are many amusing situations in this bit of comedy. William Shea, in the role of a real "Irisher," is sufficient to guarantee hilarity. He is well supported by Charles Edwards, George Cooper, Florence Ashbrooke and Kate Price.

"CORK AND VICINITY" (Vitagraph), Dec. 6.—On the same reel are these views of Queen's College and Blarney Castle and street scenes of Cork.

"A QUESTION OF HAIR" (Selig), Dec. 6.—This reframing of a subject that has been worn bald contains nothing essentially new or amusing, either.

"JOHN COLTER'S ESCAPE" (Selig), Dec. 6.—On the same reel as the foregoing is this bit of Indian drama. There is shown a new way to run the gantlet.

"THE SPENDTHRIFT'S REFORM" (Pathe), Dec. 7.—Paul Panzer is featured in this drama, which contains some strong situations. There is good photography and fine tinting and excellent settings. The story is of a man who is brought to the verge of downfall through the temptations of club life. He cannot resist the desire to gamble—in spite of the fact that he always loses. His reformation follows the recovery of his wife from a pistol wound inflicted by her father when she is attempting to get money for her husband from a strong box. The father mistakes his daughter for a burglar. A good release.

"BRONCHO BILLY'S LOVE AFFAIR" (Essanay), Dec. 7.—A Western story, notable neither for plot nor for settings. The son of the ranch owner and the foreman of the ranch are in love with the same girl. She favors the foreman. The son obtains the discharge of the latter, and forges a note from the girl ending the engagement. Later the son marries the girl. In an altercation the husband shoots a man. The former foreman, now sheriff, goes to arrest the murderer, who confesses his part in the separation of the two lovers. As the eyes of the gunman close in death the arms of the wife are put about the neck of the sheriff.

"HAREM CAPTIVES" (Pathe), December 9.—A two-reel special drama, taken in North Africa. Its hero is an Englishman who has fallen in love with a girl of the country, Ourida. Unfortunately, the girl's sister, Fatima, has fallen in love with the man herself and makes trouble all along the line. In her jealousy, she even goes to the point of having herself and sister abducted. They are carried off and sold as slave and it looks as though the older sister's wiles would keep the Englishman from effecting a rescue; but in a dramatic climax she is foiled. The backgrounds, now beautiful, now impressive, add much to the offering as entertainment. This is fortunate, for the story is not very significant and would have been better in one reel. The acting is conventional.

"A MARKED MAN" (Cines), December 10.—The audience watched this picture breathlessly. It is a well-acted well-made offering and, in its big scene we see a maniac who we have been told makes a specialty of infanticide in a house alone with a little girl of about eight and her baby brother. The child is a fine actress and beside this we have grown fond of her because of her pleasing ways. These things not only convince us that her plight is real, but make us take a poignant interest in it. Everything in the action is made clear and plain. A police warning notified us that the "marked man" was at large and we recognized him as soon as we saw him. He enters the little house as to a refuge from his pursuers and the child treats him kindly. The bread knife is there and he feals at the same time a longing to kill her and a sense of awe and love for her. The struggle between these two makes the drama vital. Very interesting. A good offering.

"ANNIE CRAWLS UPSTAIRS" (Edison), December 10.—James Oppenheim, the author of this interesting study of the human heart, has shown the spiritual side of his mind rather than the artistic side. In complexion it is very much like Jerome K. Jerome's "The Fourth Floor Back." Not dramatic as a whole, it contains five incidents each dramatic in itself, but each really a repetition. Little Annie is a cripple and in the picture she symbolizes human kindliness. Her sunny heart changes evil into good, unconsciously, wherever she goes. She crawls up stairs, five flights; at each landing she comes on people whose hearts are at variance; there's a struggle going on in every instance and the cause of this is some form of evil that is blinding a human mind so that it can't for the time see clearly. Annie is like a light; when she comes, the victim is cured of blindness and recognizes the evil for what it is. In every case her good is shown as overcoming the evil. No, it doesn't convince at all; but it deals with pleasing things. Annie is played by Helen Coughlin; the part didn't need acting. Robert Brower and Mrs. C. J. Williams play her parents; Edna Flugrath and Mrs. Wallace Erskine are the people on the first floor; Bigelow Cooper and Mrs. William Betchel are on the next; Gertrude McCoy and Harry Beaumont are lovers at odds on the next; Elizabeth Miller and Edna Hamel are on the next and Barry O'Moore is on the fifth floor.

"THE SHADOW OF THE CROSS" (Essanay), December 10.—Poor acting keeps this picture from convincing religious atmosphere on the one hand and from true romance on the other. It is a love story written by a monk in his diary and illustrated by dream memories which in their Spanish setting are plausible enough; but the players have made them melodramatic (all climax) to the point of being ridiculous; at certain moments this is incontestable. Told in romantic language, the story is poetic; in the cold picture, it is not.

"DOCTOR BRIDGET" (Vitagraph), December 10.—The author of this picture hands one out to the doctors or rather to the quacks. There's a back-cut too for the people who employ such. The center of the picture isn't Biddy, played by Bunny; but the cherished son of her employer who is being killed by too much care and attention. Harry T. Morey is too old for the part and fails to add to the fun very much. He gets sick and five doctors are called in, successively. The last and most amusing of them is Hal Wilson, the hydropath. Biddy has been nursing a growing disgust and takes Dr. Wilson by the ear, the family being away. Her cure is to make Master Harry work with the promise of a good dinner for reward. From the time Dr. Wilson comes until Biddy effects her cure, it is a very laughable offering. The author is Arthur F. Clark and the producer is Frederick Thompson.

"A LUCKY FALL" (Lubin), December 9.—The lucky fall lands a prospector's wife in the middle of a rich claim. Her husband was away seeking gold on the hills and here it was right near home. What comes of her finding it makes a dramatic picture; for a scheming assayer deceives her as to its value and tries to buy it from her for a mere song. Her husband's home-coming in the nick of time, his finding out what is up and the steps he takes to save his wife from the foolish transaction keep us in suspense for the while. The offering is interesting.

Independent

"HIS DAY" (Majestic), Dec. 10.—A picture of the northwest, taken in a pretty ravine, through which runs a mountain torrent. It concerns a trapper, rather brutal, his abused wife who is something of a slave, and a hunter on a vacation in the woods. The story is not made as clear as might be, but "his day" seems to refer to the fact that the stranger and the trapper's wife were something more than friends for a day. Her husband licks him and after that becomes more affectionate to his wife. The picture is poorly acted by the heroine. The men play their parts vigorously. It is not a truly strong picture.

"A MIDNIGHT ELOPMENT" (Keystone), Dec. 9.—There is a good deal of old stuff in this elopement story. The principals are young and pleasing; but do not convince us that they are in love. It was produced for the sake of the farcical doings. The funniest thing in it is when a man gets shot in the seat of the trousers. We can't call it good entertainment.

"A FAMILY MIX UP (Keystone), Dec. 9.—On the same reel is a farce in which Fred Mace and Mack Sennet play two husbands, each of which flirts with the wife of the other, but neither knows that the woman he's with is the wife of his friend. They happen to come at the same time to the same restaurant. The mix-up is very convincing, for who can blame the other? It is much cleverer than the first part of the offering.

"HE WANTED TO SEE, BUT HE PAID DEARLY FOR IT" (Itala).—A short French comedy, concerning a man who bribes a maid to let him spy on her mistress as she dresses. She is forced to hide him in a tubful of water. Broad comedy.

"WIDE-BRIMMED HATS ARE FASHIONABLE" (Itala).—This short comedy offering is a decided hit of the eccentric variety. It concerns the troubles of a man wearing a straw hat with a very wide brim. It is unusually good.

"A GOOD HUNTING DOG" (Itala).—Another entertaining Italian comic film, in which a suspicious wife sends a dog to bring back her erring husband. The dog brings him, and the picture proves quite amusing.

"GAUMONT WEEKLY NO. 39," Dec. 4.—The nine story Marquin Building of Portland, Ore., which partially collapsed is the first and perhaps the most interesting item in this week's topical. The other items have also much that is newsy and together make a good offering.

"JOE'S REWARD" (Reliance), Dec. 11.—A pretty picture and a love story. Hector Dion plays Joe, a prisoner on parole. Gertrude Robinson plays the daughter of the man on whose farm Joe gets a job. There is so much colorless, tasteless acting in the pictures this week that a naturally, humanly played picture like this is a very pleasant find. It is a good offering.

"AT LIBERTY—GOOD PRESS AGENT" (Thanhouser), Dec. 8.—An enjoyable farce comedy of a press agent who "can get things in the papers." He lands a job as a "live wire" and goes on tour with a new show. He finds at the first week stand that the papers won't take his stuff. There's small pox in the town and he cooks up a screed about the leading lady that will be locally interesting. The board of health quarantines the whole company. It tickled the audience and is likely to be generally popular.

"THE ROMANCE OF THE U. S. N." (Thanhouser), Dec. 6.—A rather wild melodrama which be believe the least convincing Thanhouser we have ever seen. It was fabricated, however, to include scenes on board Uncle Sam's big ships, views of the recent naval review on the Hudson and the land parade. These are very good.

"THE REPORTER'S COURAGE" (Comet).—We have seen more than one picture whose heroine lost her beauty before she found the man who could love truly. If we remember rightly the man is usually a reporter, is in this case. His courage was shown by his taking care of her when attaked by small pox. There is very little that seems fresh and not much that is convincing in it. It has a few good backgrounds and some interesting characters in minor parts.

"THE HEART OF A SOLDIER (American), Dec. 14.—To picture an old soldier as begging on the streets in his G. A. R. uniform shows questionable taste, surely it is unconvincing. The story as a whole is rather weak, not so much in construction as in feeling for character. It seems very artificial and unnatural.

"A DOUBLE REWARD" (Broncho), Dec. 11.—A very good picture. The Broncho producers are turning out excellent work. The action in their pictures, and they don't lack action, stands out on the screen convincingly, as though it was natural and a fact; it seems spontaneous. It is due in large part to the acting and in this picture we like especially the heroine, a cow girl. It is she, who, after securing the real horse thief, holds up her lover, wrongly accused, and collects the reward offered for him. It is her rough humor; he doesn't understand it until she produces the culprit and he is freed. Money is useful in housekeeping. Every player in it acts acceptably. It pays to employ really competent people in making pictures for the public.

"THE WINNING OF HELEN" (Majestic), Dec. 8.—The only love story pictures that fail to please are those in which there is no real love. There is none in this, not enough even for a farce. Helen, an actress, is wedded to her art and won't marry the millionaire. His newspaper friend learns of his trouble and puts a story in the paper that the rich clubman is engaged to a society leader. Helen comes as fast as a taxi can come and the millionaire's friend brings a minister by the ear. There is no acting in it.

"THE RIVAL SISTERS" (Comet).—More than once before we have seen two sisters growing up together, one of them very selfish, and seen what kind of fates their characters built for them. But this, it is a very interesting picture, is much more consequential than anything of the kind that has gone before it. The good acting of both the girls, but especially of the younger, the unselfish one, makes it humanly significant and gives it real meaning that holds the interest from the start. It is a good offering. We, ourselves, enjoyed it very much.

"TRANSPORTATION FACILITIES OF GREATER NEW YORK" (Comet).—On the same reel is a collection of views of city streets. It shows every kind of public conveyance from street cars drawn by horses to the police "hurry up wagon."

"BLOOD WILL TELL" (Kay Bee), Dec. 13.—Kay Bee battles have awakened enthusiasm and deserve their popularity. The battle in this two reel picture is nearly as good as this company's best and the story is convincing in its humanity and pleasing. It is optimistic and sympathetic in its picturing of a youth naturally timid. He is a Fairfax and his father is deeply chagrined by finding the boy afraid to enlist at the opening of the war. He conducts him to the recruiting station with a whip and forces him to sign. The boy is on post as a sentry; it is on the eve of a battle and he deserts. His father enlists in his place; but the boy, in hiding, finds that the Union forces have perfected plans that, if followed, will break the Confederacy's back. To save his people he gets hold of these, acting like the bravest of the brave, and gives his life to get them to his commander. The battle follows. The ending is a group of very emotional scenes and the final picture is a military funeral. A very good offering.

"AURORA FLOYD" (Thanhouser), Dec. 10.—A melodramatic picture of English life from Miss Braddon's popular novel. Recently the Selig Company produced the same story in one reel. This is in two reels and has escaped much of the cramped distortion; is a very much better picture. But it isn't so good as the Thanhouser "East Lynn," so similar to it in many ways that it invites comparison. The backgrounds and photography in "East Lynn" were lovely, more so than in this picture, which tells a more connected story. Both suffer in the transplanting, the first from the stage, the second from a book, and both seem disconnected, not organic wholes. Both are well acted pictures and clear enough and interesting enough so that the spectator's own imagination is able to supply the breaks between the disconnected scenes. "Aurora Floyd" is good entertainment. If it isn't a well-constructed bridge, it gives easy stepping stones. Where "East Lynn" was liked, this will be and we believe that means everywhere.

"HOME AND MOTHER" (Nestor), Dec. 11.—A bright, clear film with some fairly good character work and a story the observer follows with

considerable interest. Dorothy Davenport in this, as in previous offerings, proves herself a dainty, attractive young actress. The brothers, played by George Field and William Dowland, form a good contrast as regards strength and weakness of character.

"THE APACHE'S VOW" (Milano), December 14.—This two-reel subject, depicting presumably the Paris apaches, though played by an Italian company, holds the attention well. It deals with a rough side of life and the characters, both men and women, are the victims of misplaced love. Nella bares her shoulder to have a symbol of the dread organization of Paris thieves tattooed upon it; Lugi, her husband, finding himself deserted, becomes desperate. He dies in the presence of the Countess Eva, who in turn is cast off by the jealous count. The scenes are vividly tragic in this.

"THE MIND CURE" (Crystal), December 15.—Pearl White and Chester Barnett appear here in a very good comedy, acted breezily and in the best of humor. The professor of hypnotism is cleverly fooled by his two patients and is forced to allow his daughter to wed.

"O! THAT LEMONADE" (Crystal), December 15.—This offering on the same reel with above is also in the Crystal Company's best vein. The scene around the punch bowl, in which the village joker has put a "stick," is very laughable. As a whole the reel is commendable.

"PERILS OF THE ATLANTIC" (Gaumont).—This two-reel special subject, besides giving an ingenious portrayal of the manner in which the Titanic disaster occurred, conveys a lesson to women who worry over the "revelations" of fake palmists. We get a graphic view of the big ocean liner colliding with the icebergs and then gradually sinking to the ocean depths. But in the end the husband is rescued, the small boy recovers from his illness and the fake palmist exposes herself by giving the worried woman's hand an entirely different reading from the first. A very interesting production.

"THE INTERNATIONAL CONSPIRACY" (Gaumont).—This three-reel special production is a notable one from almost every standpoint. It tells, first of all, a fascinating story of international intrigue, is well acted, has exceptional indoor and outdoor scenic effects and has plot elements of broad interest. The trailing of the government spy Rizzio by the police inspector known as "Iron Hand" furnishes a basis for the long series of vivid scenes. The night attack, the girl's timely signaling to the flagship, the escape in the motorboat and the destruction of the boat by a 12-inch projectile are among the incidents leading up to a climax. Part of the scenes are said to have been taken at the Gaumont home in France. A strong offering.

"THE LAST GUEST" (Powers), Dec. 11.—A story of decided charm and feeling, with an artistic ending. It moves across fifty years of time, and at the golden wedding dinner four generations are represented. It will please the average observer very much.

"THE PETTICOAT DETECTIVE" (Powers), Dec. 11.—This, on the same reel with above, constitutes a comedy of considerable action and interest. Two friends of a certain girl agree to catch a purse-snatcher, and appear as detectives. But the girl herself catches him.

"THE AWAKENING OF JOHN BRIDD" (Gem), Dec. 10.—The simple village scenes in this are different and convincing. The experiences of the girl, left by her father in the care of this selfish woodsman, hold the interest well, but she should have been a smaller girl at the beginning of the picture. The village gossips make a natural picture. The humiliation of the girl, her flight into the woods, and the pursuit by her awakened protector are well shown. An interesting reel.

"A FOUR-FOOTED HERO" (Bison), Dec. 10.—This two-reel offering begins with an entertaining series of frontier day exhibitions, such as riding steers, roping and throwing them, broncho-busting, etc. The story comes in later and centers about a trained horse which saves the life of the wounded hero by carrying water to him and then going for help. Pedro and his gang of horse thieves were realistically shown. There is such a wide variety of entertainment in this offering that it is sure to prove popular.

"A RIDE FOR LIFE" (Bison), Dec. 14.—This picture touches upon the warfare of the plains between the cattlemen and sheepmen. There are some fine range pictures, and the plot, though somewhat vague in places, becomes quite lively. The ride for life was made by relays, fresh horses being used from time to time. The trial should have been outside of court, as any judge would have allowed the prisoner time to bring in his chief witness. Under the circumstances the ride, while exciting, does not seem to have been entirely necessary.

"THE BLACK SHEEP" (Eclair), Dec. 10.—Jim comes back from the mines a wealthy man, after having been thbught worthless. He finds that his brother and wife have forced his parents to eat in the kitchen while they entertain company in the dining room. Jim has the satisfaction of seeing his brother go broke on the stock market, and makes them eat in the kitchen. Theatrical in plot and tone, but entertaining and photographically excellent.

"THE HONEYMOONERS" (Champion), Dec. 9.—A comedy offering well portrayed throughout. James Smith and Billy Smith, the latter a gardener, get their love affairs badly entangled. There is a double elopement, and both pairs claim the same room at a first class hotel. The gardener and his wife are locked up, being taken for suspicious characters.

"THE WORLD-WEARY MAN" (Imp), Dec. 9.—A pretty story, with a strong heart interest. King Baggott is seen in one of the parts which fit him to the best advantage, and is supported by Edith Haldeman and A. G. Balfour. The finding of the little girl on the pier and her entry into the life of the lonely man creates a strong offering in photoplays of this character.

"BEAUTY TAKES A TRAMP" (Nestor), Dec. 9.—Excellent glimpses of a masquerade ball, with a bright comedy plot attached. The hero so carefully studies the makeup of his tramp friend that their identities become sadly mixed and both are landed in jail under suspicion. The heroine with some difficulty picks out the right man and procures his release. Shown in clear, uniform pictures. A very good film.

"THE DAUGHTERS OF SENOR LOPEZ" (American), Dec. 16.—This pleasing film is another of the series of notable productions having for their locale a Spanish estate in Southern California. Much attention is paid to the costuming and character work, and there is of course the soft Southern atmosphere to draw upon, which gives the scenes the effect of having been bathed in sunlight. Warren Kerrigan assumes the part of the wealthy young Mexican. There is a fine flavor of romance in this picture, and the denouement is reached without so much bloodshed as sometimes happens. A splendid production.

"THE POWER OF LOVE" (American), Dec. 19.—A film which brings out the curious intermingling of mountain and sea folk along the coast of Southern California. The scenic effects are picturesque and the story graphically shown. The fight between the two cowboys, the father of the girls, and the jealous fisherman is a desperate encounter, well handled. Pauline Bush and Warren Kerrigan appear, ably assisted by Jessalyn Van Trump and Jack Richardson.

"THE FAIRYLAND BRIDE" (Reliance), Dec. 14.—Here is an idealized story of a girl who plays the good fairy to a sick man. She sends him notes and flowers and soon has him so much improved that he is up trying to discover who she is. The scenes are full of delicate charm, and the acting clever. It ends, of course, in a genuine, real life love affair, and the wedding picture is attractive. Something bright and new.

"HIS FIRST PATIENT" (Great Northern), Dec. 14.—This is a characteristic European comedy. It pictures a young doctor bringing a young lady to his office and being forced to account to her father for her presence there by inducing her to play sick. She is his first patient, and the case turns out to be highly successful, as he marries her at the finish. The whole is clearly set forth and will meet with favor among those who appreciate spicy humor.

"USEFUL SHEEP" (Keystone), Dec. 16.—Pictures of sheep being sheared, etc. W. H. Roche gives exhibitions of roping sheep. Instructive.

"MABEL'S ADVENTURES" (Keystone), Dec. 16.—A comedy skit in which Mabel, to test her lovers, dresses in boy's clothes and attends the theater. She gets into trouble as a result, and in the end her deception is discovered.

"HIS SENSE OF DUTY" (Broncho), Dec. 18.—There is plot and counterplot in this exciting frontier story. It centers about the predicament in which a private soldier finds himself when he discovers one of the officers making love to the colonel's wife. The private interrupts the love-making twice, and the second time almost kills the officer. His own life is endangered by this, and as he cannot speak the truth the situation looks bad for him. But he rescues the colonel's daughter in a surprisingly novel way from the Indians, and at last is cleared. There is not a dull spot in this two-reel production, and its story is far above the average.

"THE DEAD PAYS" (Kay-Bee), Dec. 20.—War marches in grim fashion through every inch of this two-reel film. It is another of those panoramic views of battle at the beginning, and the plot of the story begins among the dead and wounded. The story is absorbing and well handled. Particularly striking is the scene between the girl and the spy, which ends by her shooting him accidentally after he has written a confession clearing the hero. The Union hero and the Confederate spy unfortunately look so much alike that it was difficult to keep from confusing them at times. One of the strongest war stories we have seen.

"THE OLD GRANDFATHER'S CLOCK" (Great Northern), Dec. 7.—A picture meant to be a comedy, but it deals with things in which there is no fun. This spoils what real humor it has. It is a picture that some will like, but we do not think that many will find it a truly entertaining picture. That it is clever no one will deny. The wife's lover has to hide in an old clock from her husband. He is kept there so long that he goes crazy and thinks he is a clock. That is all.

"JACK AS WINDOW CLEANER" (Great Northern), Dec. 7.—On the same reel is this farce of a man crazy to clean things. He runs amuck through a Danish city and causes many rough-and-tumble incidents.

"THE POISONED POOL" (Eclair), Dec. 12.—An indifferent story, not one to hold strongly. There is one thing manufacturers should insist on, and that is clarity as well as brevity in subtitles. For instance, it is probable that few in any audience will gather just what is intended in this gem: "He had drunken in his dreams, and still his body drank." A miner had been left in a state of collapse by his partner at the side of a pool containing arsenic. The able partner went back to civilization, carrying the money of the disabled one, and sought to win his sweetheart, confident that the down-and-out would never get back home. The miner recovers, however, does not drink of the pool, and goes back to the home of his sweetheart just in time to accomplish the downfall of the villain.

"AUNT DINAH'S PLOT" (Imp), Dec. 14.—There are some laughs in this broad comedy.

"INTO THE DARKNESS" (Rex), Dec. 15.—A blind violinist is befriended by a man who has accidentally heard him playing. A surgeon restores his sight. A girl friend in love with the violinist fails to impress the man who can see; his attitude when blind had been that of friendship only. The musician restored to sight falls in love with the daughter of his benefactor. He writes to the friend of his dark days, telling of the good news. His sight fails; this time it cannot be restored. He writes a note to the girl he loves, telling her of his misfortune and releasing her from the engagement. He returns to his violin. The story is weakened by failure to indicate a lapse of time between the operation and the removal of the bandage, the inference being that it is on the same day. Again, there is the letter from the blind man—which, of course, a blind man could not write.

"THE LASS OF THE LIGHT" (Imp), Dec. 12.—Good melodrama. The setting is by the oceanside, of a lighthouse, a sand cliff and a rocky shore. It is safe to assume this to be one of the pictures Director Brennon made at Block Island. Vivian Prescott, as the daughter of the lighthouse keeper, and Frank Smith, as the keeper of the light, share the honors.

Projection Department

Edited by F. H. RICHARDSON

Wrong Procedure.

COMPLAINT has been made by a number of managers because I have taken the side of the operator, and have insisted on the increase of his salary. Most of these complaints have been based on the proposition that, in many places where organizations have been formed, wages have been boosted, but no attempt whatever has been made to improve the quality of work performed.

Now, there are several points of view in this matter, and it may be looked at from varying angles. In the first place, let me say that I have on many occasions pointed out to the various operators' unions that while it was perfectly right that they seek to increase salaries and better working conditions for their members, the organization still has another and even greater duty to perform, viz.: the instruction of its own members and the increasing of their proficiency as operators. It is a fact that there are, numbered among the members of a great many unions, men who neither know how to produce high class projection, or, apparently, do not care to know. Most of the unions have members who really, when it comes right down to brass tacks, know little or nothing about real projection. They could not project a good picture for five consecutive minutes to save their souls from purgatory. This is bad enough, considering the fact that they want increased wages, but the further fact that they are making no effort whatever to increase their knowledge or improve their work and that the organization is tolerating this sort of thing, and making no effort to raise the standard of proficiency among its own members, is worse still. I cannot blame managers for protesting when I am myself compelled to admit these facts, though, mind you they do not apply to all the unions.

There is, however, another side to this matter, and one which the average manager fails to grasp. My position is that the above state of affairs is about all one has the right to expect when dealing with fifteen dollar a week men. I take the position that while the organization may raise salaries without immediately bettering the work of its members, still the increased salaries will in time have the effect of attracting a better class of men to the profession of operating, or else it will compel the present men to get busy and study their business. The theater manager is supposed to be a man of some brains and reasoning ability. This being the fact, then he certainly ought to recognize and admit three propositions, as follows: (a) to produce the best work in any line of human endeavor, even though it be the humble occupation of digging a ditch, brains are required. Certainly brains are required in the operating room if high class work is to result. (b) If you want a high class man, with brains and the ability to use them, you have got to pay a fair price, no matter whether it be a lawyer, a doctor, a store manager, a theater manager or an operator. (c) The patronage of a theater, and the price of admission which can be obtained, depends, within certain limits, on what the patrons see on the screen of the theater; therefore the higher class the projection, the greater will be the income at the box-office. Admitting these things, and they must be at least to some extent admitted by any sane man, then it most certainly must be profitable to have a comparatively high class man in your operating room, who not only can put a good picture on your screen, but who has the ability to keep it there—to produce uniformly high class work.

I am going to cite you a concrete example: The next time you are in New York City go down on the East Side, and visit a few of the theaters. Then go, if you choose, to the West Side, around 23d Street for instance, and visit a few of the theaters, observing the projection closely. When you have done this go down to the Park Row Theater, opposite the main Post Office Building, observe the projection there, and see which you would rather have. The Park Row Theater has a high class operator, who puts on real projection. I do not say that you will not find real projection in any of the other houses, but I leave it to yourselves to observe the difference.

In conclusion, I want to say that I firmly believe that operators' salaries should be increased—in fact, in most cases doubled. I firmly believe that, as a purely business proposition, this would be good policy, since were it done the fifteen dollar a week man would be left behind, and within a comparatively short time the effect of the introduction of men of brains and real ability into the operating rooms would be felt. You will never get high class work on a fifteen or twenty dollar basis. It is not in the nature of things. There are exceptional cases, of course, but I speak of the rule. Also, I do not mean that $15 to $20 per week will not secure high class men in the small towns. $20 per week in, for instance, Moberly, Mo., is equal to double that sum in Chicago or New York City.

High Voltage.

Manson, Iowa, encloses a check for $2.50 for the Handbook, and writes:

> Will you please inform me as to whether it would be advisable to use a compensarc on 220 volts d.c.? I am troubled with a ghost in the center of the picture. Am using a Power's "Five" machine, one 6½ and one 7½ condenser. Can you offer any suggestions?

If you are using 220 volts d.c. I would by all means get either a Fort Wayne d. c. compensarc or Mr. Hallberg's d. c. economizer, these being the only two devices concerning which I have had evidence as to practicability and efficiency. Running on 220 volts through rheostats is exceedingly expensive. I cannot advise as to your condensers, as you have neither given me the length of throw nor the width of your picture.

Read the Department.

Indiana writes:

> After having received many valuable pointers through the Department, I believe it my duty to respond in the form of a contribution to its columns. I would advise brother operators to read carefully every word contained in the department. I am not one of the know-it-alls, but am perfectly willing to give others the benefit of what I do know. Am operating a Power's "Six-A," taking 110-volt current through a Fort Wayne compensarc, with the very best of results. Have operated more than five years, handling almost every make of machine. I like the "Six-A" very much. In the November 9th issue I see where a brother of Okmulgee, Okla., sets forth his remedy for condenser breakage. I am using a meniscus 7½ lens in front, and a common white 6½ rear lens. I also pad my lenses with asbestos, so they cannot touch the metal. I find it a very wise idea. Have done this for some time, and would advise brother operators to try it. Have only broken one condenser since I began operating, more than five years ago. I am going to give Oklahoma's cone protector a trial and see what the result is. Do you think I could use a two-wing shutter on my machine? I am getting a good light, but by using a two-winger I believe I could increase the illumination, and that is what I want. I enclose sketch showing how to connect solid wire to the lamp.

We welcome you to the department, Indiana, but see no reason why you should use the condenser cone, as you say you have only broken one lens in five years. If that is true, then you have either been using low amperage, or you have phenomenally good luck, or else you certainly are a wonder. Anyhow, you do not need any condenser protector if you don't break any. As to the solid wire connection, I have not reproduced the sketch because I do not think a solid wire should be connected to the lamp. It hasn't sufficient flexibility. You wouldn't be able to properly handle the lamp with a No. 6 solid wire connected to it. Certainly you can use a two-wing shutter. The N. Power Company will send you a two-wing blade. The price is, I think, $1. You will get more light with it—also more flicker. Better stick to the three-winger, and increase your amperage if you want more light.

Impractical.

Rock Island suggests a scheme which has been mentioned in these columns before. He says:

> Why cannot we have films made twice the present width, with two pictures or subjects, running in opposite directions? This would do away with rewinding the film. It would mean new machines and the rebuilding of those in use, but I think the change would be welcomed by operators, since rewinding would then be a thing of the past. On the machines I have seen the revolving shutters all turn with the film. If the shutter turns in the opposite direction the flicker isn't so bad. Try it. I have written Mr. Thomas A. Edison about the above ideas, but imagine he has too many other things to take up his attention.

Your scheme has been considered and rejected long ago, Rock Island. In the first place, you could not rebuild the present machines to accommodate that kind of a proposition. In the second place, you would more than double the strain on the sprocket holes and intermittent movement, and would require three tension springs, instead of two, all of which involves serious problems. In the third place, when a film broke, two subjects would be injured, instead of one, and the making of a good patch on a film that wide would be a very difficult matter. Then, too, the exhibitor would often have to take a subject he didn't want to get one he did want. He might be compelled to take four subjects, where perhaps he only wanted three, or six where he only needed five, or if he wanted seven he would have to take eight. You see, Rock Island, those things are not as simple as they seem on their face. As regards the shutter matter, Power's "Six-A" outside shutter and the Standard inside shutter move against the film, while the Edison moves with it, and the Motiograph inside cone shutter cuts the light both ways. Am not sure as to the Simplex. I believe you are in error in this matter, anyhow. The shutter closes the opening, or practically closes it, before the film starts to move, but doesn't open it until the film stops; therefore what earthly difference does it make which way the shutter revolves?

Power's Six Trouble.

F. A. Gramling, Royal Theater, Delphos, Ohio, hands us the following:

> At last I have to come to the Department for help. I thought I could handle nearly every trouble on a Power's Six, but find I can't. Am having difficulty at the present time with lost motion in my shutter spindle and spiral gear. I set and time my shutter

one day, and the next day it is out. What can I do? I carry New York, 1911 license, No. 667; also I am a member of Local 41, I. A. T. S. E., Atlanta, Ga. If you do not mind telling how to take up lost motion in the above part, I will appreciate same. Say hello to the boys of 35, at the next meeting, for me; especially to Brothers Clarke and Philipps.

It seems to me, Brother Gramling, there are three things which might cause the kind of trouble you have, viz.: (a) The small spiral gear itself being loose on the shaft. (B) The shutter blade being loose in the hub, which can be remedied by tightening the three screws holding it. (c) The collars on either side of the outer box, or bearing, being loose and slipping endwise, thus allowing the shaft to have end motion. There is still another possibility, however, and that is the gears on one or both ends of the transverse shaft being loose. (I will be glad when that new Handbook is out, so that I can refer to these things by number and plate.) The shaft I refer to is the one carrying the gear into which the small shutter spiral gear meshes. Of course, it is possible your gears are badly enough worn to produce the trouble, but if that is the case, then setting the shutter would do no good at all. As I understand it, you set the shutter and for a little while it is all right, and then it gets out again, in which case the difficulty would lie in one of the above causes.

Oil.

Mr. Horace S. Wakeman, Jr., Saugatuck, Conn., sends in a sample of oil and the following letter:

While waiting for a train one day last May, I purchased a copy of The Moving Picture World at a railway news stand. I found it very interesting all through, but your department of "Projection," created a desire for more, and still more, knowledge of the subject, the result being that I subscribed for the magazine and sent for a copy of your Handbook. Notwithstanding that I am identified with the automobile business and not with moving pictures, I am still hungry for more of your work and the proof of this will be a check for $2.50 attached to this letter for a copy of that latest Handbook. Send it as soon as you can because I need it almost as much as I do my pipe, and I place a rather high value on the company of my pipe, I assure you. In addition I am forwarding to you by this mail, a sample of lubricating oil that has chambers—I am stating a fact. All valves have worked perfectly the entire run without being "ground-in." Now, it seems to the given me remarkable results. Under my own eyes, it has lubricated the cylinders and other parts of a four-cylinder automobile motor that has driven a heavy car over 11,000 miles this season, without leaving a teaspoonful of carbon or residue in the firing writer, that an oil that will lubricate so well and leave only the little residue that I found remaining, would be very satisfactory on projection machines. If not asking too much, I wish that you would give it a trial, and reply through the "Projection Department." In the meantime, I will watch the postoffice for that new Handbook.

I am, of course, glad to know, Brother Wakeman, that you are interested in our work and I thank you cordially for having submitted the sample of oil. I shall have this lubricant carefuly examined and tested, and will report later concerning the same. It apparently is an excellent lubricant.

Chicago Boys Have High Jinks.

On the night of December 4th, Chicago's Local Union, No. 2, I. A. T. S. E., held their annual ball at the Coliseum Annex, and from all reports it was some ball, too. Various celebrities in the film world were present and enjoyed the hospitality of the operators. The affair was a financial and social success. Local Union No. 2 certainly did the job up brown, and have every cause to feel proud of the excellent way in which things were managed.

License Wanted.

Kirksville, Mo., encloses $2.50 for a handbook and asks the following question:

The city of Kirksville does not know how to make out a moving picture machine operator's license. Will you please advise me as to how they should be made out?

There is no legerdemain, or mysterious process in the making out of an operator's license. It may be worded very simply, as follows: Office of the Mayor—This certifies that Mr. ———————— has been examined and found duly qualified to operate moving picture and stereopticon projection apparatus. He is, therefore, duly licensed to operate such apparatus within the corporate limits of Kirksville, Mo., for a period of one year from date. Signature, date and city seal. That, Kirksville, is all there need be to it.

Model Theater.

Mr. Frank P. Bryan, Rose Opera Co., High Point, N. C., talks thusly:

I am sending you a photograph of our theater, which was opened to the public July 4th this year, and has been doing a record business. We have installed a Mirror screen and all the necessary equipment required in an up-to-date house. Above all, we employ good men and pay the best salaries. We also have a Brisgovia, Welte pipe organ, or orchestrion which has been running continuously since the opening day without giving any trouble at all. Our staff is as follows: P. C. McIntire, prop.; in charge of the box office, Miss Alma Goldstein; doorman, Mr. Eugene White; usher, William H. Garrison; manager, Frank P. Bryan, and electrician, C. L. Vuncannon.

The photograph is not, as yet, in evidence. Friend Bryan has got the right system. He has the best of equipment and pays good salaries, which means, or ought to mean, good help. I notice, however, that he has no operator, unless Vuncannon is the operator, and if this is true, why, brother Bryan, do you name the man who makes the whole show last of all? In relative importance comes first the proprietor, second the manager and third the operator. This is true in any moving picture house. Now, friend Bryan, do not be offended. I know you meant all right. I only mention this because I have for the past two years and a half been trying to get managers to understand the importance of their operators—trying to get them to understand that after all, in a very considerable degree, the success or failure of their house will depend upon the operator. We will be glad to give space to the photograph of the theater when the picture arrives.

Bugs.

New York City says:

This is my first attempt to get an interview with you, therefore hope this letter will not be consigned to the waste-basket, because I want to ask one, great big fool question, viz.: How is it that in some titles and sub-titles and sometimes in the picture itself, a little bug or some kind of an insect is seen running over the film? Now, please do not shoot me for asking this, as I prefer to be hung. My operating room is 12 feet by 7, with a 9 foot ceiling. The rewinding room adjoins and is 8 x 6 feet. I have a 1913 Model Standard machine, which, I believe, to be O. K. That 2,000 foot business is great, since one only has to thread up every half hour. I take out every frame-up, including the one between the two reels, before I start. I also have an Edison Model B machine in case of emergency, and a Kleine dissolver. There is also an Edison Model B machine stored away in a closet, so you see my equipment is very complete. My machine motor works fine. I rewind by motor also. We get film cement by the pint and oil by the gallon (Polarine oil is the kind I use, and it is fine). We get carbons by the case here. Did you ever hear of any one buying condensers by the barrel? Well, that is what my boss did. I break one a year (and that is no bluff either). I wish you all the success in the world, both in fiction (Oh! you Railroad Man's Magazine) and projection writing.

New York, I am surprised at you! Your fool question (and it is a fool question all right) gave me one of the best laughs I have had in a long time. The "bugs" you see are indentations made by the sprocket teeth where the film has run off the sprocket. But all the same, I have not yet forgotten the first time I saw that particular thing. I looked and wondered where that spider was anyhow. What on earth do you want of a barrel of condensers if you break one a year? I am not prepared to comment on that 2,000 foot business yet. I can see serious objections as well as some things to commend in it. Buying oil by the gallon is common sense, but I do not know about the film cement by the pint business, since film cement is subject to rapid evaporation, unless kept very tightly corked.

Drop in the Throw.

Canton, Pa., writes as follows:

We are about to move into our new building, and I have discovered that there will be about nine feet drop in the throw. Previous to this I have always worked with the operating room on a level with the screen, and I wish you would tell me, through the Projection Department, just what effect the drop in the throw will have on the picture, and how any faults may be remedied. I especially wish to keep a perfect focus, and wonder if it will be possible, under the new conditions. Could you advise me what effect a Mortimer film cleaner would have on films that average sixty to ninety days old? Would you advise its use on such films, or is it valueless when the films reach that age? I am watching the columns of the World every week for an announcement of the New Handbook, but have seen none as yet. You may depend that I will have one when they are out, for I have used the other issue many times to advantage.

You have not told me the length of your throw and size of your picture, therefore I can only answer in a general way. If the throw is not too short or the picture a very large one, the drop of nine feet will not make very much difference, though it will produce some keystone effect (picture wider at the bottom than the top) and may produce a slight out-of-focus effect at top or bottom. But the latter can probably be remedied by loosening the aperture plate and slipping a thin piece of tin under the lower screws, thus tilting the aperture plate slightly. The handbook has been held up on account of shortage of paper, but will probably be nearly ready for delivery by the time this is in print. Send in your order at once. The Mortimer film cleaner is an excellent device and undoubtedly would help to some extent. I have referred your inquiry directly to its manufacturer.

Miserable Service.

Mr. Everett Wagner, operator Piedmont Theater, Thomasville, N. C., sends in samples of some miserably made patches, and writes three pages of caustic comments on exchanges which send out films in such horrible condition, as well as of operators who make such poor excuses for splices. He asked me to comment on the proposition. I would like to do so, but we are crowded for space and I have only recently had this matter up two or three times. There is sometimes an excuse for the operator, since he is not always given time to make a decent patch, even if he knows how, and is willing to; also the rewinding and splicing is often done by "Jimmy the usher," who usually knows as much about making a proper splice as a razor-back hog knows about the New Jerusalem.

There is no excuse whatever for exchanges allowing films to leave their hands in such condition through the exhibitor often demanding the reels without giving the exchange time to properly inspect them. But the exchange manager who is a *real* manager will not allow the reel to go out until it has been put in proper condition, regardless of whether the theater manager wants to take it in bad condition or not.

Various Troubles.

Detroit, Mich., sends the following:

I have never ventured to intrude myself before, though tempted many times to do so. I saw your ire was aroused over the Canadian tax, November 23d issue, but is that worse than a certain

$2.00 tax a man has to pay every month on his own machine, which has been bought and paid for? How about your handbook? Are you sending them out as soon as the money is received? I opened the new house at 31st and Michigan Avenues, November 16th; use Mutual service and a new Power's 6-A. Am having trouble with condenser breakage. Use 7½ rear and 6½ front, 15 foot picture. Am compelled to pull the barrel of my moving picture lens beyond the jacket to get a focus, while my stereo lens, if run forward on the rod, gives me the right focus, but too large a picture. Use a compensarc, 60 amperes, 220 volts, a. c. line. Would like to cut down to 40, if possible? Can I do this? Is it advisable to use a good grade of graphite on the gears? Have been advised yes and no, particularly no with the 6A. The feed of my lamp works very stiff. I loosened the four screws holding the feed posts, but it does not seem to help matters. Should any lubricant be put on the tracks or posts? What is the best oil to use for a 6A, and should oil or vaseline be used in the intermittent? Who are the proper city authorities to take up the matter of motor drive law with. I have a bucket of sand always handy for emergency. Sand will extinguish a fire without doing the damage water does.

The last sentence of your letter is quite true, but allow me to suggest that ordinary wheat flour is far ahead of sand for extinguishing film fire. There is no compulsion about the $2.00 tax you have in mind. It is not a tax, but a patent royalty. The Canadian tax is nothing more nor less than highway robbery. The handbooks will be sent out in the order that the money is received, and with the first thousand orders *sent in to the New York office* an 8 x 10 inch photogravure of the author will be given. These will be photogravures on heavy paper, and are suitable for framing. Only one thousand will be sent out with the first thousand orders, therefore if you want one get your order in quickly, as they are going to last but a very short time. Try placing thin sheet asbestos in such a way that the edge of your condensing lens does not touch the metal. Possibly that will stop the condenser breakage. Put the 7½ in front and the 6½ behind. That will not help the breakage any, but optically it is the right way. I do not know what is the matter with your projection lens, but there is something wrong if you have to pull it "beyond the jacket." It is the right focal length or else you would not get the right size picture. Your stereo lens is of too short focal length. You want a longer e. f. lens. Very likely your exchange man will trade with you. Tell him the length of throw and the width of picture you want. Graphite mixed with oil is all right on the gears, but it makes a dirty mess. I would suggest a trial of the flour paste idea, published recently, or the use of engine cylinder oil. Put a little oil on the moving parts of your lamp, then wipe it off, afterwards rubbing on graphite. The Nicholas Power Company, 90 Gold Street, New York City, will furnish you graphite; also oil suitable for their No. 6-A machine. Go to your Mayor's office and ask whom to consult about motor drives.

Loan Mechanisms.

Mr. L. A. Woodward, manager Enterprise Optical Company, Chicago, Ill., offers the following information:

> On page 770, November 23d issue, under heading of "Jumping Film," Charles City, Iowa, complains about some fault in his Motiograph. We wish to say that we have about one dozen mechanisms which we hold here for emergency use, and the owner of a motiograph machine which is in need of repair can, by making a satisfactory deposit, receive one of these emergency mechanisms for use while sending in his own machine for repairs. Our New York office also has several of these emergency mechanisms, and arrangements will soon be made to supply them from San Francisco.

All of which will be valuable information for users of the Motiograph machine. I repeat, however, that it would be well for the users of Motiograph and Power Six machines to have an extra framing carriage, with the parts all assembled complete, all ready to slip into place in the mechanism. Users of the Simplex should have an extra intermittent case, with parts assembled. The purchase of these parts is not an excessive expense. On the other hand, it is likely to effect a large saving, since it allows you to send in the extra framing carriage and intermittent case for repairs, instead of shipping the whole mechanism, thus saving time and express charges. It also allows of these delicate parts being properly fitted and adjusted in the factory. Of course, it will sometimes be necessary to send the whole machine to the factory, but ordinarily the thing most likely to get out of repair is the intermittent movement itself.

Chemical Formulas.

Brother Smith, Fort Worth, Tex., is something of a chemist and has experimented with various formulas for soaking carbons, a number of which he gives in a letter just submitted. I doubt the value of publishing these formulas, since very few, if any, operators would understand them, or know how to properly apply them. He claims that the operator can improve his light from five to twenty-five per cent., but that it will not do to just get the formula, soak the carbons and stick them in the lamp. He suggests that those having trouble with the salt soaked carbons corroding the holder, can overcome this by bending in "V" shape a piece of thin sheet copper, one inch wide and long enough to reach to the bottom of the holder, bending the top down a little so that the copper will not slip clear through. This makes the real contact between the sheet copper and the carbon, and the little piece of sheet copper can be thrown away when it becomes damaged. We thank brother Smith for submitting the formulas, and regret that we cannot see our way clear to use them. If we had plenty of space it would be done.

Very Interesting.

Mr. R. H. Rodenberg, Santa Monica, Cal., contributes some very interesting data, as follows:

> I see in November 2d issue, New York relates his experience in reading the Continental Code from his arc. I will try to help New York out a bit as to the why and wherefore. I was a wireless man before I started twisting a crank and was employed in the Installation and Trouble Department, where I encountered plenty of strange and freakish difficulties. New York is probably on an overloaded line and the wireless plant has a motor generator set, taking its power from the same circuit. When the wireless operator closes down his key he pulls the full load, and the motor robs the line. I say a motor generator set because New York says he uses d. c., whereas the key side of the wireless must be on a. c., therefore it is no doubt the motor of a motor generator set from which New York gets his kick-back. And now as to what you yourself heard over the telephone: It was caused by wireless induction, due to a certain amount of lost energy present in all wireless plants. The line you were on ran close to some wireless station, say within a block or two, and it picked up the electrolysis. Telephone companies have their share of troubles with telephones which are near a 20 k.w., or larger, wireless plant, since this induction gathers on the line, runs into the ground block and jumps into a ground via the telephone lighting arresters, which just have a thin piece of mica between two carbon blocks, leaving a spark gap. The induction jumps will cause the carbon dust to crawl and form a short circuit, thus grounding the line. I formerly worked in the Experimental Depot of the Exchange at Manhattan Beach Station, down at Sheepshead Bay, New York. The Coney Island Exchange trouble-shooters used to get theirs from our plant when we were at work. And now let me give Eastern operators, who read advertisements of the splendid winters in California, a little information. Salaries are very low and the operators' union, of which I am a member, has all it can do to keep its own boys at work at a fair scale of wages. When the good climate seekers (some spell the "seekers" s-u-c-k-e-r-s) get here and their bank roll runs short, they are willing to work for their board and anything they can get. Recently, while in an exchange in Los Angeles, a so-called operator came in looking for a position. He wanted to hold his old job until he got something else. So the booking man and I kidded him along, asking what he expected in the way of salary. He replied twelve dollars a week and that the reason that he was quitting was that the manager was cutting out matinees and wanted to reduce the salary to ten dollars. I have had generous managers offer me such a salary, but I never had the heart to rob them to that extent, as I am a pretty good lineman and can make my $3.50 per. We have a few such stomach robbers among the linemen, but it is not so bad as in the amusement business.

Brother Rodenberg sends in two postcard pictures which show him to be an all-around hustler. We are obliged to him for his very clear explanation of the wireless puzzle. His remarks concerning those climate-seeking suckers are eminently correct, as has before been pointed out in these columns.

How About This, Ohio ? ? ?

Ohio puts up the following kick, which is referred to the Ohio authorities, with several question marks appended:

> Enclosed find money order for $2.50 for copy of the handbook. I have noticed recently several designs and descriptions of motor drives sent in by operators in Ohio cities, although there is a state law prohibiting motor drives. We were running by motor until last May, when the State Fire Marshal paid us, and other nearby towns, a visit. Since then we have been cranking. Lately I found that in four or five of the principal cities in this state, the state capitol for one, they are using motor drives. Now what I want to know is why the smaller towns have to be the goat? ? ? ? ? As regards glass in the ports, it works all right, except that the stereopticon picture was out-of-focus at the bottom. For the first two or three weeks I had a chronic case of condenser breakage with the Power's Six. I tried everything I had ever seen in the department, and finally just raised the top of the lamphouse up about two inches and that was the end of the trouble.

As to the use of motor drives in cities, and their prohibition in smaller towns, any such ruling would be an outrage. A municipality cannot enact a law contrary to the state law, and if there is a state law prohibiting motor drives, it should be applied to all alike. The brother is perfectly right in saying that the smaller towns should not be made to be the goat. Ohio authorities will, however, do well to follow the lead of New York City and Massachusetts, both of which are very conservative, and allow the use of motor drives on those machines in which the film is either entirely or practically entirely closed. The stereopticon picture is probably out-of-focus by reason of some imperfection in the glass. The substitution of another piece of glass would probably remedy the trouble. Inasmuch as the raising of the lamphouse top stopped the condenser breakage, it is plain that the lamphouse has not sufficient ventilation, a condition which is overcome in the new Six A lamphouse.

Condensers.

Tuscumbia, Ala., remarks that he is running a Standard machine and getting a fine picture without much trouble. Says he has a 70 foot throw and wants to know what focal length condensers he should have. I cannot tell what condenser would be best, Tuscumbia, without knowing the focal length of your objective, and I could not figure that out unless I knew *both the throw and the width of the picture.*

Cracked Condensers.

Omaha, Neb., asks the following questions:

> (a) Why is it that a cracked condenser shows in the stereo and not in the m. p. lens? (b) In figuring resistance what allowance would you make for the arc?

(a) Because in one case, the stereo, the focal plane (the object being projected) is right up against the condenser, whereas in the other case it is from one to one and a half feet away. (b) The resistance of the arc is equal to its voltage divided by the amperes flowing. The arc voltage ranges from 45 to 55, but we take 48 as a medium, therefore a 30 ampere arc would offer 48÷30=1⅗ ohms resistance. The actual resistance, however, is continually fluctuating, since it changes with every change of the arc length, being less just after the carbons have been fed, hence the arc shortened, and greater as the arc grows longer.

Gas Man.

[illegible] writes:

We are operating necessary using acetylene light, but we are contemplating [illegible] the suggestions. Neither a [illegible] nor the portable gets our picture [illegible] sufficient. I believe you are correct in assuming that the [illegible] would be the cause of our trouble. I have a good machine, and I believe it should work in the best possible way, but I am not satisfied. I have put [illegible] and changed the [illegible]. I have at [illegible] have put [illegible] I had the [illegible] to be the cause of the [illegible]. I put a [illegible] screen in it, but [illegible] [illegible] [illegible]

Motion Picture Exhibitors' League

IOWA STATE CONVENTION AT DES MOINES.

The Iowa State Convention was held at Des Moines, Iowa, December 3 and 4. President Neff arrived in the city early on December 3 and was met by Fred Young, of Cedar Rapids. The convention was called to order at 2 p. m., and everybody was welcomed by the president. The speaking lasted until after 5 o'clock, and membership was taken after the organization. The meeting, on the first day, was an open one.

At night a splendid entertainment was given in the large hall at the Savery Hotel. When the entertainment was over, exhibitors and their friends adjourned until 10 o'clock Tuesday morning, when an executive session of the members who had joined the organization was held. President Neff again addressed the exhibitors. In the afternoon a permanent organization was perfected, and the following officers were elected. J. L. O'Brien, Orpheum Theater, Oelwein, president; Fred Young, of Cedar Rapids, owner of the Majestic Theater, Fort Dodge, secretary; J. E. Tierney, Scenic Theater, Sioux City, treasurer; J. S. Bassett, Gem Theater, Independence, first vice-president; Mr. Dewey, Temple Theater, Chariton, secretary to the first vice-president, and Thomas A. Brown, Brown's American Theater, Iowa City, national vice-president.

Mr. Neff writes that great credit is due Fred Young, of Cedar Rapids, Iowa, for the fine ability displayed in arranging the entertainment for the convention. Mr. Young also possesses fine executive ability and has a special aptitude for conducting conventions. Owing to Mr. Young's efforts, the Iowa convention went off just as smoothly as if a great deal of time had been devoted to preparation, whereas arrangements had to be made on very short notice.

The closing night of the convention was devoted to an imposing banquet, given in the spacious dining room of the Savery Hotel, where over one hundred partook of the excellent menu.

The next convention in Iowa will also be held in Des Moines, on the first Tuesday in May, 1913.

Following are the names of members of the Iowa League present: J. L. O'Brien, Orpheum, Oelwein; Fred Young, owner, Majestic, Ft. Dodge, Cedar Rapids; J. E. Tierney, Scenic, Sioux City; J. S. Bassett, Gem, Independence; Mr. Dewey, Temple, Chariton; Thos. A. Brown, Brown's American, Iowa City; J. H. Hart, Bijou and Star, Grinnell; J. E. Heffner, Bijou, Mason City; Mr. Pusateri, Columbia, Cedar Rapids; A. J. Diebold, Palace, Cedar Rapids; J. F. Scororo, Olympic, Cedar Rapids; L. J. Tower, Lyric, Cedar Rapids; E. M. Byers, Princess, Monticello; M. A. Wolfgram, Empire, Decorah; Mr. Engle, Empire, Ft. Dodge; L. M. Beardsley, Beardsley, Red Oak; Carl Hapler, Princess, Ft. Dodge; R. G. Fobes, Majestic, Ft. Dodge; D. E. Fyock, World, Storm Lake; Mr. Craven, Crystal, Kellog; T. J. Hanrahan, Majestic, Nevada; Paul Porter, Lyric, LeHigh; Fred E. Dever, Pastime, Iowa City; J. Edgar Boyle, Dreamland, Dubuque; E. R. Bandy, Princess, Britt.

Harry De Baggio, Star, Colfax; J. Lemen, Union, Colfax; George Lehman, Lyric, Hartley; Leslie Cotton, Cotton, Cedar Falls; U. P. Frost, Unique, Atlantic; H. L. Frost, Unique, Atlantic; M. Jaffe, Lyric, Manning; R. G. Hatchee, Temple, Chariton; Chas. C. Mendenhall, Star, Stuart; F. Arnold, Majestic, Humboldt; H. H. Russell, Opera House, Humboldt; E. G. Fargo, Magic, Algena; I. U. Ikenberry, Opera House, Adel; Ad. Wilkins, Wilkins, Reinbeck; C. L. Stevens, Royal and Amusement, Dubuque; Ray E. Jacobson, Star, Newton; C. J. Calvert, Bijou, Charles City; W. C. Schwermeker, Unique, Anita; Henry Ewoldt, Scenic, Holstein; B. L. Francis, Gem, Spirit Lake; Chas. Pewthers, Pewthers', Indianola; M. E. Chance, Persifan, Redfield; R. W. Small, Breshwald, Gilmore City; W. C. Trelou, Treloar, Ogden; F. M. Childs, Cozy, Villisca.

J. H. Anderson, Princess, Boone; B. A. Sherman, Dexter; W. G. Eddy, Orient, Marengo; D. Rouge, Lyric, Coon Rapids; A. W. Walton, Grand, Perry; F. S. Humphrey, Star, Mason City; W. N. Howland, Princess, Mason City; H. C. Jurgenson, Columbia, Waterloo; A. W. McIntosh, Crystal, Waterloo; C. E. Wirick, Majestic and Olympic, Sioux City; M. Fox, Isis, Sioux City; M. Luke, Golden, Des Moines; H. H. Burnett, Grimes Amusement Co., Des Moines; A. H. Blank, Casino, Des Moines; D. B. Baker, Pastime, Ottumwa; M. Lince, Empire, Ottumwa; Wilbur D. Ingledne, Lyric, Marshalltown; G. W. Thompson, Colonial, Marshalltown; Morehead & Fairchild, Majestic and Rex, Perry; H. E. Bomgartner, Lyric, Osage; M. P. Angel, Orpheum, Oskaloosa; G. L. Hoover, Gem, Audobun, and G. H. Schloten, Gem, Des Moines.

NEBRASKA STATE CONVENTION AT OMAHA.

The first convention of Nebraska exhibitors was held at the Rome Hotel, Omaha, on December 5 and 6. President Neff, accompanied by Mr. Frost, of Atlanta, Ia.; Fred Young, of Cedar Rapids; Julius Singer, of Des Moines; C. E. Wirick, of Sioux City, and several other Iowa exhibitors, arrived in Omaha in the midst of a blizzard, Wednesday, Dec. 4. They were met at the train by J. S. Schlank and W. H. Rubert, of Omaha, and were conveyed to convention headquarters, where a large number of Nebraska exhibitors were in waiting.

Ten minutes afterward the meeting was opened and President Neff gave an address that lasted about two hours. Most of the time was devoted to enumerating the benefits to be derived from organization. The film exchanges of Omaha were represented, and a friendly disposition and readiness to assist in making the convention a grand success was manifested.

On the night of December 5, the large ballroom of the Hotel Rome was beautifully decorated, and great enthusiasm prevailed. On December 6, when members were called for, the members given in the list at the close of this article joined the organization. Mr. Schlank had charge of securing the members and was an efficient and untiring worker. Samuel Harding, assisted by other exhibitors, was hustling all the time to secure new members.

On the night of December 6, a grand banquet was given at the Hotel Rome. The banquet hall was beautifully decorated, and flowers were in great profusion. The most beautiful ladies in Omaha graced the gathering, and everybody was imbued with the spirit of the occasion. In addition to the banquet, those present were entertained by pictures and vaudeville, and the first Nebraska convention was wound up by everyone having a good time.

President Neff stayed over in Omaha until Saturday, Dec. 7, and accompanied by the newly elected State President, W. F. Stoecker, many places of interest were visited. Mr. Neff left for Kansas City on the night of December 7. He writes that the Des Moines and Omaha meetings were grand affairs, full of action and distinguished by Western enthusiasm.

The following officers were elected: President, W. F. Stoecker, Omaha; 1st vice-president, P. L. McCarthy, Grand Island; 2d vice-president, J. W. Ballinger, York; secretary, E. C. Preston, Superior; treasurer, W. A. Walden, Hastings, and national vice-president, J. E. Schlank, Omaha.

The following list gives the names of the members of the newly formed Nebraska Motion Picture Exhibitors' League:

W. H. Harman, McCook; Mr. Robinson, Omaha; Sam Harding, Omaha; S. H. Goldberg, Omaha; R. S. Balentyne, Tilden; F. E. Goff, Omaha; C. W. Bartlett, Fairbury; A. R. Pramer, Omaha; J. E. Schlank, Omaha; J. W. Harbert, Greeley; Mr. Monroe, Omaha; R. W. Roberts, Arcadia; J. M. Bowers, Falls City; Wm. Rochford, Omaha; Burt S. Johnson, Weeping Water; J. W. Longworth, Schuyler; P. R. Carlin, C. O. Arnstead, North Bend; W. A. Walden, Hastings; S. F. Rolph, Fullerton; A. M. Beardsley, Omaha; Nicholas Amos, Omaha; O. S. Finch, Omaha; W. F. Stoecker, Omaha.

C. J. Hoffman, Omaha; R. M. Shlaes, Plattsmouth; P. L. McCarthy, Grand Island; G. F. Truman, Lincoln; P. H. Hoppen, Kearney; C. E. Hogate, Beatrice; E. L. McLaughlin, Beatrice; R. N. Oliver, Falls City; R. M. Ferris, Genoa; E. W. Verhaege, St. Edwards; C. E. Ward, Elgin; J. W.

Ballinger, York; V. W. Babcock, Seward; A. Gerke, Ravenna; E. C. Preston, Superior; O. C. Suedmeyer, Brock; E. E. DeLong, McCook; Frank L. Clark, New Castle; Joe Gorman, Lincoln; Joe Himmelstein, Omaha; Joe H. Gilensky, Omaha; A. W. Miller, Atkinson; E. E. Person, Omaha; Charles Jacobson, Omaha, and Wm. Arenson, Omaha.

NEW YORK EXHIBITORS MEET.

A meeting of the Motion Picture Exhibitors Association of Greater New York was held in their rooms No. 136 Third Avenue, Monday night, Dec. 9, and at which a number of prominent speakers of civic and political bodies were present.

President Trigger, in calling the meeting to order, stated that the object was familiar to all present. "You have great possibilities before you for the up-building and up-lifting of a commercial and educational business. You are all aware of this fact and know that cinematography will go on developing and improving and growing; attaining such perfection that all intelligent audiences will approve and not condemn the motion picture theaters as heretofore. We need laws, and you are the ones to help obtain these laws, but you are bad boosters. How many of you have asked your Senator or Assemblyman to visit your theaters and have told him your needs? How many have asked your respective Aldermen to give you better ordinances? How many of you can say that The New York World has not stated facts? and still we all condemn the writer of these articles as a person trying to hurt our business and we must, sorry to state, admit that he has told some truths."

"As far as the children and their admission to theaters are concerned, you will find as we all know, little boys selling newspapers going from saloon to saloon and no word of protest from the press. Yet the atmosphere of these saloons is naturally much worse than that of the motion picture theaters. Another cry, out of which they have made capital, was that quite a number of the saloons surround moving picture theaters. Where are we to go? We are not allowed to build near a church or school and now a cry goes up we must not build near a saloon. Should this come into effect all moving picture theaters must be built in line with the subway or overhead. Something MUST be done and every man in the motion picture business must co-operate, whether a member or not, he must help individually, or join this body and attain what we desire as an organization."

Mr. Trigger called upon Mrs. H. Chester Arthur, President of the Mother's Protective League, who spoke at some length on the benefits accruing from motion pictures to all and especially to children. She stated that no person was more competent to judge the wants of children than their own mother, and as she was the mother of twelve children, she considered herself a competent judge. She also mentioned the censoring of pictures and thought it unfair for any newspaper to blame the exhibitor in a matter where he was entirely guiltless, as the pictures that are run or shown on the screen in small places are shown in all the large theaters, only at an earlier date. In speaking of the environments of which so much had been said, she remarked that as they could not build these theaters near churches, hospitals or schools, it naturally befell that some of them must be near saloons, but why blame them for that, when in ninety per cent. of the cases where saloons do exist, families reside above said saloons with children. She stated that she was willing to go to Albany and endeavor to do her utmost to help amend the children law.

Mr. Jacobs of the Society for the Prevention of Tuberculosis spoke on the amount of good accomplished by the motion picture theaters through the medium of the screen, etc.

A number of the exhibitors then spoke on the Folk ordinance and Committees were then appointed to visit each Aldermanic District in which the Alderman was not in accord with the above ordinance.

The meeting adjourned at 3 A. M. to meet on Tuesday, the 17th inst.

HUDSON COUNTY, N. J., EXHIBITORS' MEETING.

A night meeting of the Exhibitors' League of Hudson County Local No. 1 has been called by the State President, Greenwood A. Robinson, to take place at the Colonial Theater, 734 Demott Street (transfer station), West Hoboken, N. J., on Monday, December 16, at 10:30 p. m. Among the questions to be considered will be some kind of action against the present inspection law that has been passed by the Jersey City councilmen to the effect that all motion picture booths shall be inspected every two months, for which the exhibitor is obliged to pay an inspection fee of $5.00. This is a plain example of legal highway robbery, which the exhibitors are bound to end without further delay.

The principal topic to be discussed at the meeting will be that of a concerted action among the state exhibitors to accomplish a legal Sunday opening in New Jersey. This will be a matter in which the whole state is interested and therefore exhibitors from all parts of the state are asked to attend if possible. At this meeting the matter of the Hudson County Exhibitors' first annual ball will be taken up. So far, it is planned to hold the affair at Grand View Hall, Jersey City Heights, during February.

POLICE RAIDS AT CLEVELAND.

Mayor Baker Orders Wholesale Arrests and Seizures of Films.

Special telegraphic dispatches sent to The Moving Picture World from Cleveland, Ohio, indicate wholesale seizures of films deemed to be objectionable. Mr. Louis Becht, owner of the Mall Theater, one of the downtown houses, was arrested because he refused to stop the exhibition of the films showing the life of Lieutenant Petrosino. The crusade against alleged objectionable pictures was started by Mayor Baker under the Ohio state law, which prohibits the showing of pictures in which "crime" or "lust" are portrayed. The police censored all shows and arrested five other exhibitors, whose names and theaters follow: Miss Jane Oster, Princess Theater; B. C. Steele, Crescent Theater; Theodore Clurker, Castle Theater; Peter Bobik, Polar Theater; S. Weiss, Elmo Theater. All but Becht were running regular releases.

Miss Jean Oster was arraigned before Judge Kramer. She had been arrested for showing the picture "Aurora Floyd." The judge reserved his decision in Miss Oster's case, saying he would like to see the films displayed at the Lake Shore Film Company's exchange before announcing his decision. Other pictures that were seized by the police were "Their Lives for Gold," "The Heart of a Red Man," "Leah, the Forsaken," "The Burglar and the Rose." Managers who had advertised "The Mills of the Gods" and "The Invaders" were warned not to run them. Hearing in all cases except that of Miss Oster was postponed.

The local Exhibitors' League held an emergency meeting immediately following the raids and arrests and seizures to determine what action shall be taken in the premises. Mayor Baker's order was sweeping. He gave every policeman the power of censorship and the officers are visiting every theater daily. Manager Mandelbaum, of the Lake Shore Film Exchange, announced that he would endeavor to secure an injunction to restrain the police from seizing any more of his films and other exchanges, it is said, contemplate taking similar action.

A POLICY OF EXPANSION.

We are advised by the makers of the Motiograph Motion Picture Machine of the recent opening of an Eastern as well as Western office for the purpose of extending better repair facilities to the faraway users of their well-known machine.

The Enterprise Optical Mfg. Co., whose main office and factory has for the past five years been located at 564-572 W. Randolph St., Chicago, is a pioneer in the motion picture machine industry, having been a full-going concern more than fourteen years ago. It has been apparent during all of that time that the advanced ideas in machine construction of their machine would not only place them in the lead but keep them there.

When, five years ago, this company made a five-year lease on their present factory, consisting of almost thirty thousand square feet of floor space, it was very freely predicted that the only thing to be expected was failure.

A reference to the advertisement of this company in this issue will inform you as to the location of their Eastern and Western offices and will convince the most skeptical of the wonderful growth, in a few years, of an industry which, as recently as five years ago, was looked upon as a joke.

The Enterprise Optical Mfg. Co. carries a payroll averaging more than one hundred employes throughout the year. They have a force of six demonstrators now on the road and two special inspectors in Chicago alone. Their office is commodious and handsomely furnished throughout in quartered oak and their building is of steel and concrete construction equipped only with the most modern electrically driven machinery.

POWER'S INSTALLATIONS.

Power's Cameragraph No. 6 has been installed at Post Exchange, Fort Howard, Md., for the use of the soldiers and residents at Fort Howard. Power's No. 6A has been installed at the Palace Theater, Annapolis, Md.

CHICAGO LETTER

By JAS. S. McQUADE

IT seems, from all indications, that the coupon system of advertising is still being persistently pushed by combinations which have suddenly become charitably interested in moving picture exhibitors. There is such a tender solicitude at present for the expenditures of the dear exhibitor that crocodile tears are being shed, which wily, fluent talkers engage with him in presenting their eleemosynary schemes.

The American Tobacco Company's scheme has died of inanition, and now we have others springing up with "high class"—Oh! so high class—propositions to benefit the overtaxed exhibitor. The latest is to relieve the exhibitor of the expense of buying tickets for his patrons. Coupon tickets will be furnished free if only he will blindly lend himself to the scheme of turning his picture theater into a dumping ground for advertisers who have an axe to grind. What matters it to these promoters of schemes that the motion picture has, through great travail, shed itself of its slum clothes and forced its way into the light, becoming a thing of beauty and a joy to rich and poor alike! Away down in its slum days, the moving picture found no Samaritan. These latter days, "high class" promoters passed by on the other side—every one of them. Now when, by sheer force of merit and the untiring and everlastingly persistent efforts of those in the motion picture industry, the picture has won its way into the hearts of millions, these exploiters would fain retard its splendid progress by loading it down with commercialism. They would cheapen and degrade the picture in the eyes of the intelligent picture theatergoers, who only recently have become patrons and admirers. They would fain make dollars by offering a crumb to unwary exhibitors.

While President Neff, of the M. P. E. I. of America, was in the city on Monday, Dec. 2, I called on him to get his opinion on all these coupon schemes. His statements deserve wide and careful study by exhibitors throughout this country and Canada.

What President Neff Thinks of Coupon Schemes.

My attention has been called by several members to various methods, schemes and systems of advertising, in which the motion picture theater is attempted to be used. My advice has been asked, and up to the present time I have not made public my opinion; but owing to the fact that several are trying to use the motion picture theaters, so as to advance financially their own interests, I believe it my duty to advise exhibitors where I stand upon the question of issuing or accepting coupons as part, or full payment, for admission.

We have been working for the uplift of cinematography and to place ourselves right for a long time, and now, when we are gaining favor with thousands who, heretofore, did not visit our theaters and were opposed to us, many exhibitors are being misled into the belief that their interests would be better served by accepting coupons as admission to their theaters. Exhibitors who will give this matter due consideration and talk it over with their patrons, will find, I believe, that any coupon system inaugurated will be a detriment. First, it lowers the dignity of the motion picture theater. Second, it makes the picture theater the headquarters for a system which, in my opinion, should not exist; and if these coupon systems are so high class as to be attractive to all the public, why should the motion picture theater be singled out as the logical place for coupons, instead of the larger theaters?

In my opinion, every motion picture exhibitor, who accepts coupons, is making a mistake. While he, individually, has a perfect right to accept them or reject them, I believe he will find, in the long run, that they are a detriment to him. The motion picture can live without the aid or assistance of any other inducement, and the motion picture theater should receive the full price at all times, in legal money; and every exhibitor should endeavor to place cinematography on so high a plane, that those who are continually scheming to use the motion picture theater so that they may financially profit, will discontinue their efforts to use it as a cat's paw to pull their chestnuts out of the fire.

Then again, the question arises; whether or not it is legal to accept coupons in payment for admission. I am inclined to believe that there is a national law that prohibits the use of such coupons, when used to play for admission to a theater, or to purchase articles, without a money consideration accompanying it. Under President Cleveland's administration, when Governor Harmon was United States Attorney-General, and Mr. Drummond was Chief of the Secret Service, this matter was gone into thoroughly; and, if I remember correctly, all coupons were declared illegal, and Mr. Drummond caused all those using coupons at that time, to discontinue. This coupon system seems to be a resurrection of the old coupon system, which, several years ago, was discontinued.

I would advise all exhibitors to be sure of their right, before going ahead. The number of gentlemen now in the field, who are so anxious to make the motion picture exhibitor big, easy money, is growing; and it would be well for the exhibitor, before accepting any of the various schemes, to investigate thoroughly whether the scheme is to make *him* money, or whether he is being used to advance the financial interest of the other fellow.

Illinois Branch No. 2 Against Cigarette Coupon.

At the meeting of Illinois State Branch No. 2, of the Motion Picture Exhibitors' League of America, held Monday, Nov. 18, the following resolution was unanimously adopted, after the reading by the Secretary of the American Tobacco Company's letter, regarding the coupons of that company attached to theater tickets:

"We the members of the Motion Picture Exhibitors' League of America, Illinois State Branch No. 2, wish to go on record against this or any other similar scheme inaugurated for the purpose of degrading the moving picture industry, and earnestly request every exhibitor, whether a member of our league or otherwise, to voice his disapproval of such practices and refrain from being a party to such methods, which are inimical to the best interests of the League and its objects."

The next meeting was held December 2, and members were advised, well in advance, to attend. Members should make it a point to attend at least once a month, and participate in all movements for the welfare of the motion picture business and the League.

Sunday Law in South Dakota on Pictures.

In a recent letter from the Attorney-General of South Dakota to the State's Attorney, the former quotes the law on the Sunday presentation of pictures in South Dakota as follows:

"I have your inquiry of the 11th inst. in regard to the legality of a Sunday moving picture show. You state that this show exhibits pictures of scenery only, and that you have prepared your opinion in writing that, unless this show was producing pictures of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, contest or trial of strength, it was not a violation of the law and that the mere fact that a picture show runs on Sunday evenings does not necessarily make it violation of the law, and you ask for my construction of the law on the statement of facts so presented.

"Replying thereto, I would state that I concur in your opinion as quoted to me. Chapter 234 of the Session Laws of 1907, does not include a moving picture show which exhibits scenery only; and, if our law was to be construed so as to prohibit the exhibition of scenery by moving picture shows, I see no reason why such a construction would not also prohibit stereopticon views in churches illustrating lectures. I find no provision, in connection with our Sabbath-breaking laws, which would prohibit a moving picture show exhibiting films of scenery only, and it is my opinion that the exhibition of such pictures is lawful at the present time."

G. F. Co. Western Managers Meet.

A meeting of the General Film Company's branch managers from Frisco, Portland, Seattle, Butte, Salt Lake, Denver, Omaha, Lincoln, Neb., Kansas City, St. Louis, Indianapolis, Cincinnati, Columbus, Cleveland, Detroit and Minneapolis, was held in the LaSalle Hotel Monday, Dec. 9 and 10. J. A. Berst, F. L. Dyer and S. Long, of New York City, were present at the meeting, J. A. Berst, presiding.

On Monday morning, December 9, a meeting was held in the same hotel, in which the Chicago branch managers of the G. F. Co., and a committee of Local No. 2, M. P. E. L. of America, participated. J. A. Berst, president of the G. F. Co., also occupied the chair at this meeting, which was also private. It is understood that this conference was amicable and had to do with the discussion of certain policies contributing to the welfare of the business. Messrs. Berst, Dyer and Long returned to New York Tuesday via Twentieth Century Limited train.

The British Board of Film Censors.

Harry A. Spoor, European agent of the Essanay Film Mfg. Co., whose main office is in London, has furnished data to his Company regarding the present censorship of films in the United Kingdom, which will be read with interest by the readers of the World.

A deputation, comprised of W. G. Barker, E. H. Bishop, G. H. Cricks, E. Reed, and Harry A. Spoor, waited on the Under Secretary of State at the Home Office, on Wednesday, Nov. 13, and laid before him a scheme for the censorship of films. After that time the matter received the most careful consideration of several committees of the Manufacturers' and Exhibitors' Associations, and a plan of censorship was evolved, which it is hoped will meet effectively all the points at issue.

G. A. Redford, late examiner of plays under the Lord Chamberlain, has accepted the position of president of the board, and he will be assisted by four examiners of films,

who will be appointed by him. All films rejected by the examiners will be submitted to Mr. Redford for final approval or rejection; but, in all such cases, the manufacturer or agent of the film in question will have the right to be present at the final censoring of his film, so as to give any information required by the president and to receive any suggestions that he may make. The whole censorship organization is under the direct control of Mr. Redford, and the board forms an absolutely independent censorship, which, it is felt, is essential to meet objections by certain licensing authorities. One of two certificates will be issued by the censor for every film examined and passed by the board, and the manufacturer agrees not to make any alteration whatsoever after a film has been so passed. A copy of this certificate will be printed on the film immediately following the main title.

The object of these two certificates is to meet, as near as possible, the complaints that have been made by licensing authorities in respect to the non-suitability of certain films for children's entertainments. It is made quite clear to the exhibitor that one of these certificates designates a film as being for the adult audiences, and that such a film is not recommended for children's matinees.

The charge for censoring films will be at the rate of one shilling for 100 feet or part thereof, with a minimum charge of five shillings. This amount is to be paid prior to the delivery of the film after censoring, and the receipt for payment is to be attached to the certificate of censorship.

Premises have been taken in the center of the film industry in London, where two projection rooms will be thoroughly equipped for the use of examiners.

A certificate will be issued by the censor to each theater annually, such certificate to be printed on vellum and charged for at the rate of five shillings per annum per theater. This certificate reads about as follows:

"The proprietors of this theater have signed an agreement under which they guarantee to show only films that have passed the board of censors immediately they are available for their services, and further guarantee to keep this certificate exhibited publicly in the entrance hall of their theater." The certificate bears a number, the name of the theater and the town in which the theater is located. The closing paragraph of the certificate reads: "This certificate is the property of the British Board of Film Censors, and remains in force until Dec. 31, 1913."

Naturally, this certificate demands a prior agreement between the board and each individual theater, and it is felt that, in this direction, Mr. Redford will be materially assisted by the licensing authorities, for it will be to their interest to see that every theater is showing none other than censored films. Moreover, the board being independent, it assures the certificates being issued to the theaters by a purely impartial body. The board will be open for the censorship of all films, including "exclusives," and the same charge will be made to all, alike. These charges for censoring will remain in force for twelve months, when they will be liable to readjustment, and to a reduction, should it be found that the films issued are above the average for November, 1912, which has been taken as a basis in computing the expenses. A committee of three members of the Incorporated Association of Kinematograph Manufacturers Limited has been appointed to be responsible for the financial side of the organization, such members to retire respectively at the expiration of one, two and three months, all of the members of the association being required to take their turn in serving on the committee, so that the work shall not prove a burden to any individual member.

Chicago Film Brevities.

F. O. Nielson, proprietor of the Parkway Theater, has purchased the Stevens Theater, at Evanston Avenue and Irving Park Boulevard. He took possession on Monday, Dec. 2. The Stevens will be closed for about three weeks and in that time will be remodeled and redecorated. Stevens seats 300 people. Mr. Nielson's magnificent success in the Parkway Theater, which is now showing the finest projected pictures in Chicago, augurs well for the future of the Stevens.

* * *

A. Powell, of the May Theater, 69th Street and Center Avenue, is offering extra strong programs on Sundays and holidays at 10 cents admission, and is experiencing gratifying results. These extra programs consist of four reels with singing. On Thursdays Mr. Powell runs features only. On other days three reels are used and 5 cents admission charged. Mr. Powell deserves praise for his energetic efforts in advertising. He uses heralds and posters, and employs slides well in advance of his extra and feature programs.

* * *

On Thanksgiving evening the attaches of the Garfield Theater, 2844 Madison Street, held their second informal dance at Van Buren Hall. The event was a huge success and was attended by about 300 couples. On the same day 1,000 children were admitted to the Garfield as guests of Mr. Richards, a well known clothier and philanthropist, whose place of business is across the street from the Garfield.

* * *

John P. Harris and Dr. E. R. Walker, of Pittsburgh, visited the city recently. Mr. Harris and his partner, Harry Davis, own the following picture theaters: The Lyric and Family, Pittsburgh; the Family, Philadelphia; the Family, Cincinnati; the Avenue-Grand, Washington, D. C.; the Grand Opera House, Wilmington, Del.; the Family Theater, Detroit, and the Altmyre and Orpheum, McKeesport, Pa. These gentlemen also own the Hippodrome, Forbes Field, Pittsburgh, which seats 30,000 people. A circus performance is given in the Hippodrome during the summer months. Messrs. Harris and Davis also own a chain of ten large theaters in various cities. Four of these are located in Pittsburgh. Mr. Harris is acknowledged to have the distinction of having opened the first moving picture showhouse in America. This was the Nickelodeon, on Smithfield Street, Pittsburgh, between Diamond Street and 5th Avenue, which seated only 96 people. Mr. Harris was not quite certain as to the date of the opening of the Nickelodeon, but stated that it was either in 1904 or 1905. He ran the house for four years, and paid a rental of $10,000 per year.

* * *

The roof of the Home Theater, 1538-42 Milwaukee Avenue, collapsed Monday morning, Dec. 9. Sunday night the theater was filled with patrons, and a special matinee had been arranged for Monday afternoon, when women and children chiefly would have attended. It is most providential that the collapse took place when it did, as otherwise hundreds of people would have lost their lives. The Home seated about 700 people and is owned by R. Goldstein. It was a new theater and was opened in July last. Building Commissioner Ericsson states that the building was condemned immediately after its completion, but that the theater was opened by obtaining a special order from the City Council. A month ago the place was again ordered closed, the roof being much too heavy for its supports, according to Mr. Ericsson. Again, on Saturday night, Dec. 7, the building commissioner made out another order for the police to close the theater. When the officers got on the ground, Monday morning, Dec. 9, the building was a wreck. As a result of the collapse of the Home a rigid examination is to be made of every picture theater in the city by the building department.

* * *

President Henry, of Local No. 2, M. P. E. L. of America, at the last meeting appointed a committee of four to attend the Illinois state convention at Murphysboro on December 12. Wm. J. Sweeney, C. A. Anderson, I. Natkin and C. C. Whelan are members of the committee.

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D. Mundstuk, of the M. & F. Feature Film Service, 167 W. Washington Street, this city, left for New York Sunday, Dec. 8, where he will make arrangements for the state rights of Illinois for certain feature films. While in New York he will submit a scenario to some manufacturing film concern. This subject, if filmed, will consist of three reels. It was written by Mr. Mundstuk some years ago, and is entitled "1400 B. C." The films will be used by Mr. Mundstuk as a personal state rights production.

* * *

W. C. Smith, of the Lyric Theater, Mexico, Mo., writes to the Chicago office of the World, as follows: "I failed to receive my World for this week. Please see that I get one, as I would rather lose a good dinner than the World."

TRIANGLE THEATER SOON TO OPEN.

Louis Gross will be manager of the New Triangle Theater at 207th Street and 10th Ave., New York City, which will open in a week or 10 days. They have purchased through Mr. J. H. Hallberg "The Economizer Man," a Powers 6A with Hallberg A. C. Economizer. Gray & McDonald of Portsmouth, N. H. and Lewiston, Me., have purchased for their theaters at these places 1913 Model Motiographs with Motor Drive.

"The Last Perforance"

A Two-Reel Pathe Feature.

Reviewed by W. Stephen Bush.

THIS feature is distinctly European in character, conception and environment. It tells of an intrigue in circus life and vividly portrays the lights and shadows of that life. While markedly foreign, these films are by no means uninteresting. The photography is exceptionally fine; the outdoor settings are superbly charming, there is no lack of thrills and realism and the acting leaves nothing to be desired. Here in brief is the story: Hans von Harten, a German count and a lieutenant in the army, makes the acquaintance of Rose, a woman rider in a circus; he falls in love with her and would marry her but for

Scene from "The Last Performance" (Pathé).

the stern opposition of his aristocratic father. It does not appear from anything shown in the films whether the two marry afterward, but it does appear that the count resigns his commission in the army and joins the circus. He is very successful right at the outset of his new career. An imposing number of floral offerings is showered upon him, much to the disgust of his sweetheart, whose professional jealousy flames up and is later fanned into a passionate desire for revenge, when the count is found in what the sub-titles describe as "a compromising situation." The situation may be compromising, but I hasten to add that it is not at all scandalous or suggestive. The scene simply shows the count in the act of kissing another woman. We must assume that the count is engaged to be married to the other woman to find anything wrong in his kissing the second woman. However that may be, the first woman now begins the execution of a most fiendish scheme of revenge.

Scene from "The Last Performance" (Pathé).

The count, it seems, has achieved fame with a most sensational feat of equestrian skill. He leads his horse upon a wooden platform and is then, mounted on his horse, drawn up toward the ceiling by means of ropes. The jealous woman drugs the count's horse, making it nervous and restive. Just as the count, with his "platform of death," has reached a point near the ceiling, the animal becomes unmanageable and horse and rider plunge to their death in the arena. Too much cannot be said in praise of the horses and other animals taking part in the performance. Spirited thoroughbreds are always a pleasing sight on the screen and the specimens shown in this feature are typical of the very best. What little we see of the clowns is quite amusing, especially the introduction of a nimble, capering goat.

MISS LILLIAN CHRISTY.

Miss Lillian Christy, that pleasing little ingenue of Vitagraph, Kalem and Bison fame is the latest acquisition to the ranks of the well known American players. Miss Christy will play ingenue leads in the new company just formed at the Santa Barbara studios.

MORE NEWS ABOUT THE MIRACLE.

Recognizing the extraordinary merits of "The Miracle" as a masterpiece of modern cinematography, the management of the well-known model motion picture theater, The Alhambra in Cleveland, have put it on with special music for a three days' engagement. From the Alhambra "The Miracle" will go to the Olympia in Cleveland. The demand for "The Miracle" has been little short of sensational, several bids were received from such far distant points as the Philippine Islands, Mexico and Alaska. Of the Eastern states nearly all have been sold or temporarily secured by options and more than half of the Western and Southern states have been spoken for. The music, that goes with "The Miracle" is as extraordinary in character as the feature itself and has created a profound impression wherever heard. Some of the best states have not as yet been finally disposed of and state right buyers may learn all details by visiting or addressing the New York Film Company No. 145 W. 45th St.

THEY WANT TO SEE THE "MOVIES."

Even the servant girl question seems to be getting mixed up with the ubiquitous motion picture. Lately a commuter complained that he could not hold his help because there was no picture theater in town, and now from Waterbury, Conn., comes this advertisement:

> WANTED—A girl to care for baby three nights a week. Baby quiet. Easy to mind. Couple want to see the "movies" occasionally. Address A. F. J., care Republican.

We presume that the girl is asked to tend the baby but three nights a week that she may alternate with her mistress in her attendance at the picture theater.

At the Sign of the Flaming Arcs

By George Blaisdell.

GREETING to the Gene Gauntier Feature Players! The announcement the World carries in its advertising columns in regard to the plans of Miss Gauntier and Sidney Olcott is real news—big news. Surely the statement that the splendid organization so carefully builded about Sidney Olcott is to remain practically intact will be received with pleasure by all film followers. Here is a crew every member of which is a militant unit. All are trained to team work of the highest efficiency. If it be on the cards that a picture is to be made at a certain place that picture is going to be made. If there be difficulties in the way, the difficulties will be surmounted. There is a subdivision of the work that constitutes every member of the company a substantial part of the machine—not merely a cog on a wheel—leaving the producer free to attend to his directing and his mind clear of all other matters.

* * *

Miss Gauntier brings to her new work a ripe experience and a varied experience. In her chosen field of life work she has moved fast and traveled far. She has traversed a range of activities given perhaps to no other woman of the screen. She has had much to do with the making of pictures other than working before the camera. Her crowning achievement was the conception of the wonderful "Life of Christ," which when given public presentation, will assure to her a far greater measure of world fame than she has heretofore enjoyed. Incidentally and parenthetically, this picture will do more to elevate the standard of cinematography and to confound its enemies than has any one of its predecessors. Matching Miss Gauntier's conception of this splendid work is her reverential portrayal of the mother of Jesus. Yet with a record of accomplishments such as is given to few she faces all the years in which a woman does her best and greatest work. She has unbounded energy and enthusiasm and, best of all, a love for her art. With the efficient support of Jack Clark and the other members of the company, picture-lovers will be sure of a result that will be worth while.

* * *

An evening newspaper of this city is just now in the throes of a crusade against picture houses and pictures. In the issue of Tuesday, December 10, both in the news and editorial columns it has much to say. Here's a sample from the latter department:

> The lurid scenes of blood and cruelty, the contempt for order and authority, the fun-making that makes light of drunkenness, gambling and worse, offered in many of these films to the eyes and minds of boys and girls of ten and twelve, this newspaper has described in detail.

This is sensational talk. If it be a true description of what is taking place certainly something should be done about it. But probably no one knows better than does the man who penned the foregoing extract that to say the least it is not a fair statement. Pictures are cleaner and far better this month of December, 1912, than they have ever been in the dozen years that dramas have been thrown on the screen. Where has the complaining newspaper been all these years? Let the great newspaper keep down to hard facts—there are enough of them without going afield for romance. If it knows of a picture theater that does not obey the law yank its proprietor into court. Don't hold up to public execration 600 men for the shortcomings, if there be shortcomings, of some of them.

"Thou hypocrite," says the Good Book, "first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye." Which is more or less forcibly brought to mind by a perusal of the issue under discussion. On the next to the last page are two columns of a serial story bearing the title "The Coming of the Law—The Two-Gun Man's Greatest Novel." Here is an extract from the synopsis:

> "Ten Spot," one of Dunlavey's ruffians, comes to the Kicker office to murder him. . . . "Hollis's men capture "Greasy," Dunlavey's henchman, **rebranding** Circle Bar cattle. Hollis saves "Greasy" from lynching and plans to take him to the sheriff—one of Dunlavey's heelers.

Is there not here a tangible suggestion of a lurid scene of cruelty, of contempt for law and authority? Let us free our minds of cant. Pictures are not perfect, of course; but those who attempt to better them should come into court with clean hands. Many men and many women have worked for years to make pictures morally cleaner than is the speaking stage. They have succeeded beyond question. But they have worked quietly—with no accompaniment of

LUBIN PHOTOGRAPHIC STAFF.

Standing (Left to Right)—W. J. Black, Edward C. Earle, W. S. Cooper, Lloyd Lewis, D. N. Davidson. Sitting—P. J. MacCaffery, R. E. Blackwell, Julian Tessier, Fred Chaston, Dalford Davis.

brass bands—and they are working today. They will continue working. It may have been forgotten that even the much-belabored manufacturers contribute substantial sums to the maintenance of the board of censorship. This may be a good time to remember the fact.

If the Sunday issue of the paper in question will devote a full page to pictures, praising the good films and condemning the bad, showing wherein they are at fault, it will be shown that more can be accomplished in a fortnight by constructive, helpful criticism than ever will be by blindly condemning about everything and everybody connected with the industry. There are many manufacturers seeking the best; encourage them. Furthermore, it is safe to say that no one page of a newspaper would interest more readers than would a page devoted to motion pictures.

* * *

Abe Warner left this week for St. Louis on a business trip. On his return he will stop off at Chicago and Pittsburgh on matters in connection with his new alliance with the Gene Gauntier Feature Players. Mr. Warner intimates that those who watch Warner's Features will see some big developments. Certainly there is a significant expression on the Warner features these days.

* * *

Herbert Prior and Mabel Trunnelle, old-time Edison players, who have been working in Majestic pictures for the past year, have returned to their first love and the two will shortly be seen in Edison releases.

* * *

C. A. ("Doc") Willat, of the New York Motion Picture Company, returned Saturday, December 7, from an extended trip to the Pacific Coast. He has resumed his duties as treasurer of the Screen Club, which during his absence have been taken care of by "Joe" Gerhardt.

* * *

Manager J. D. Tippett, of Union Features, announces that hereafter American productions will be included in the programme of his company.

* * *

The Kinograph subject "Hunting the Game of a Large City" made an unusual record in Philadelphia last week. Four houses on Market Street exhibited the film on consecutive nights.

* * *

The twentieth office of Warner's Features has been established in Portland, Ore., in Room 417, Rothschild Building. R. Thuman will be in charge.

* * *

Oscar Lund has taken an Eclair company to the Adirondacks for a two-weeks' trip in search of winter settings. Miss Barbara Tennant and Guy Hedlcund are of the party.

* * *

"Joe" Farnham, the advertising man for pictures on the Morning Telegraph, as well liked all over as he is big all over, bids good-bye this week to the newspaper game. He is to be associated with Harry Raver at the offices of the Film Supply Company of America, where "Joe" will have charge of the advertising and "pub" stuff of the Film Supply Company and also act as the right bower to H. R. A bunch of friends will wish "Joe" the best of success in his new field. And not one of them has any doubt he'll not only deserve it, but will win it.

* * *

Epes Winthrop Sargent is in Jacksonville, Fla., taking a brief rest. He sends from the Southern city a picture of the steamship Arapahoe, on which he is to return, remarking that she "looks like a regular boat; I hope she acts like one," he adds. Mr. Sargent is taking the all-water trip.

* * *

Frank J. Howard, of Boston, the owner of a chain of picture houses in eastern Massachusetts and for many years a well-known figure in the film trade, was a caller at the World office this week.

AMERICAN PUTS TWO COMPANIES IN CALIFORNIA.

The temporary closing of the Chicago studio of the American Film Mfg. Co., means an extra California picture each week to take the place of the weekly subject heretofore made in Chicago. This is regarded as a big step forward. Perfect weather conditions means flawless, perfect photography not possible anywhere else and the new company of picked, experienced workers assures a grade of acting not to be surpassed. The new company, under the directorship of W. Wallace Reid, promises a splendid addition to the exceptional program now offered exhibitors by the American.

ROMAINE FIELDING, LUBIN DIRECTOR—AN EXPERT SHOT.

It is easily seen in the "Uprising" very few leading men will permit their directors to shoot within two inches of their anatomy with a 45 Colt's (ball cartridges), but such was the situation where the leading man was buried and the

MR. ROMAINE FIELDING.

Indian shoots in the above mentioned photoplay. Again we saw an illustration of it in "A Life for a Life," when Mr. Adair is seen crawling through the bushes and the renegade is supposed to shoot him from a distance. Mr. Fielding shot within 3 inches of Mr. Adair's face with bullets to knock dust up to carry out the intent. The company, one and all, as well as the citizens who have seen him perform with fire arms are astounded at his ease and accuracy.

CALVERT WANTS WISHBONES.

The following story appeared in a Chicago paper last week. "E. H. Calvert of the Essanay Film Mfg. Co., will pay ten cents for one hundred turkey wishbones." This ad appeared in Tuesday's morning paper and up to date (Thursday) Mr. Calvert, the popular leading man of Essany's Eastern comedy stock company, has received forty-five of the "Good Luck" bones. The object, as told to a reporter, dates back some years ago when Mr. Calvert was a student at the University of Wisconsin. It seems that Mr. Calvert was smitten with a fair coed who, when leaving the college, presented Mr. Calvert with a turkey wishbone and told him it meant good luck, and to carry it on his person always. His good fortune and prosperity is credited to the wishbone so he wants a hundred of them to mail to his friends at Christmas time.

A CORRECTION.

In the Lux Film Company's advertisement published on page 1119 of our last week's issue, the title of the latter half of its split-reel for December 13th is given as "Arabella's Railway." The title of this comedy was changed to "All Aboard," which correction was made in the synopsis, Independent Calendar, and Independent Release Dates, but the advertisement was overlooked. Exhibitors will please note this.

A Cosmopolitan Film Magnate

Mr. Kurt W. Linn, the Well-Known Globe Trotter, Locates in New York After an Extensive European Trip in Quest of Features.

By Hugh Hoffman.

TO be a cosmopolitan moving picture man is to have an advantage in the moving picture trade. The important parts that Europe and America each play in the motion picture industry are equally large and are to a great extent interwoven one with the other. Yet, in foreign countries ideals and ethics vary from those in America, and vice versa.

American film manufacturers have at times sent pictures to Europe that did not sell, because the European mind did not get the local meaning of the story. The same may be said of the European product coming to America, except that the Europeans have erred in their estimate of American morals. They did not know in the early beginning that American morals and ways of living vary much from their own. It was a long time before most of the European manufacturers were forced to realize that smut is not comedy.

Then there has been the mix-up in languages. English titles written by Frenchmen have long been an embarrassment to American exhibitors, and no doubt the same may be said of foreign titles written by over-confident Americans. Of late years these differences in European and American films have become less and less, and to this improved condition both sides of the Atlantic are indebted to the cosmopolitan film man.

A cosmopolitan film man is one who understands trade conditions in Europe, America and other countries. Such a film man is K. W. Linn—a cosmopolitan of rare attainments. He is one of the few who were naturally destined to act as go-betweens for Europe and America. One of the prime qualifications for such a vocation is that a man must be a linguist; in addition to which he must have spent a good number of years as resident in various parts of the old and the new world, and then know his business as well as the man he is talking to.

MR. K. W. LINN.

There is scarcely a city or town in America or Europe that Mr. Linn has not visited at some period of his existence. This dapper gentleman, whose portrait adorns this page, is a native of Rhenish Prussia, coming from a small town near Bingen. This makes him a German by nationality, yet he speaks French or German like a native by reason of being raised on the French and German frontier. Besides these, he speaks more correct English than half the Americans you meet in the ordinary course of the day.

Twelve years in America have surely Americanized the man who was once a schoolboy in Alsace-Loraine. Five years of this time have been spent in the motion picture business in various branches of the work. Mr. Linn was first engaged by Pathé Frères in 1907 at a time when they were establishing branches in various cities. At that time Pathé Frères were general dealers in motion picture supplies as well as producers of pictures, and their branch organizer became very familiar with everything pertaining to the film business.

Shortly after the Patents Company was formed, Mr. Linn was sent to Chicago by Pathé Frères in the capacity of Chicago branch manager. In that position he worked wonders, and in a brief space of time put the Chicago business on a paying basis. Later on, when Pathé Frères decided to discontinue their branch offices outside of New York, Mr. Linn took to the road as special representative of the Pathé Company. In this capacity he toured the United States and Canada, visiting hundreds of cities and towns, and making a multitude of friends among exchangemen and exhibitors.

His trips were an especially good preparation for the work he was to take up later, because it gave him an insight into American trade conditions such as may only be obtained by first-hand observation. In the spring of 1912, Mr. Linn decided that he knew enough about the international motion picture business to engage in it on his own account. He accordingly set sail for Europe with the intention of looking over the field for such pictures as could be imported into America with any reasonable expectation of success. Among the European producers he impressed them thoroughly with American ideas in regard to film subjects. He gave the continental manufacturers a clear idea of what was wanted in America, and with a number of them he signed contracts to take their entire output, provided they could conform with the ideas he had put before them. Mr. Linn returned to this country with agreements as the American representative of a chain of studios in various parts of Europe. These various studios, of course, will put out subjects of the widest possible range and these will vary from the multiple-reel feature down to split-reel comedy, including numerous educational subjects.

And speaking of comedies, it is Mr. Linn's intention to go strong on the comedy. From many observations in America he realizes that comedy productions are at a very low ebb and he is making sure that nothing good in the line of European comedy will escape him. As an evidence of his good faith in this matter, one of his European contracts will be of particular interest to Americans. It is not generally known that Max Linder, the well-known Parisian comedian, is marketing the films in which he appears through a company of his own. Many of these comedies will be marketed in America by Mr. Linn.

The list of regular importations will include, besides the comedies, dramas of unusual strength and merit; historical plays of fact and romance, accurately produced; classical presentations that adhere literally to the original masterpieces of the modern languages. Then there will be the bewitching and amusing trick pictures in the making of which the European manufacturers have always excelled. Scientific and Educational pictures will keep pace with the demand, and last, but not least, there will be forthcoming many of those magnificently colored film productions that Europe only seems able to supply.

It is with films of this degree of excellence that Mr. Linn will be identified. Only the best subjects will be entertained by him. His favorite slogan is "The Cream of the European Market Selected for America." These European imports will make their American appearance under a general title; they will be known as the "Cosmopolitan Films," which is about the most appropriate title that could have been selected, under the circumstances.

EGAN CONTEST AWARD.

It turns out that the award of two prizes to Nell Shipman, in the recent scenario contest held by the Egan Motion Picture Company, was really less suspicious than it appeared. In fact, investigation seems to show that it was actually due to a genuine coincidence and that although a relative of the double winner was connected with the contest he did not make the awards and the prize scripts could not be identified until after the decision was made. Moreover, the lady is an experienced photoplay writer, and comparison of the prize-winning manuscript with others submitted indicates that they were probably entitled to the award on merit. The lady has placed at the disposal of the writer such evidence as prompts this further unsolicited explanation.

P. M. POWELL.

Manufacturers Advance Notes

"THE WOMAN BEHIND THE MAN" (Solax).

Women have changed the map of Europe; women have wrecked careers, and women have been man's incentive, his motive to success. The success or failure of man depends on the woman who is behind him. The moral of this story shows what misery a woman can cause a man if she does not live within his income; on the other hand, there is a parallel case showing the antithesis; how happy and successful a man will be if his wife understands him, encourages him, and makes his home warm and comfortable, so that when he goes to business he works energetically and effectively, because he has no bad home influence to detract his attention.

Scene from "The Woman Behind the Man" (Solax).

The story covers a period of ten years. In this time while Mr. and Mrs. Spendthrift have been going down, Mr. and Mrs. Frugal have been going up the "Ladder of Success." The end finds the Spendthrifts separated. Mr. Spendthrift is thrown out of a saloon, a wreck and a bum. Mrs. Spendthrift is seen in a hall bedroom, seeing a vision of her former self. She is determined to get fine clothes, and leaves her hall bedroom, and takes the road open to a poor woman who has extravagant ideas. Mr. and Mrs. Frugal have pushed forward, have a happy home and prosper.

"A CHRISTMAS MIRACLE" (C. G. P. C.).

A miracle play is always certain of an appreciative audience, and particularly at this season of the year. It is the essence of mystery and at the same time suggestive of peace and contentment. In no other way than with a motion picture camera is it more perfectly obtained, for the reason that the miraculous effects can be made practically instantaneous. For these reasons every exhibitor should book "A Christmas Miracle," made by C. G. P. C., and released on December 24. Here is the story:

The opening scene is Christmas eve in the humble home of a poverty-stricken widow who is struggling to feed her three little daughters. After the little tots have finished their scanty meal they are put to bed. Following the French custom they leave their tiny shoes at the fireplace and pray to Santa not to forget them, while a silent tear starts from the mother's eye. An aged wayfarer with a pack on his shoulder solicits alms at the widow's door. As he warms his hands at the fireplace he tells her a story of repeated refusals of assistance. He is hungry. The widow gives him the last crust of bread from the cupboard and he leaves the house breathing a prayer of thanks.

The church bell soon summons the congregation to midnight Mass and the villagers respond in goodly numbers. The old man is passing and he lays his ragged pack in the

Scene from "A Christmas Miracle" (C. G. P. C.).

snow at the church door. The first clue to His identity is disclosed when He raises His hand and transforms the rags into an infant. Several churchgoers pass without noticing the little mite, but the widow on the steps of the church hears its plaintive wailing. She gathers it in her arms and taking it home she places it in an improvised cradle at the fireside. She wakes the children from their dreams and shows them the Christmas present. As they gaze enraptured on the babe there is suddenly a great light. The door opens and with a background of falling snow, the Giver of all things stands framed in the doorway. He raises His hand in blessing and with the gesture the babe is transformed into a doll, the little wooden shoes are filled with toys and the whole scene is changed from one of poverty to one of plenty. Then the Spirit disappears.

A film splendidly done and yet not overdone. It will be released December 24.

"THE VIRTUE OF RAGS" (Essanay).

This is a splendid story of wealth versus conscience. It is an object lesson, taught only as an Essanay object lesson can be taught, with extreme care and excellent portrayal of the story by a company of par excellent players.

A collector calling on a poor family in a tenement dwelling and, finding them facing starvation, decides that a little money given to them would be better than pressing them for the rent. He returns to his employer, Grouch, a crabbed old gentlemen, who discharges him for not getting the rent money. Grouch calls at the tenement and has the widow put out. After doing this "kind act" Grouch makes a visit to his club, where one of the members, being informed of his selfish and inhuman act, asks him to join the rest of the boys in a drink, that has been "fixed" with a sleeping powder. Grouch drinks, and falls into a heavy slumber. The boys now dress him up in old clothes and, taking him in an automobile to the park, leave him on a bench. A policeman passing the bench notices the supposed tramp, wakes him up and orders him to "move on." He is later refused admittance to his home and is finally thrown into a station cell, where his friends find him asleep. They re-dress him and take him

Scene from "The Virtue of Rags" (Essanay).

back to the club where, on awakening he believes it to have been a dream. Regenerated through the virtue of rags, he restores the widow to her rooms, installs new furniture and leaves with the satisfaction of knowing he has made reparation for long years of misery.

Francis X. Bushman plays the part of Old Grouch, Helen Dunbar as the Widow and Bryant Washburn as the collector.

This production is booked for release Dec. 17th.

"BRONCHO BILLY'S PROMISE."

For the week of December 16th, the Essanay Company will release two powerful and entertaining dramas, one of which will feature Mr. G. M. Anderson in his world famous character creation of Broncho Billy.

A pretty Western girl rejects a cowpuncher admirer for Broncho Billy. Snake, the rejected suitor, swears revenge and immediately proceeds to the village barroom to load up with ammunition, both for the gun and stomach. Broncho strolls into the salon and, finding Snake in a pleasant humor for "taking lives," decides to leave him alone. A quarrel is prevented by a good samaritan and Broncho returns to

Scene from "Broncho Billy's Promise" (Essanay).

his bunk house. On reaching home he finds a note written to him by his fiancee saying that he must not shoot Snake if he values her love, her father having been shot in just such a manner. He immediately goes to her home and promises her that he will not kill Snake. The following day, Broncho sees Snake force his attentions on his sweetheart by kissing her. He wants to kill him on the spot, but remembering his promise puts up his gun. That evening at the town saloon, Snake pulls a gun on Broncho and threatens to shoot him. Broncho reaching back to steady himself on the bar, pulls his own gun, and makes Snake drop his. Broncho then shows Snake that the revolver is unloaded. This completely cows Snake, who leaves the town disgraced. Broncho and his pretty sweetheart are left alone to plan their future happiness.

Bessie Sankey played her part admirably as Broncho's sweetheart and Brinsley Shaw as Snake. This production is booked for release Saturday, Dec. 21st.

"THE STORY OF A KISS" (Eclair).

A kiss of any kind is often very likely to cause trouble. The candy kisses may cause indigestion; two pool balls kissing may lose the game; kissing the wrong girl at the wrong time has broken up many a happy home; and even kissing the right girl at the wrong time has been known to create a deal of unpleasantness. The story of the kiss told by this picture is one of the right-girl and the wrong-time complications.

A house party was taking place at the Sherman's country home. Hector Richards is in love with the daughter of his hostess ("Billie" Baer), and has every reason to believe that his affection is returned until he attempts to steal a kiss from

Scene from "The Story of a Kiss" (Eclair).

the girl and is rewarded by a slap in the face, and she tells him that she will never, never marry him until he is able to secure a kiss from her to be given to him of her own free will.

Hector tries in many ways to win a kiss from the fair Alice—even going so far as to kidnap the young man who is to play Romeo to Alice's Juliet in an amateur performance that they are to appear in. Alice discovers the wily Hector and frustrates his plans. Again, at a charity bazaar he inveigles her into selling a kiss, and once more she escapes the trap. Finally, as a reward for his perseverance, she yields and kisses the young man of her own free will, and from the manner in which the kiss is given, we should say it is indeed a loving one. With that kiss our story ends.

Characteristic Scene from the Well-Known New England Play, "Quincy Adams Sawyer," the Three-Reel Feature of the Puritan Special Feature Co., Inc.

A MAJESTIC DRAMA AND PUNCH COMEDIES.

A WORLD man dropped in at the Carlton Laboratories to inquire what was doing in the way of new pictures. He was turned over to C. H. Weston, who has just put out his first dramatic picture for Majestic. Heretofore his work for this company has been confined to comedies. Mr. Weston in "The Clue in the Dust," has made a drama of 124 scenes. It is from a scenario written by Alice Inwood, and is based on an occurrence in Irthlingborough, England. It portrays the dangers of accepting circumstantial evidence as conclusive. In this case the evidence would have seemed conclusive under the circumstances. The story "goes over," there is no doubt of that. Furthermore, the plot is novel, if not new; if not new, it has a new twist. "The Clue in the Dust" was released Dec. 15.

Thomas Morgan has turned his son out of doors because he is displeased with the wife selected by the son. Several months later the father gets word from the son that he is going to pay a visit to his old home. On the afternoon

Scene from "A Clue in the Dust" (Majestic).

of the day on which the son is to call in the evening, the father goes to a jewelry store and purchases a diamond necklace. He is watched by a crook, and followed to his home. The crook looks through a window and sees Morgan press a spring and gain access to a secret room. Also he sees him move a painting which rests on the floor. The crook

Scene from "The Mischievous Brother" (Majestic).

gets into the house. He cuts the eyes from the painting and hides behind it. He sees Morgan go to the secret room. The son calls as he had said he would. There is a quarrel. After the departure of the son the crook is seen by Morgan. There is a struggle and Morgan is killed. The crook goes to the secret room and secures possession of the necklace. He then hides behind the painting. At the first opportunity he escapes. The police are called in. They are told of the presence in the house of the son, and promptly place him under arrest. Young Morgan's wife goes to Brien, a detective, for help. The detective, through the aid of a glass, discovers in some dust the imprint of a signet ring. He discovers the painting with the eyes removed. Also, he finds the secret room. Leaving the house, Brien observes a bellboy going to a tailor's shop with a suit of clothes for repair. The suit matches the bit of cloth the detective has found on the iron fence surrounding Morgan's house. Brien obtains employment as a waiter in the hotel. He discovers a well-known crook at one of the tables. The crook wears a ring that corresponds with the imprint. The rest is easy. Young Morgan is freed and the crook is sent up for trial. The role of the detective is taken by Albert Craig. Arthur Finn plays the crook. They both do good work. So does the entire company.

Mr. Weston also showed to the World man two comedies he has made for Punch—"A Near Tragedy" and "The Mischievous Brother," to be released January 2. In the former there are featured two midgets—Herbert Rice and Nettie Phillips. They take the role of children who are carefully put to bed by the nurse. The parents are spending the evening out. The children decide to play papa and mamma. Mamma is ill and papa becomes the doctor. Also the "child"—a doll—is sick. Accordingly the doctor decides the "child" requires more blood. A large bottle of red ink is emptied into the inanimate body. Much of it is spilled on the bedclothes. A new gown of the lady of the house is cut to fit the young mamma.

The steps of the maid on the stairs warn the mischief-makers that it is time to hide. The maid calls in the policeman with whom she has been spending the evening. The gory surroundings look like murder. The parents are called home. The children are properly spanked.

In "The Mischievous Brother" there will be many laughs. It is the old story of the little innocent who is never happy unless he can make miserable the beau of "sister." Herbert Rice has the role of the youngster. Others who have prominent parts in the cast are Martha McGraw, Paul Scardon and Ed Weston. One of the most amusing bits of this half reel is the trouble flowing from the iron man in the corner. The shell has been occupied by a disturber who passes out his gentle taps on all who come his way. He separates the big sister and her sweetheart, their friendship terminating in a real row. He gets the maid and the big cook into a muss, but right here he comes to grief. The enormous bulk lands on the hidden individual and crushes him.

"THE CHRISTMAS GIFT" (Great Northern).

As a comedy offering, "The Christmas Gift" is calculated to prove one of the most amusing that has been presented by the Great Northern Film Company. It is a simple story, but it is acted so cleverly and produced with such perfect photography that its makers insist it must make a strong appeal wherever shown. In brief it may be stated that a fond husband plans a surprise shortly before Christmas and buys a gift of diamonds for his wife. He hides them in an old coat which he had discarded and then awaits the arrival of the guests who have been invited to attend the holiday dinner. A miniature tree has been placed upon the table in the reception room and after each of the guests has been presented with a token, the fond husband excuses himself and seeks the apartment in which he has hidden the diamond pendant intended for his wife. To his dismay he finds that the gift is missing and later learns that his wife has disposed of the contents of the wardrobe to a second-hand clothing dealer. The comedy in the picture is shown when husband and wife desert their guests to make a tour of the city in order to locate the tailor who had bought the coat containing the Christmas gift. After a long search they find the tailor, and the gems are found in the pocket of the prized coat. When husband and wife return to their home they find their guests asleep, but after explanations have been made the festivities are resumed.

The American Theater Curtain & Supply Company reports the sale of two large Radium Gold Fibre Screens to Mr. Gus Sun of the Columbia Theater, Eria, Pa., and the Columbia Theater, Springfield, Ohio. Also two to Josiah Pearce & Sons Amusement Company of New Orleans for their twin theaters, the Princess and the Empress at Dallas, Texas, and one to Robert Hamilton for his beautiful new theater, the Hamilton at 60th St. and Lansdown Avenue, Philadelphia, Pa.

THE GIRL OF THE MANOR.

Every picture cannot be a masterpiece nor does any single subject usually excel in all departments of perfect picture making. But in "The Girl of the Manor" the American has scored a distinct triumph in each and every phase that constitutes perfection.

The story is a mystical tale of a melancholy miss who lives under the guardianship of a heartless aunt, who seeks to hasten her death, that she may inherit the estate, by condemning the girl to utter seclusion in the magnificent gardens and allowing her no human companionship save a crippled servant, horribly repulsive, and who is addicted to

MISS PAULINE BUSH.
In "The Girl of the Manor."

the morphine habit. Jack Kerrigan, as a handsome young man visiting at a neighboring hotel, meets her, and when the clandestine meetings become known to the aunt, she plots with her own sweetheart, the Count de Villiers, to inform the young man that the girl is the insane wife of the Count.

Seldom before have handsomer backgrounds been seen in pictures. Every one of the scenes constituting this picture was made in that peer of Winter resorts, Santa Barbara, where the magnificent gardens of the Hotel Potter, that Ten Million Dollar Edifice, could be used. It is a picture of splendid powers dramatically, is delightfully told and will charm with its wonderful photography and stunning backgrounds. This subject will be released Saturday, December 28, 1912.

Carl Warr, alias Carl Riedelbach, the lunatic who recently appeared at the Los Angeles central police station with an ingenious infernal machine which he threatened to blow up unless the police brought the president of the Southern Pacific railroad before him so that he could compel the latter to raise the wages of employees, was taken into the superior court for trial December 4. Camera men for the Universal Company were on hand to photograph the picturesque prisoner and his dynamite machine. Pictures were also taken of the police detectives who stunned him and opened the machine before it exploded.

Knocking the Cigarette Deal

South Berkeley, Cal., December 2, 1912.

Editor Moving Picture World,
New York City.

Dear Sir:—We are herewith enclosing a copy of a letter which we have sent to the ——— Magazine. If you have the space, kindly publish same.

We feel more proud of The Moving Picture World than ever. Exhibitors should be, and we believe are, thankful that they have a consistent and able champion for their cause in the M. P. W. We know that you could have sold your space to the American Tobacco Company for a good sum, but for the good of the business you turned it down. Gentlemen, we feel sure your stand will bring forth the hearty approval of every right-thinking exhibitor in the country, and your prestige will be stronger than ever.

Yours for the success of the business,
BEACH & KRAHN.

South Berkeley, Cal., December 2, 1912.

——— Magazine,
New York.

Gentlemen:—We are indeed greatly surprised and shocked at seeing the advertisement of the American Tobacco Company on the back of the ——— Magazine. We have always felt very proud of this magazine and have boosted it to our patrons. But now we feel as if it were something we did not want to sell, and must apologize every time we sell a copy. If the advertisement is continued we will have to cancel our order for future copies, as it would not be consistent with our policy, in conducting a place of high moral amusement, to handle anything that would encourage the youth to smoke cigarettes. Also we believe it would bring in all the cigarette smoking fiends of the neighborhood and cause us a loss of business.

We understand, of course, that we do not have to accept their coupons, but any house accepting their coupons is going to suffer, and in turn will cause brother exhibitors to suffer. We are therefore writing this letter in the hope that it will be for the betterment of the picture exhibitors in general. We old picture men well know that the Anti-Tobacco League of this state will take this matter up and make capital of it.

Gentlemen, we are vitally interested in the motion picture. We feel that this matter was not presented to you from the exhibitor's viewpoint, and that you are innocent of intentionally thrusting upon us something which is not wanted.

Yours for the good of the business,
BEACH & KRAHN.

BOARD OF CENSORSHIP TAKES NOTICE.

December 9, 1912.

Motion Picture World,
17 Madison Avenue,
New York.

Gentlemen:—Enclosed is a copy of a letter we have just received from Mr. Whitney of Oakland, California. The National Board of Censorship have taken a very definite stand against this scheme and congratulate you on your editorials denouncing it. We sincerely hope that you will continue to denounce the proposition until every exhibitors' league in the country have gone on record against having motion picture theaters used, as Mr Whitney says, as advertising mediums for the American Tobacco Company or any other tobacco company.

Very truly yours,
THE NATIONAL BOARD OF CENSORSHIP,
W. D. McGuire, Jr., Executive Secretary.

Oakland, Cal., Nov. 29, 1912.

To the National Board of Censorship:

In the Sunday Telegraph, Nov. 10th, 1912, there appeared this advertisement: "$500,000 given away free for moving picture theaters. With Tokio Cigarettes. Exhibitors, get your share."

The Motion Picture Exhibitors' League, No. 2, of California by unanimous vote absolutely decline to recognize this method of using their theaters to advertise the American Tobacco Company's or any other tobacco company's products.

There are billions of cigarettes annually smoked by old and young in the United States, and our theaters will not yield to the seductive "bait" for added nickels; our object is to bring this class of amusement to the highest standard—entertaining, clean and educational.

We are not attempting to restrict the sale of cigarettes or to pose as reformers, but in so far as encouraging the sale and consumption of this article to the millions of patrons of the motion picture theaters, it is "taboo" with No. 2, and we trust that the National Board will immediately take this matter up.

MOTION PICTURE EXHIBITORS' LEAGUE No. 2 OF CALIFORNIA,
1123 Broadway, Oakland, Cal. E. B. Whitney, Secretary.

BASEBALL COMMISSION GOES TO COURT.

Will Attempt to Secure Decision That It Has Exclusive Right to Pictures of Championship Series.

Israel Ludlow, a lawyer of 50 Broadway, New York City, representing the National Baseball Commission, has obtained from Magistrate Paul Krotel in the Jefferson Market Court summonses for the appearance in his court on Thursday morning, December 19, at 10 o'clock, of the Universal Film Manufacturing Company, of 1600 Broadway, and the Commercial Motion Picture Company, of 145 West Forty-Fifth Street. The two companies are charged with "taking and carrying away without the consent of the management motion pictures of a baseball game between the New York Giants and the Boston Red Sox."

The National Baseball Commission awarded to Pathé Frères the concession for taking the recent inter-association series. Pathé Frères is not a party to the present action. It is the desire of the National Commission, according to its attorney, to protect its concessionaires in the future.

A MELIES TITLE.

The attention of exhibitors is called to the G. Melies advertisement of last week from which the title was erroneously omitted. The same is now supplied; it is: "A Woodland Christmas in California."

CORRESPONDENCE

LOUISVILLE.

WHEATLEY GLASSCOCK, a blind singer and violinist, has been an attractive feature at the Novelty Theater, Louisville, during the past two weeks. Mr. Glasscock's ability as a musician is above the average and Novelty patrons were delighted with his work. Glasscock is a Jeffersonville, Ind., boy, being a graduate of the Blind Institute and Conservatory of Music at Indianapolis, Ind. The young fellow, though totally blind, will shortly invade vaudeville.

March 1 has been set as the date for the closing of the Grand Theater, New Albany, by Michael Switow. The old theater will be razed at that time and a new house erected. A seating capacity of 1,000 is provided in the plans and specifications, which have just been completed.

The Princess Amusement Company of Louisville, has increased the admission price in both the Casino and Orpheum Theaters, to 10 cents. Four reels of first-run pictures will be shown in the future, in lieu of three exhibited heretofore. In addition, a musical act of some kind will be put on, which will be changed weekly. The Columbia Theater, also operated by the Princess, under the style of the Vaudo Amusement Company, is now the only motion picture house on Fourth Avenue which charges only 5 cents admission. The Orpheum Theater now has the distinction of being the only moving picture theater off Fourth Street which charges 10 cents.

Louisville exhibitors have received notification that R. S. Shrader, general manager of the Central Film Service Company of Indianapolis, has not only recovered from his recent illness, but following that development entered the bonds of matrimony, wedding an Indianapolis girl. Mr. Shrader and his bride will honeymoon in the West, being home to friends in Indianapolis the latter part of December.

McDaniel, president; W. F. Grau, vice-president and

The front of the Majestic Theater, Louisville, is being redecorated at a cost of several hundred dollars. No interruption to business will be suffered by the alterations. The rendition of classic music by the Majestic's vocalists is still attracting comment in Louisville and is apparently scoring a genuine hit. The latest presentation to be encored was the trio from "Attila," which brought Messrs. Ramsey and Davidson and Mrs. Olive Schaarf much note.

Spending a couple of days in Louisville, A. C. Farrell, purchasing agent of the Central Film Service Company, made arrangements with A. F. Mayer, Louisville manager of the company, for the establishment of a supply office in the Kentucky city. In the past it has been necessary for exhibitors to send to Indianapolis for carbons and other material, no Louisville concerns carrying them. The Central, however, will pay special attention to the supply end of the business in the future. Machine compensarcs are to be carried as well as other necessary material. Motion picture machines, including two Simplex, one Standard, two Power's 6a and two motiographs will be set up in the supply department. A new office has been leased in the Tyler Building for the benefit of the supply office. A. F. Mayer will have supervision over it, though a mechanical expert will have immediate charge.

Bloomfield Brothers, owners of the Pastime Theater, of Winchester, Ky., have made a change of policy, now using the Mutual program in their house.

The Manring Theater, of Middlesboro, Ky., opened in that town recently, under the management of Otto Brown, with a two-reel Thanhouser feature, "Undine." Mr. Brown has secured a six-piece orchestra, which is capable of providing music for any film. The house has been improved in various ways and is expected to prove a success. The Brown firm, consisting of father and son, also operate two other houses in Western Kentucky.

The Orpheum Theater Company, which will operate a theater in Carlisle, Ky., has filed articles of incorporation. Those interested include J. B. Glenn, J. C. Tureman, and S. G. Vaughan, all of Carlisle. The opera house of the town has been leased and will be opened for motion pictures late in December.

Work on the New Rex theater, on Ninth Street, Hopkinsville, Ky., is progressing rapidly and the new house will be opened the latter part of December. The house is ready for business, with the exception of the lobby. New equipment has been purchased and the theater will be thoroughly modern in every respect. Moving pictures only will be used. The Rex Amusement Company will control the theater. Officers of the corporation are: R. F. manager; J. L. Shrode, secretary and Jewell W. Smith, treasurer.

Cincinnati, O., is to have a moving picture house for colored folk exclusively, moving pictures to be included in the program. The Lincoln Amusement Company has closed a deal for the purchase of the northwest corner of Fifth Avenue and John Street, the deal being kept under cover until it had been completed in detail. Stewart & Stewart, architects, have completed plans for a house to contain 604 seats. The new theater will have a frontage of 33 feet, and will be 99 feet in length. The present tenants have been notified to vacate and work on the new theater will begin in the near future.

G. D. CRAIN, JR.

NEW ENGLAND.

THE United Cigar Makers' Union of Boston is ably supplementing the good work of The Moving Picture World against the adoption of the American Tobacco Company's scheme to increase the sale of its cigarettes by a coupon deal with electric theaters. At a mass meeting held at Faneuil Hall, Boston, this union vehemently scored the proposition and cautioned all members against visiting any theater that had agreed to cash these coupons.

Rush Brothers of Millinocket, Me., were not at all daunted by the fire that completely destroyed their theater some time ago. They are now building a new, modern and thoroughly fireproof theater at Millinocket that will have a seating capacity of about 1,500. It is hoped that the new house, which will present vaudeville and pictures, will be ready by January 1st, 1913.

Manager Owen of the Bangor (Me.) Opera House claims that he has seen "the writing on the wall" and has turned his theater into a photoplay house. The opera house has been playing to road shows, but they didn't seem to hit popular fancy.

Manager George I. Appleby of the Mutual Film Corporation has returned from a very successful trip through Maine in the interests of his concern, and reports he lined up houses in every town he "worked." Mr. Appleby also looked over the Canadian territory. Before long he will start out on another trip.

Messrs. Powers and Craig have been having most satisfactory business since they opened their new theater, the Gem, at Caribou, Me.

Mr. R. D. Marson has taken with him Mr. Frank McKay, who has been an employe of the Boston office of the General Film Company. Mr. Marson was formerly manager of the New England branch.

Mr. George K. Robinson, well known in this section as a repertoire manager, has forsaken these things in order to take up the position of manager

"PRECISION:—Quality or state of being precise; exact limitation; exactness; accuracy; definiteness." *Webster's Dictionary*

ALL THAT WEBSTER SAYS—AND MORE—YOU WILL FIND IN THE

Simplex

We have the *design* and also the *material* in the Simplex without which the *precision* would be of no use.

Considered from every point of view, it is truly a remarkable motion picture machine. In justice to yourself, Mr. Exhibitor, you should investigate its merits. Read what one of our many satisfied users has to say about it:

"I want to say that a part of my success in this town, which was a hard proposition to get in on, has been due to the perfect projected picture which is possible with the Simplex. I have used a Simplex for fourteen months, and it has been that many months of satisfaction and perfect curtain results, and I think I am in a position to know what a good projected picture is. I wish to say this as a closing remark for the Simplex: It will do anything any other machine will do and it will do it easier and better."

(Dated) Champaign, Ill.
November 23, 1912.

LYRIC AMUSEMENT CO.,
(Signed) H. H. Johnson, Pres.

Write to-day for Catalogue A and the name and address of the nearest dealer handling the Simplex Projector.

MADE BY **PRECISION MACHINE CO.,** 317 EAST 34th STREET NEW YORK

of the Orpheum Theater, Haverhill, Mass.

The National Theater, Boston, exhibited pictures of Pope Pius X in his daily walks at the Vatican, last week. The reel was a business puller, according to Manager Haley.

"Frenzied Finance," a three-reel subject, was liberally advertised in the papers by the Pastime Theater, Boston, and Manager Alland reported the end justified the means.

Mr. John Watts, who was lately manager of the Shawmut Theater, Roxbury, Mass., has been succeeded by Manager Chenoweth, who is giving the same shows of vaudeville and pictures that have been in vogue at this house of late.

The sale of the Hub Theater, Boston, is announced by Mr. Simon Rudnick, a member of the corporation which owns the Old South and Washington Theaters of that city. It is understood that the present lease of the Hub, which has about a year to run, will be unchanged. Manager "Joe" Mack of the Hub will continue to give his programs until that time. It is rumored that Mr. Rudnick will change the policy to stock company attractions when he comes into control. It is also persistently reported that Mr. Shoolman, a well-known Boston real estate man, is "in on" the deal.

N. E. Goldstein is building what should be one of the finest theaters in Springfield, Mass. This house, which will seat 3,000 at least, is having no expense spared to make it absolutely fireproof and artistic. The house, which is named the Broadway Theater, has a first-class location on Broadway and Bridge Street, and should open to big business. By pushing ahead rapidly it is hoped to be able to open the Broadway the first of April, at the latest. Vaudeville and pictures seem to have the inside track at present as the policy.

Moving pictures are assured by Revere, Mass., on Sundays. The vote was easily carried, as 4 to 1 was the final count. The Federation of the Brotherhood of Churches is evidently so taken up with its long-sounding name that it has yet to see the light with regard to motography, which accounts for the fact that the organization did its level best to have no Sunday photoplay shows in Revere.

On December 5th the Kincaid Theater of Quincy, Mass., threw open its doors to the public. It is a beautiful house, seating upwards of 1,500, and should make good. Manager Wardwell states he has a dandy location on Main Street, and the first few days proved that Quincy has been waiting for a good quality photoplay and vaudeville show, served in a high-class theater.

Every one in these parts will be happy to learn that their old friend, George Morrison, has returned to Boston, practically completely well again, after his long sojourn in the West. Manager Morrison held forth as manager of the Scenic Theater, Revere, and the Scenic of East Boston before his failing health sent him West.

The fact that L. W. Atwater is now sales manager of the Nicholas Power Company is greeted with enthusiasm throughout the New England trade. Mr. Atwater formerly "made" that territory, and the "boys" remember him as the man who delivered what he promised every time.

The Bijou Theater, Worcester, Mass., on Millbury and Lamartine Streets, has been leased to J. J. Greeko. The theater was formerly operated by the Worcester Amusement Company. A straight picture show is contemplated by Mr. Greeko.

Harry Labinger reports that he has just purchased the Star Theater, Holyoke, Mass., which he will operate as a moving picture theater.

The Suburban Amusement Company of Natick, Mass., has incorporated in Massachusetts for $12,000. Fred L. Harris, William H. Buehler, Arthur Dedrickson and George L. Abell are the promoters.

The Cambridge Theater, Cambridge, Mass., has brought suit in the local superior court against James G. Carroll & Company, seeking to restrain the latter from operating machines for the manufacture of shoes, claiming that this violates the peace and quiet of the theater. The theater was leased by its present promoters with the idea that peace and quietness were to be maintained at all times. The Carroll Company secured their lease with the same understanding. The owners of the building now claim in court that the lessees of the theater will cancel their lease with them unless the noise ceases, which they ask the court to see to. It appears that Carroll can't make his profit without noise, and that the reverse is true of the theater. It would seem as if one of the two must quit the premises, and as the theater is the main part of the building, it is up to Carroll to move.

The Buick Garage, Main Street, Hartford, Conn., will soon be no more, as a photoplay house is scheduled to take its place. The location is a good one and the right sort of picture house should do well there.

Hartford, Conn., stage employees had their annual dance and entertainment recently, and the affair was reported a success.

Rice Brothers report that they have completed arrangements to open a moving picture show at Windsor Locks, Conn. The Burnap Opera House has been secured as the theater.

Hot ashes are named as the origin of a fire that threatened to destroy the Premier Theater, Fall River, Mass., on Rock Street, December 1. The fire department had a stubborn blaze to fight, and the recall was not sounded for 2 hours after the first call for aid was received. The loss will probably be $5,000, or a trifle less. William J. Dunn is the owner of the building, and the damage to his property is fully covered by insurance. Marcus Loew is the lessee of the Premier, while Louis M. Boas is general manager, and Charles Benson is the resident manager. Insurance will probably fully cover the latter's loss, which shouldn't exceed 400 dollars. Several reels of considerable value were removed without loss by James Sutcliffe. The house is now being put in shape again, and should be open in about one month.

Here's news that will sound like real music in the ears of those sincerely interested in the forward march of motiography:—Moving picture shows will be given in the city of Boston, to encourage the extended use of school buildings as educational centres. Mayor Fitzgerald has finally approved contracts for four moving picture machines. These machines are to be installed in Charlestown, East Boston, South Boston and Roxbury high-schools.

The Boston office of the Mutual Film Corporation, scored another knockout when it placed its service into the Pastime Theater, Boston. Manager Alland of the Pastime is notorious as a particular man, and he had to be thoroughly convinced of the quality of the reels before he decided to forsake Licensed service, which he had been using steadily for three years.

On January 1, the buildings on Scollay Square, Boston, which are upon the site of the new million-dollar theater, will be torn down. The writer has it on good authority that a yearly rental of $60,000 was refused by Mr. Gordon, the promoter, with whom Mr. Max Schlooman is associated. As this figure is the yearly interest of one million dollars at 6 per cent, it is easily seen that the writer correctly calls it "the million-dollar house."

The F. H. Thomas Company, 689 Boylston Street, Boston, is exhibiting in its windows Edison's moving pictures for the home, school, Y. M. C. A. or club. Regular Edison releases are shown in the windows, and the small machine is attracting much attention. The Thomas Company shows three different lenses and three different lighting equipments.

At the Kodak Exhibition at Symphony Hall, Boston, this week, moving pictures formed an important part of the programs.

Keith's new theater, St. John, Canada, is in trouble, due to the fact that it has been discovered that the pillars supporting the main entrance encroached two feet on the sidewalk. However, the plans had been approved by the building inspectors and the local authorities were forced to allow the matter to drop. However, the pillars were re-set, on the ground that the theater did not care to profit by an error of the building inspectors. The house, which has now been named the Imperial, is nearly ready for its opening, when it will show vaudeville and pictures at prices ranging up to 30 cents.

Mr. Keith has decided to install Mr. W. H. Golding as manager of the Imperial Theater at St. John, Can. Manager Golding at present is acting as manager of the Nickel Theater of that city. The Nickel is a much smaller house, also owned by B. F. Keith, and will show picture shows as soon as the Imperial opens.

The Music Hall, Milford, Mass., which was destroyed by fire last winter, and which has since been idle, has been purchased by Mr. Charles Atkinson of Boston, who is now re-building the theater. It is understood that Mr. Atkinson's Corporation has decided to give Milford something very nice in the way of a theater, to seat 1,100. Vaudeville and pictures are scheduled as the policy, with Mr. Franklin Thompkins as local manager.

Mr. George P. Dykeman reports that his Bijou Theater, Lawrence, Mass., has opened to mighty good business. This house, which was formerly the Birkand Theater, was entirely renovated and generally improved, and opened on November 23. Five reels of Licensed films and illustrated songs seem to have caught on in good shape.

Mr. Chris. O. Brown reports that Hoyt's Opera House, South Norwalk, Conn., is doing a dandy business, and that he has completed a deal whereby Mr. Charles Griffin of Danbury, Conn., is to build a first-class theater, to be leased by Mr. Brown. A house seating 1,400 is on the docket, and March 1 should see the Danbury house ready. A fireproof, strictly up-to-the-minute house is proposed for Mr. Brown.

The New Boland Theater, Taunton, Mass., should surely be ready to open on January 1. This is a 1,200-seat house, and gives every promise of being a most representative theater, built expressly for the exploitation of vaudeville and pictures.

Mr. Victor J. Morris, manager of Marcus Loew's Orpheum Theater, Boston, announces that he has decided to institute a children's matinee educational feature, to start January 1. In this project, Mr. Morris has secured the active co-operation of local educators, the school board and teachers.

Abraham Hoffman, who stole property from the dressing-rooms of Gordon's Olympia Theater, Boston, and from many other houses, has been arrested and held in 2,000 for the grand jury.

H. C. Parsons, of the theater bearing his name at Hartford, Conn., reports that the Durbar in Kinemacolor did very well on December 2, 3, 4. The Parsons, as a rule, plays nothing but high-class legitimate shows, but broke the rule for these truly fine reels, which New England particularly likes.

Mr. J. W. Greeley, manager of Greeley's Theater, Portland, Me., has opened a branch office for W. D. Church, the Boston vaudeville agent. In this way, Maine can be more thoroughly covered.

The "Queen Elizabeth" reels made a big hit at the Rockland Theater, Rockland, Me., according to Manager Al. V. Rosenberg, who showed them December 5-7.

William Patten and his son, George Patten, have secured a lease of the Bates Opera House, Attleboro, Mass., and report that vaudeville and pictures are making good. Long ago, Mr. Patten had charge of the Columbia Theater in that city.

Maybe a certain Alfred A. Kellman, of most every Massachusetts city, is mighty active now-a-days! Here are some of the corporations which he has recently promoted:—Park Theater Amusement Company of Taunton, a $2,500 concern; Kellman's Feature Films, Incorporated, of Boston, a $5,000 concern; The Pastime Amusement Company of Lawrence, incorporated for $2,500, and the New Premier Theater Company of Lowell, also a $2,500 promotion. Mr. Samuel V. Grand is named as a member of each of the above concerns, together with Mr. Kellman. Theaters are owned in the various cities above mentioned, all of which are doing very well. In Boston a feature film business is carried on, and of course, the Kellman theaters are able to offer unusually good shows on this account.

Building Commissioner of Boston, Arthur G. Everett, has taken issue with the local Finance Commission in regard to changes recommended in reference to theaters and other places of amusement, expressing a belief that if the Finance Commission's recommendations were carried out, most of the theaters built before 1907 would have to be abandoned. The commissioner contends that the legality of such an act is not within his province to pass on. The Finance Commission, in its report, states that the protection afforded the theaters at present is inadequate, but that the law relating to theaters is also inadequate. The inspection of theaters is satisfactory to the commissioners, but certain defects in the theaters are beyond the control of the Building Commissioner's department. Below is given the recommendations of the Finance Commission, that will be taken up, either by the department, or by a new legislative act, and will include every building of public assembly converted into a theater since August 1, 1907:

"In every such place built in a block, not on a corner, there should be two open courts, or passageways, extending from the proscenium line to the line of the street.

"The entrance should not be more than one step above the level of the sidewalk of the main street, and the stage not more than five feet above the said level.

"Every theater and place of public assembly having a stage with scenery or other combustible material thereon, should have a fireproof proscenium wall.

"All aisles should be of the width prescribed by section 88 of the act.

"Inclines in level of floors should be of the grade prescribed.

"The aggregate capacity of the foyers, lobbies, corridors or passages on each floor or gallery should be sufficient to contain the whole number to be accommodated on such floor or gallery.

"Each stage should have not less than two exit doors.

"No mirrors should be placed so as to give the appearance of a doorway, exit, hallway or corridor, nor should there be any false doorway or windw..

"The size and location of the exits should be as prescribed in sections 95, 96 and 97."

Mr. Newman, the famous lecturer, is giving his talk on "Munich to Belgium," with moving pictures, at Symphony Hall, Boston.

The Newburyport, Mass., Woman's Club, held a conference in the vestry of Central Church, that city, to which were invited the educational committee of the Massachusetts State Federation of Woman's Clubs. E. H. Chandler, secretary of the Twentieth Century Club, Prof. Maria Sanford of Minnesota University, and Mrs. Henry Mulligan, all spoke at length on "Moving Pictures," and "Moral Education." Mr. Chandler's speech was a particularly effective one, telling of the wonderful advances made by motography in every way, and dilating on the high moral tone of the pictures. "It is useless to stand off and say, what are we going to do with moving pictures," said Mr. Chandler, "the question is, how much good are they going to do us?" Mr. Chandler remarked on the fact that Bible subjects are made, which he called "a very good thing, as it brings us closer to the Bible when we see the things in the pictures, rather than by reading." Mr. Chandler calls grand opera usually immoral, and makes a most favorable comparison between the opera and the picture. In closing, the gentleman stated: "One bad feature of the picture show is that it has been connected with vaudeville. There should be a law passed to eliminate vaudeville from picture houses." Why write about the admirable speech of Mr. Chandler? It speaks for itself. It shows he knows his subject thoroughly, and has the ability to tell the truth about the results of his investigations. Mr. Chandler is a true friend of motiography, as this writer has stated more than once in these columns in the past.

HENRY.

Calendar of Licensed Releases.

Current Releases

MONDAY, DECEMBER 16th, 1912.

BIOGRAPH—The Burglar's Dilemma (Drama).....
ECLIPSE—The Red Man's Honor (Spec.—2 reels—Dr.).2000
EDISON—Public and Private Care of Infants (Edu.).....1000
KALEM—The Finger of Suspicion (Drama).....1000
LUBIN—Bar "K" Foreman (Drama).....1000
PATHE—Pathe's Weekly No. 51 (Topical).....
SELIG—Opitsah (Apache for Sweetheart) (Drama).....1000
VITAGRAPH—A Leap Year Proposal (Comedy-Drama)...1000

TUESDAY, DECEMBER 17th, 1912.

CINES—As Fate Wills (Drama).....1000
C. G. P. C.—A Rival of Caruso (Comedy).....
C. G. P. C.—Metamorphoses (Trick Film).....
EDISON—Lady Clare (Drama) 1000
ESSANAY—The Virtue of Rags (Drama).....1000
LUBIN—Madeleine's Christmas (Drama) 1000
SELIG—Buck's Romance (Drama) 1000
VITAGRAPH—The Night Before Christmas (Drama).....1000

WEDNESDAY, DECEMBER 18th, 1912.

ECLIPSE—Picturesque Dalmatia (Scenic) 450
ECLIPSE—Three Rogues Outwitted (Comedy)..... 550
EDISON—An Old Appointment (Drama)..... 500
EDISON—When Joey Was On Time (Comedy)..... 500
ESSANAY—His Birthday Jacket (Comedy).....1000
KALEM—The Mayor's Crusade (Drama).....1000
PATHE—The Receiving Teller (Drama).....1000
SELIG—The Millionaire Vagabonds (Comedy).....1000
VITAGRAPH—Who Stole Bunny's Umbrella (Comedy)...
VITAGRAPH—At the Dog Show (Topical).....

THURSDAY, DECEMBER 19th, 1912.

BIOGRAPH—The Divorcee (Comedy) .....
BIOGRAPH—Papering the Den (Comedy).....
ESSANAY—The Sheriff's Luck (Drama).....1000
LUBIN—His Western Way (Drama).....1000
MELIES—A Woodland Christmas in California (Drama)..1000
PATHE—Glimpses of Montana (Scenic).....
PATHE—Sidi Hadji Moursouck (Acrobatic).....
SELIG—Sammy Orpheus (Comedy) 1000
VITAGRAPH—The Hat (Drama) 1000

FRIDAY, DECEMBER 20th, 1912.

C. G. P. C.—A Farm House Romance (Comedy).....
C. G. P. C.—The Dionees on the Horizontal Bar (Acrobatic)
EDISON—The First Settler's Story (Drama).....1000
ESSANAY—Giuseppe's Good Fortune (Comedy).....1000
KALEM—Pulque Pete and the Opera Troupe (Comedy)....
KALEM—Rush Hours in New York (Topical).....
LUBIN—Hogan vs. Schnidt (Comedy).....
LUBIN—Nora, the Cook (Comedy).....
PATHE—The Last Performance (Special—2 reels—Dr.)
SELIG—The Last of Her Tribe (Drama).....1000
VITAGRAPH—Following the Star (Drama).....1000

SATURDAY, DECEMBER 21st, 1912.

CINES—The Tivoli Hills and the Falls of Anio (Scenic)... 430
CINES—Nearly Lion Tamers (Comedy)..... 570
EDISON—A Proposal Under Difficulties (Comedy).....1000
ESSANAY—Broncho Billy's Promise (Drama).....1000
KALEM—The Indian Uprising at Santa Fe (Drama).....1000
LUBIN—Home, Sweet Home (Drama).....1000
PATHE—A Simple Maid (Drama).....
VITAGRAPH—A Marriage of Convenience (Com.Dr.).1000

Advance Releases

MONDAY, DECEMBER 23rd, 1912.

BIOGRAPH—A Cry for Help (Drama).....
EDISON—An Old Fashioned Elopement (Comedy).....1000
KALEM—The Shaughraun (Special—3 reels—Drama).....3000
KALEM—The Two Runaways (Drama).....1000
LUBIN—The Montebank's Daughter (Drama).....1000
PATHE—Pathe's Weekly No. 52 (Topical).....
SELIG—Harbor Island (Drama) 1000
VITAGRAPH—While She Powdered Her Nose (Comedy).1000

TUESDAY, DECEMBER 24th, 1912.

CINES—A Ladies' Man (Comedy)..... 300
CINES—Picturesque Sorrento, Italy (Scenic)..... 325
CINES—His "Spring" Overcoat (Comedy..... 375
C. G. P. C.—The Christmas Miracle (Drama).....
EDISON—What Katie Did (Drama).....1000
ESSANAY—The Sheriff's Inheritance (Comedy-Drama)...1000
LUBIN—The End of the Feud (Drama).....1000
SELIG—Roderick's Ride (Drama) 1000
VITAGRAPH—It All Came Out in the Wash (Comedy)..
VITAGRAPH—Ida's Christmas (Comedy) .....

WEDNESDAY, DECEMBER 25th, 1912.

ECLIPSE—Beauty Spots in the South Wales (Scenic)..... 250
ECLIPSE—Wood Industry in French Jura (Industrial).... 300
ECLIPSE—The "Angel" Child (Comedy)..... 450
EDISON—Love Among the Geysers (Comedy).....1000
ESSANAY—The Cat's Paw (Drama).....1000
KALEM—A Busy Day in the Jungle (Comedy).....
KALEM—Brave Old Bill (Comedy).....
PATHE—Dynamited Love (Comedy) .....
SELIG—A Counterfeit Santa Claus (Comedy).....1000
VITAGRAPH—Two Women and Two Men (Drama).....1000

THURSDAY, DECEMBER 26th, 1912.

BIOGRAPH—The Good Within (Drama).....
ESSANAY—Bill Mixes With Relations (Comedy).....1000
LUBIN—Two Boys (Comedy-Drama) 1000
MELIES—Jack's Burglar (Drama).....1000
PATHE—The Beach Combers (Drama).....
SELIG—The Little Organ Player of San Juan (Drama)...1000
VITAGRAPH—Freckles (Comedy) 1000

FRIDAY, DECEMBER 27th, 1912.

C. G. P. C.—French Naval Maneuvers (Naval).....
C. G. P. C.—The Chaffinch and Her Family (Educational)..
EDISON—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Drama).....1000
ESSANAY—Love Through a Lens (Comedy).....1000
KALEM—A Business Buccaneer (Drama).....1000
LUBIN—Palmetto Hat Industry (Industrial).....
LUBIN—Once Was Enough (Comedy).....
SELIG—How the "Duke of Leisure" Reached his Winter Home (Comedy) .....
SELIG—A Pair of Boots (Comedy).....
VITAGRAPH—The Better Man (Drama).....1000
VITAGRAPH—The Reincarnation of Karma (Special—2 reels—Drama) 2000

SATURDAY, DECEMBER 28th, 1912.

CINES—Balkan War Scenes (Topical).....
EDISON—He Swore Off Smoking (Comedy)..... 525
EDISON—How a Horseshoe Upset a Happy Family (Com.) 475
ESSANAY—The Reward for Broncho Billy (Drama).....1000
KALEM—A Mountain Tragedy (Drama).....1000
LUBIN—The Blind Cattle King (Drama).....1000
PATHE—The Bear Trap (Drama).....
VITAGRAPH—Sue Simpkins' Ambition (Comedy).....1000

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Special

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Romeo and Juliet

Pathe 2 Reels

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A Wonderfully Colored Film of the Immortal Playwright's Great Romantic Pla

Romeo, of the House of Capulets, and Juliet, of the House of Montagues, scorn the family feud of years, a love each other with all the fervor of Veronian youths. The ardent wooer sings his love beneath his lady's windo while the stars wink their approval of the lovers' happiness. Juliet's father urges her marriage to Tybalt, a man of l choosing, but Romeo determines she shall not, so together they visit the venerable Friar Lawrence and are secre united in marriage. Romeo is challenged by his rival, Tybalt, and in the encounter wounds his antagonist, for whi he is exiled. Romeo's departure leaves Juliet open to the demands of her father, who insists upon her immediate m riage to Tybalt. In terror she flees to the old Friar, who gives her a powerful sleeping potion, and on the day she is marry Tybalt, her friends are horrified to see her fall into a deathlike swoon. She is interred in the vault of her anc tors, and Romeo, hearing of her death, returns home, enters the vault and after gazing upon the face of his belov plunges a dagger into his heart. Juliet awakens to see him expiring, and in her agony seizes the same dagger, inflic a death-wound, and expires beside her lover.

Dec. 30, 1912

Power of Silence

Lubin 2 Reels

Thomas Lowry, a wealthy Western ranch-owner, realizing he is dying, leaves his adopted daughter, Jan to the care of his head shepherd, who because of his personality is called "Silent." The young people decide marry when Sinclair, a nephew of Lowry, comes west, and learning of the fortune Jane inherits, decides marry her. She listens to his descriptions of the wonderful East and promises to become his wife. Silent war Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane east, and af squandering her fortune deserts her and she dies of a broken heart. Sinclair returns west to sell the balance Jane's property and meets "Silent," who reminds him of the warning; in the desperate struggle that follows th plunge over the balcony of an old ruin to death below, thus ending the career of good and evil.

Dec. 27, 1912

The Reincarnation of Karma

Vitagraph 2 Reels

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resi with all his religious fervor, Quinetrea, a beautiful and fascinating enchantress. Quinetrea eventually conquers Karma falls a victim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses h and Quinetrea is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the p sonality of Leslie Adams and loves the beautiful heiress, Lillian White. Together they visit the ancient Temple Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinat the snake uncoils and Quinetrea stands before him in all her bewitching charm. She holds him with her hypnc power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma behold vision of his former self as High Priest, again curses Quinetrea, and drops dead across the prostrate body of his betroth

Dec. 23, 1912

The Shaughraun

KALEM 3 Reels

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

By the death of their father, Robert and Claire Ffolliott are given into the care of Corry Kinchela, an unscrupulc land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lan Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister, Claire, and swe heart, Arte, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching.

Several years later Robert returns to Ireland, but is captured as a fugitive and thrown into prison. The cra Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn l been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the count Kinchela and his accomplices are brought to justice and the girls reunited to their sweethearts.

General

Features

The LAST PERFORMANCE

December 20, 1912. Pathe. Two Reels.

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, akens the love of Count Hans von Harten, and they are ideally happy ill the Count's father angrily forbids the marriage, which compels the ant to adopt the circus for a livelihood. His spectacular thriller, "The atform of Death," wins him the title of the "Greatest Horseman in the rld," and because of the public admiration his wife becomes jealous l plans revenge.

he drugs his horse, and as he mounts the Platform of Death the horse comes frightened at the first explosion of fireworks and plunges forward, ging with him the Count to death in the ring below.

THE RED MAN'S HONOR

December 16, 1912. Eclipse Kleine. Two Reels.

une Dew, a pretty Indian maiden, is betrothed to Red Hawk, the vest warrior of the tribe. Seated Bear, another brave, also loves the k beauty and his savage heart is inflamed with jealousy at the success his rival. One day he surprises her alone and forcibly carries her off his canoe. Red Hawk appears just in time to see the act, and springs into the stream soon overtakes his rival. A desperate struggle follows in which Red Hawk's arm, strengthened by the "Great Spirit," rtally wounds his treacherous enemy. Red Hawk and the maiden return to the village and the wounded Indian painfully makes his way to re, where he tells a greatly distorted story of Red Hawk's crime. The used warrior is ordered before the great chief "White Eagle," and the th sentence imposed: "He that kills a brother must die. Twelve ons hence his spirit shall join that of the dead warrior." Red wk's heart is filled with bitterness and he leaves his tribe to join the y of the pale faces. His bravery in surmounting indescribable difties to destroy a mountain bridge, thus checking the advance of the my, gains him the high regard of the army, but his happiness is short ed as he remembers the sentence and returns to his tribe to pay the t of a red man's honor. With his beloved June Dew he is taken to funeral pyre and their souls go forth to join the Happy Hunting und of the "Great Spirit."

THE CROOKED PATH

A Story of the Underworld

December 13, 1912. Lubin. Two Reels.

A valuable watch and money stolen from a banker by Dan Lyons results the arrest and conviction of the crook. His sweetheart, Nell Harris, is preached by a young clergyman, William Kimball, who questions her arding her trouble. Nell admits her wrong deeds and tells him of her ire to follow the straight and narrow path. Kimball takes her to his nd mother and soon grows to love her. They become engaged. Dan ons in his prison cell succeeds in communicating with his pals by means a note tied to a rat's tail and receives a supply of saws with which he ects his escape. He arrives in the town in which Nell lives, asks her return to the old life, but she refuses, and in revenge Lyons plans to the home of William Kimball. He and his pal are discovered and aded over to the police, and the minister accuses Nell of assisting in robbery. She confesses her former associations with the crook and is given by her fiancé.

THE HAREM CAPTIVES

December 9, 1912. Pathe. Two Reels.

The story is concerned with the adventure of Fatima and Ourida, two abian sisters, although widely different in dispositions. Fatima is utiful and petulant, while Ourida combines with a lovely face a charm- peaceful nature. Arthur Budlong, a westerner, is in love with Ourida d has won her heart, which kindles the spark of jealousy in Fatima's ast. Fatima bribes a tribe of nomads to kidnap her and her sister. th his Hindoo servant, Arthur follows the trail until it reaches the y of Tunis, where it is lost. The sisters arrive in the city, are sold a wealthy merchant and accordingly enter his harem. Budlong finally rns of the abode of his beloved and her sister and despatches his servant h a note to them, giving his plans to effect their release. Ourida is rjoyed and Fatima feigns to be, but instead, turns informer, and when y come to the gate to await Budlong's arrival they are met by servants brought back to the harem. Arthur and his servant reach the gate d after a desperate struggle with the guard they rescue the girls. ding that Fate is against her, Fatima gives vent to her jealous anger. y hurriedly leave her, to act as principals in a wedding ceremony.

THE DAWNING

December 6, 1912. Vitagraph. Two Reels.

Helen Mason prefers the love of Victor Gardier, a young artist, to the entions of Henry Pendleton. The latter asks her hand in marriage, but refuses. The young artist visits Helen, but instead of proposing, he quaints her with the fact that his uncle offers him an opportunity to plete his art studies in Paris. She begs him not to leave her, but turns a deaf ear to her pleadings, and after his departure, in retaliaon, she weds Pendleton.

They visit Paris and Helen conceals the joy to her of a visit to the ist's studio, and her vanity is flattered by a request to have her portrait nted. She appears for the first sitting, when Victor alone with her, mently expresses his love, she repulses him and flees to her husband. e artist and husband meet on the field of honor and Victor is seriously nded.

At NAPOLEON'S COMMAND

December 2, 1912. Cines-Kleine. Two Reels.

This is a story laid in the time of Napoleon's great triumphs. A Lieutenant, on leave of absence, bids farewell to his sweetheart and rejoins his army. Two years elapse and the Lieutenant has not returned to his sweetheart. She becomes impoverished and marries a Sergeant, who sends her to his mother's home in Paris. Years afterwards the Sergeant has been promoted to Field-Marshal, and he, together with his wife, is now in the court of Napoleon. During the court ceremonies the wife of the former Sergeant meets her false sweetheart, who has also been promoted from Lieutenant to Marshal. Her husband and old sweetheart meet on the field of honor. Napoleon hears of the intended duel and orders the officers to their commands. During a battle that follows soon after both the Marshals are wounded. The wife, in searching the battlefield for her husband, finds near him her old sweetheart.

THE GREAT STEEPLECHASE

November 29, 1912. Pathe. Two Reels.

A thrilling race that is sure to send the blood tingling through the veins of every human is the principal feature of this extraordinary offering. As the race nears completion startling falls become frequent. Coming into the stretch the first and second choices are but half a length apart. The favorite makes the last barrier with ease, but the next horse tops the hurdle turns a complete somersault, crushing its rider beneath it, and leaving the jockey-lover to win the race—and the girl.

THE STOLEN SYMPHONY

November 25, 1912. Lubin. Two Reels.

A beautiful story of a poor young musician who has composed an exquisite symphony.

A famous musician obtains the score of the symphony and adds new laurels to his already great triumphs. Upon denouncing the great artist as a thief, the young composer is sent to an asylum; later he obtains his release and appears in a concert where the famous artist is playing the now world's great symphony, demonstrates it is the genius of his brain and is proclaimed to the world.

BILLY'S BURGLAR

November 22, 1912. Vitagraph. Two Reels.

A daring capture of a notorious burglar by a brave boy. This is a thrilling adventure in a fast speeding automobile and a funny predicament of a negligent policeman.

The Stars of the Vitagraph Company are cast very happily in this splendid production.

KERRY GOW

November 18, 1912. Kalem. Three Reels.

This is a play that the Kalem Company has gone to Ireland for and brought back with the true atmosphere and every real characteristic of the Irish soil and Irish heart. The plot of the play is a regulation one, wherein the villain's efforts are frustrated at every turn, and the story ends with him on his way to jail and the lovers preparing for the wedding. The Irish landscape is produced and the remarkable attention to details makes the picture a really great one.

THE GROTTO of TORTURE

November 15, 1912. Pathe. Two Reels.

The persistence of an English lover wins him a bride from the recesses of a Hindoo temple, a woman who, knowing the punishment which will follow her action, still listens to her lover. Her whereabouts are unknown for a long time to the High Priest, but one day he finds her home and sees in its cradle her infant son. The Hindoo departs with a piece of the baby's wrap. This he uses to give the scent to a vicious leopard which is set free and hungrily picks out tre trail back to the cradle and steals the child.

The mother gives chase, and her husband with an armed guard, boards an elephant and follows her trail. The mother tracks the leopard to the secret entrance to the Grotto of Torture, where she is seized and hurled into the torture room. Her husband reaches the cave a few moments later and rescues the mother and infant child.

KINGS OF THE FOREST

November 11, 1912. Two Reels.

THE MILLS OF THE GODS

November 4, 1912. Three Reels.

FRENZIED FINANCE

October 28, 1912. Three Reels.

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JESUS PREACHING FROM THE SHIP

THE SICK WERE BROUGHT UNTO HIM

Calendar of Independent Releases.

Universal Film Mfg. Co.

Current Releases.

SUNDAY, DECEMBER 15, 1912.

REX—Into the Darkness (Drama)
CRYSTAL—The Mind Cure (Comedy)
CRYSTAL—Oh! That Lemonade! (Comedy)
ECLAIR—The Busy Bee (Scientific)
ECLAIR—Funnicus' Hunting Exploits (comedy)

MONDAY, DECEMBER 16th, 1912.

IMP—The Long Strike (2-reel Dama)
NESTOR—Cops and Cowboys (Comedy)
CHAMPION—Right Shall Prevail (Drama)

TUESDAY, DECEMBER 17th, 1912.

GEM—One Day (Drama)
BISON—Before the White Man Came (2-reel Drama)
ECLAIR—When An Old Maid Gets Busy (Comedy)

WEDNESDAY, DECEMBER 18th, 1912.

FRONTIER—The Ranchman's Wooing (Drama)
NESTOR—The Stigma (Drama)
POWERS—(Title not reported.)

THURSDAY, DECEMBER 19th, 1912.

IMP—The New Fire Chief (Comedy)
REX—Mother (Drama)
ECLAIR—The Vengeance of the Fakir (Drama)

FRIDAY, DECEMBER 20th, 1912.

NESTOR—The Power of the Cross (Drama)
POWERS—A Man (Drama)
VICTOR—The Consequences (Drama)

SATURDAY, DECEMBER 21st, 1912.

IMP—The More Haste the Less Speed (Comedy)
BISON—Indian Dances and Pastimes (Educational)
MILANO—Love Sublime (2-reel Drama)

Advance Releases.

SUNDAY, DECEMBER 22nd, 1912.

REX—For His Sake (Drama)
CRYSTAL—His Wife's Strategem (Comedy)
CRYSTAL—Mixed Bottles (Comedy)
ECLAIR—Sea Anemones (Educational)
ECLAIR—An Unforeseen Event (Comedy)

MONDAY, DECEMBER 23rd, 1912.

IMP—The Old Folk's Christmas (Drama)
NESTOR—Poor Jones' Vacation (Drama)
NESTOR—Views of the U. S. Capitol (Scenic)
CHAMPION—The Chaperons (Comedy)

TUESDAY, DECEMBER 24th, 1912.

GEM—The Amulet (Drama)
BISON—The Heroine of the Plains (6-Reel Drama)
ECLAIR—The Story of a Kiss (Comedy-Drama)

WEDNESDAY, DECEMBER 25th, 1912.

FRONTIER—Tracked to the Mountains (Drama)
NESTOR—The Big White Chief (Comedy)
POWERS—Who's the Boss (Comedy)
POWERS—Their Christmas Turkey (Drama)

THURSDAY, DECEMBER 26th, 1912.

IMP—The New Magdalen (2-reel Drama)
REX—A Business Man's Wife (Drama)
ECLAIR—A Dry Town (Comedy)

FRIDAY, DECEMBER 27th, 1912.

VICTOR—The Professor's Dilemma (Comedy)
NESTOR—The Padre's Gift (Drama)
POWERS—Toys of Destiny (2-reel Drama)

SATURDAY, DECEMBER 28th, 1912.

IMP—As the Doctor Ordered (Comedy)
IMP—A Widow's Wiles (Comedy)
BISON—El Capitan and the Land Grabbers (Drama)
MILANO—Her Inspiration (Drama)

Film Supply Co.

Current Releases.

SUNDAY, DECEMBER 15th, 1912.

MAJESTIC—The Clue in the Dust (Drama)
THANHOUSER—Brains vs. Brawn (Comedy-Drama)

MONDAY, DECEMBER 16th, 1912.

AMERICAN—Daughters of Senor Lopez (Drama) 1000
ITALA—Peeping Tom (Comedy)
ITALA—Keeping in Style (Comedy)

TUESDAY, DECEMBER 17th, 1912.

GAUMONT—A Hazard for a Heart (Drama)
MAJESTIC—The Wonders of Surgery (Drama)
THANHOUSER—The Other Half (Drama)

WEDNESDAY, DECEMBER 18th, 1912.

GAUMONT—Gaumont's Weekly No. 41 (Topical)
RELIANCE—Fires of Conscience (2 reels—Drama)
SOLAX—Hearts Unknown (Drama)

THURSDAY, DECEMBER 19th, 1912.

AMERICAN—The Power of Love (Drama) 1000
GAUMONT—A Telephone Entanglement (Comedy)
GAUMONT—Twixt Devil and the Deep Sea (Comedy)
PUNCH—Rough on Rats (Comedy)
PUNCH—The Baby and the Cop (Comedy)

FRIDAY, DECEMBER 20th, 1912.

LUX—Cleanliness is Next to Godliness (Comedy) 462
LUX—Only the Chiropodist (Comedy) 416
SOLAX—Five Evenings (Comedy)
THANHOUSER—The Race (Drama)

SATURDAY, DECEMBER 21st, 1912.

AMERICAN—Saving the Innocents (Educational)
AMERICAN—Mrs. Brown's Baby (Comedy)
GAUMONT—Building an Automobile (Comedy)
GREAT NORTHERN—The Christmas Gift (Comedy)
GREAT NORTHERN—Danish Hussars (Scenic)
RELIANCE—Rowdy Comes Home (Drama)

Advance Releases

SUNDAY, DECEMBER 22nd, 1912.

MAJESTIC—Jack in the Box (Drama)
THANHOUSER—The Repeater (Drama)

MONDAY, DECEMBER 23rd, 1912.

AMERICAN—The Recognition (Drama) 1000
ITALA—Easy to Return Home (Comedy)
ITALA—A Good Hunting Dog (Comedy)

TUESDAY, DECEMBER 24th, 1912.

GAUMONT—A Peach for a Prisoner (Drama)
MAJESTIC—All On Account of a Banana (Drama)
THANHOUSER—The Star of Bethlehem (3 reels—Biblical)

WEDNESDAY, DECEMBER 25th, 1912.

GAUMONT—Gaumont's Weekly No. 42 (Topical)
RELIANCE—Bedelia Has a Toothache (Comedy)
SOLAX—The Finger Prints (Drama)

THURSDAY, DECEMBER 26th, 1912.

AMERICAN—Blackened Hills (Drama) 1000
GAUMONT—Zigoto Drives a Locomotive (Comedy)
GAUMONT—The Man With the Pull (Comedy)
PUNCH—Wanted—A Husband (Comedy)
PUNCH—The Devil of a Time (Comedy)

FRIDAY, DECEMBER 27th, 1912.

LUX—Pat and the Milliner (Comedy) 445
LUX—A New Use for the Bike (Comedy) 458
SOLAX—The Woman Behind the Man (Drama)
THANHOUSER—No release this date.

SATURDAY, DECEMBER 28th, 1912.

AMERICAN—The Girl of the Manor (Drama) 1000
GAUMONT—Title not reported.
GREAT NORTHERN—Title not reported.
RELIANCE—Trying to Keep Bedelia (Comedy)

MUTUAL FILM CORPORATION.

FRIDAY, DECEMBER, 20th, 1912.

KAY-BEE—The Dead Pays (2 reels—Drama)

MONDAY, DECEMBER 23rd, 1912.

KEYSTONE—Hoffmeyer's Legacy (Comedy)
KEYSTONE—The Drummer's Vacation (Comedy)

WEDNESDAY, DECEMBER 25th, 1912.

BRONCHO—The Prospector's Daughter (Drama)

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GENE GAUNTIER
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Including

JACK J. CLARK AND SIDNEY OLCOTT

For the Past Five Years With the KALEM CO.

Will Now Produce Three Reel Features which Will Be Handled Exclusively Through the Various Branches of

WARNER'S FEATURES

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"I Will Love You When the Silver Threads Are Shining Among the Gold." Pub. by McKinley Music Co.
"The Jolly Dancers Serenade." Pub. by C. I. Davis.
"My Girl of the Golden Days." Pub. by J. H. Aufderheide, Indianapolis, Ind.
"Mother is the Best Sweetheart of All." Pub. by Church & Paxson, N. Y.
"No Matter Who Or What You Are It's Great To Be In Love." Pub. by Chas. K. Harris, N. Y.
"Lapland." Pub. by Song Writers Music Co., N. Y.
"I Want a Patriotic Girl." Pub. by J. H. Aufderheide, Indianapolis, Ind.

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"Whistling Jim," Theo. Morse
"Butterflies," Stern
"You'll Be Sorry," Smith & Browne

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THE UNBREAKABLE AND WASHABLE **E-Z** **BLANK MICA SLIDE** MAKE YOUR OWN ANNOUNCEMENTS

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24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin, enough for from 300 to 400 slides. Order now. Address

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LOOK! Read This Advertisement

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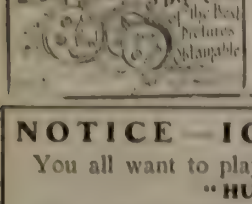

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You all want to play the most sensational detective picture ever made:
"HUNTING GAME IN A LARGE CITY"
For an early booking on this Greatest of all Money-Getters write or wire
UNITED THEATRE SERVICE, Moline, Ill.

At the Annual Business Show, New York City, November 11-16, 1912

The Underwood Typewriter

Again proved *conclusively* in a public demonstration its Superior qualities in

Speed Accuracy Stability

Operated for eight solid hours (continuously) by eight of the world's fastest typists, in half hour relays, one Underwood Typewriter (taken from stock) produced the magnificent total of 55,944 words, averaging nearly 10 strokes per second. The crucial test of Stability was here shown. Nowhere, at any time, has a typewriter turned out such a tremendous amount of work in the same time. This is a world's record.

The UNDERWOOD TYPEWRITER in the International Speed and Accuracy Contests won

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Breaking All Former Records.

Every Record, Every Year, in Every Contest is held by the *Underwood*.

"The Machine You Will Eventually Buy"

UNDERWOOD TYPEWRITER COMPANY, Incorporated
UNDERWOOD BUILDING, NEW YORK
Branches in All Principal Cities

SLIDES of All Kinds
Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored.
Advertising Slides at Reasonable Rates
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SCOTT & VAN ALTENA, 59 Pearl St., New York City
THE SLIDES THAT HAVE SET A STANDARD

SLIDES

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NIAGARA SLIDE COMPANY Lockport, N. Y.

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BARGAINS! BARGAINS!
500 full reels (500,000 feet)
Subjects of all kinds, any length.
Guaranteed in Serviceable Condition $1.00 to $2.00 per reel; $1,000 feet. Forward partial remittance with order. Mention number of reels wanted, price and nature of subjects desired. Examination allowed.
FEATURE FILM COMPANY
27 EAST 7th STREET ST PAUL, MINN.

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From Newspaper Cuts, Post Cards, Etc. Announcement Slides, Advertising Slides, Slides from Political Office Seekers' Cards, just the thing for elections. Slides can be made in a few minutes, plain or in colors. Where colored picture is used, colors will appear on slide same as in original. Complete outfit and directions, $1.00.
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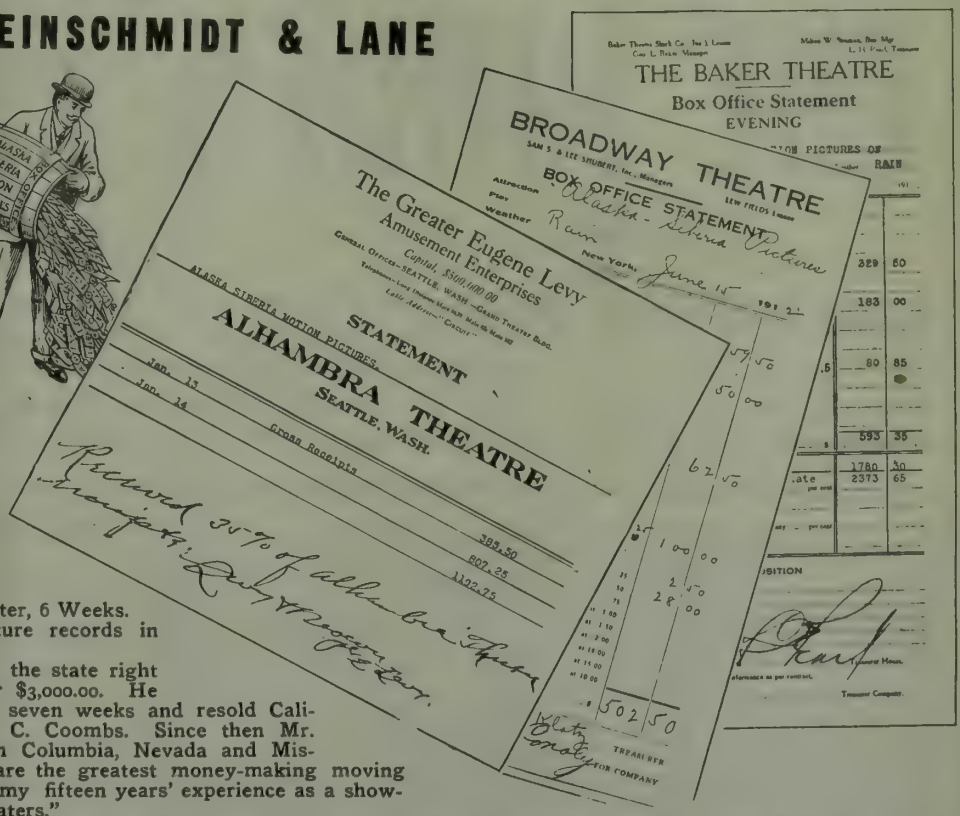
ALASKA-SIBERIA MOTION PICTURES

Taken by KLEINSCHMIDT & LANE

Played in the Greatest Theatres of America



New York: Hammerstein's Victoria Theater.
New York: Maxine Elliot's and Broadway, 7 Weeks.
Chicago: Palace Theater, 7 Weeks.
Philadelphia: Garrick Theater, 6 Weeks.
San Francisco: Savoy Theater, 6 Weeks.
Los Angeles: Mason Theater, 6 Weeks.
Breaking all motion picture records in California.

Herman J. Brown bought the state right of California from us for $3,000.00. He played San Francisco for seven weeks and resold California for $5,000.00 to J. C. Coombs. Since then Mr. Brown has bought British Columbia, Nevada and Missouri. He writes: "They are the greatest money-making moving pictures I have seen in my fifteen years' experience as a showman and manager of theaters."

WRITE TO OUR STATE RIGHT BUYERS. THRILLING HUNTING SCENES UNDER THE MIDNIGHT SUN
COMEDY, TRAGEDY, PATHOS FROM NATURE'S EVERLASTING DRAMA.

ROPING BIG GAME AT THE TOP OF THE WORLD

Thousands of Walrus attacked by the Eskimos. Sea Lion Bulls fighting over their Harems. Giant Polar Bears captured with the lasso. Polar Bear charging the camera within ten feet. A mother bear fighting the hunters for the possession of her cub. Moose, caribou and mountain sheep photographed for the first time in their native wilds.

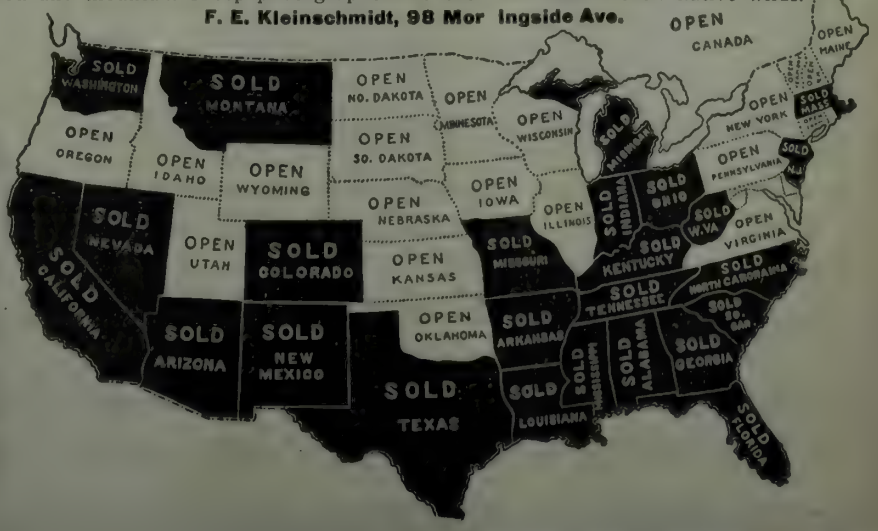
F. E. Kleinschmidt, 98 Mor Ingside Ave.

Imitation is the Sincerest Flattery and a Sure Proof of Success

Beware of lately advertised Alaska-Siberia motion pictures alleged to have been shown only in New York and Chicago. We will prove to you that they have been exhibited for the last two years under the names of Tourographologues, Travelogues, Arctic Pictures and many other aliases in Y. M. C. A.'s and Hotel Halls throughout the United States.

Our films cannot be copied or re-enacted, so the best imitators can do is to appropriate our name "Alaska-Siberia Motion Pictures" to catch the unwary State Right buyer and to lure the New York public by imitating the great electric sign we used on the Broadway Theater "ATOP OF THE WORLD." INVESTIGATE.

Fifteen thousand feet were taken on the Carnegie Museum Expedition by Kleinschmidt and Lane, and out of this were chosen six reels of marvelous action pictures. Such scenes as dredging, hydraulic mining, trading, etc., although suitable for a Y. M. C. A. or lecture hall we did not dare to offer a state right buyer, but to compete with our imitators we offer them for 8c a foot to our State Right buyers.



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THE BIGGEST SENSATIONAL FEATURE YET!

THE HIDDEN HAND

3 REELS——————3000 FEET

STATE RIGHT MEN will find this one of the most sensational and thrilling 3 reels of motion photography ever manufactured. Every scene is replete with action and scenically beautiful throughout. Its many scenes are of the kind that will keep the audiences to the top pit of excitement. A picture that they will want to see twice.

AMONG THE MANY SCENES ARE

The Burning of the Robbers' Cabin

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The Mysterious Hidden Hand

The Burning of the Steamer and the Plunge to Safety into the Mississippi River

Most Sensational Scenes Ever Attempted

YOU WILL BE AMAZED AT ITS MAGNITUDE AS A FEATURE AND GRATIFIED AT ITS SUCCESS AS A MONEY-MAKER

COMING SOON—
THE BATTLE OF
SHENANDOAH

WATCH FOR THIS ONE—COMING OUT SOON
"QUO VADIS"

ATLAS MANUFACTURING CO., 414 Century Bldg., ST. LOUIS, MO.

AT LAST--A FEATURE!

The kind the Press Agent tells you about in words, glittering with adjectives — but that you haven't seen — until now —

IT'S HERE! IT'S HARVEST TIME!

A TRUMP CARD!

Others grow pale and tame in comparison. Feeble attempts have been made, dozens of times, to imitate the ITALA METHOD of portraying large and important spectacular scenes, but with pitiful results.

—::—

Months of patient toil and a small fortune expended on one single production, and yet competitors wonder why ITALA FEATURES ARE SNAPPED UP immediately by the shrewdest buyers.

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If you desire a great combination of everything that is necessary in a Perfect Film and are willing to pay a just price, then

NAME YOUR STATE!

Introducing

ZACCONI

"The Mansfield of Italy" in the

Master Stroke of Filmdom

The Conflagration

or TONGUES OF FIRE

With a Notable Cast and the Greatest

FIRE SPECTACLE

Ever Yet Seen in Motion Pictures

3 STARTLING PARTS

80 VIVID SCENES

Staged at a Cost of

$50,000.00

A PRIZE FILM!

Lauded by critics and extolled by authorities without exception. Nearest rivals have even marveled at its grandeur, all of which gives evidence of its wondrous quality.

—::—

Sensation runs rampant throughout the Fire Scenes, while astonishing and attention-compelling dramatic situations abound in plenty during the splendid unfolding of a plot rich in exceptional heart interest.

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A Feature designed and intended only for those who buy for quality and not for the bargain hunter who thinks only of price. Territory is selling fast.

GET INTO ACTION!

THE PALACE OF FLAME

OR GOD IN THE CALDRON

($25.00 PRIZE TITLE SUBMITTED BY LOUIS REEVES HARRISON)

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RANGING FROM ONE SHEET UPWARDS

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Showing Good Pictures on the Screen

depends altogether upon your lens equipment. You will fail to please your patrons unless your pictures are brilliant and clear. Assure your audiences of the **best** pictures all the time—and insure yourself of a steadily growing attendance —with the

Bausch and Lomb
Projection Lenses

The choice of progressive picture men everywhere. They know from experience that Bausch and Lomb objectives and condensers insure pictures that are sharply defined and clear. And they have learned how quickly these high-grade lenses pay for themselves in the increased patronage that good pictures attract.

The Edison and Nicholas Power machines are regularly equipped with our lenses. They can be procured also through any film exchange.

It will pay you, whether owner or operator, to read our free Booklet 62-D, which contains information of value. Write for it TODAY.

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RESURRECTION

is past the experimental stage. It is playing to capacity houses in thirty-seven states, and the state-right owners are reaping a harvest.

You can do it in some good territory still open

Write if you like. ***Wire if you're wise***

MASKO FILM CO.
145 West 45th Street New York City

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With releases of Nov. 18th and after on Kalem and Lubin, and Dec. 2nd and after on Pathe, Edison and Biograph, you can secure A. B. C. HIGH GRADE POSTERS at the following prices:

ONE SHEETS.....at 10c each Postage or
THREE SHEETS..... " 35c " express
SIX SHEETS..... " 65c " additional.

THE FOLLOWING POSTERS ARE READY NOW:

For week of Dec. 23rd. Kalem,
The Two Runaways, 1 & 3 shts.
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A Business Buccaneer, 1 shts. only
A Mountain Tragedy, 1, 3 & 6 shts.

One and Threes for all.
Lubin, for week of Dec. 23rd.
The Mountebank's Daughter
The End of the Feud
Two Boys
Once Was Enough
The Blind Cattle King

One Sheets only.
Pathe, for week of Dec. 16th.
Weekly No. 51
A Rival of Caruso
The Receiving Teller
Glimpses of Montana
A Farm House Romance
A Simple Maid

Also One and Three-Sheets for Edison's release of Dec. 17th, "LADY CLARE," and One, Three and Six-Sheets for Kalem's "THE SHAUGHRAUN," released Dec. 23rd. Pathe's "THE LAST PERFORMANCE," released Dec. 20th by General Film.

Order from your exchange or direct from us.

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2, 3 and 4 reel features, of all European and American make, for sale, from 1½c. to 4½c. per foot. Terms cash, or 25% deposit with order and balance C. O. D. We can supply you with almost any feature you may want. Cable your orders now, and do not let your competitors get ahead of you.

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How to Put On the Passion Play (Pathe Freres' World Renowned Production) $1.00
How to Put On "The Crusaders, or Jerusalem Delivered" (World's Best Film Co.)..... 1.00
Key and Complete Lecture for "Dante's Inferno" (Milano Film Co.; Five Reels) 1.00
"Life of Moses" (Vitagraph Five-Reel) ..... .10
$5.00 per Hundred to Exchanges for This One.

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BOX 226 MADISON SQUARE P. O. N. Y. CITY

A Happy New Year

is assured! We face 1913 with courage and confidence! We have planned yesterday for tomorrow! Today becomes the past mighty fast, and although the future is eternal, tomorrow becomes today almost before we are through anticipating it. We have prepared for 1913—and 1913 is nearly here! The following list of masterpieces, to be presented to the public in 1913, substantiates our enthusiasm and will transfer some of it to you—the promising hopes to be fulfilled in the coming cheerful year!

SARAH BERNHARDT in her latest and greatest triumph "Queen Elizabeth."

JAMES K. HACKETT in his original role in the "Prisoner of Zenda," Daniel Frohman's greatest success. (Released in January.)

JAMES O'NEILL as Dantes in his most famous play, "Monte Cristo."

MINNIE MADDERN FISKE in selections from her repertoire. Several of her greatest and most memorable creations.

VIOLA ALLEN in several of the greatest characters in her dramatic success.

MRS. LESLIE CARTER in one of her noted dramatic impersonations.

HENRY E. DIXEY in a special dramatic version of Shakespeare's "Seven Ages," arranged on an elaborate and sumptuous scale.

WEBER & FIELDS in a characteristic comedy, "A Trip Around the World."

LILLIAN LANGTRY in one of her dramatic plays.

WILLIAM FAVERSHAM and JULIE OPP in "Julius Caesar," one of the greatest achievements in the history of the stage.

THE CLANSMAN, Thomas B. Dixon's greatest success.

And to be announced later, other famous stars now being arranged with, whose names have lent dignity and distinction to the contemporary stage, and whose artistic genius will thus be immortalized for the great benefit of posterity.

For Booking and Territorial Rights, and a Successful Year, Communicate with

FAMOUS PLAYERS FILM CO.

TIMES BLDG., NEW YORK CITY

ADOLPH ZUKOR, President **DANIEL FROHMAN, Managing Director**

LICENSED FILM STORIES

SELIG.

HARBOR ISLAND (Dec. 23).—General Arieno, the last grandee of the old Spanish regime, refuses to sell a certain sea-girt tract in California to a big corporation for harbor purposes because it will dispossess his poor fisher folk. The railway discovering that his grant has a defect of title, take forcible possession, trusting luck to fight out its claims in court. Their harbor engineer who has been called for this project, has fallen in love with a fair Californian at the closing of a mission school. She makes her home at the house of her uncle General Arieno, and when she returns there and finds her lover directing the invasion against their ancient estate, she gives him the hardest fight of his life; but, love finds a way and it ends well for all concerned.

RODERICK'S RIDE (Dec. 24).—A doctor, summoned to a mountain ranch finds the little girl of the household dangerously ill, but asserts that her life can be saved if a certain medicine can be procured within two and a half houre. Roderick, the brother of the little girl, volunteers to make the ride,—twenty miles—and return in the time specified. On his way to the drug store he arranges for "relays", and comes back with the medicine in time to save the ailing child's life.

A COUNTERFEIT SANTA CLAUS (Dec. 25).—A poor father, maddened by the prospects of his children having no Christmas presents, undertakes the desperate remedy of robbing to secure them. Like a thief in the night he invades a great mansion on Christmas Eve and is mistaken by the curious and wakeful children of the household as Santa Claus. His penitence voices itself in a pathetic note, that falls into philanthropic hands, so that he gets the needful employment and the little comforts he coveted so much for his own loved [illegible]

THE LITTLE ORGAN PLAYER OF SAN JUAN (Dec. 26).—Padre Augustine of the Capistrano mission, an accomplished musician, rescues a lovely little Spanish girl from a brutal father and adopts her as the child of the church. She becomes an accomplished organist; but elopes with a good-looking good-for-nothing Phillippi. She pays the penalty of her folly, and eventually leaves her abuser and returns to "sanctuary", to solace by her music and finally saves the mission and the pious Padre through the same ministry.

HOW THE "DUKE OF LEISURE" REACHED HIS WINTER HOME (Dec. 27).—Percival, a master-mind in the army of the deliberately unemployed, visits a fashionable restaurant and piles up a large meal by impertinent orders, but, before he gets a chance to eat he is detected and thrown out. He breaks a store window and so loudly proclaims his guilt that the police do not believe him. He tries to get arrested for "mashing," but the police again laugh at his futile efforts. He starts to begging and the police levy on his cash contribution. Finally he picks up a well-filled wallet, and is then arrested as a thief, so he spends six months where it is warm, and water is used externally and internally.

A PAIR OF BOOTS (Dec. 27).—Humorously works out the visit of a sleepy tramp to a well appointed house, where his presence inspires terror and a call for the police.

KALEM.

THE TWO RUNAWAYS (Dec. 23).—Little Freddie is the son of Jackson, the bank clerk, and has for his only playmate, Bunkie, a simple-minded old man who lives across the road. Jackson returns from work one evening and finds the two playmates engaged in a friendly scuffle. He takes the boy into the house and orders the eccentric old man to go home.

That night Freddie decides to run away. He crawls over the back porch and going to Bunkie's window, induces the old man to join him. It is a dark night and they lose their way in the woods. During the night a band of desperadoes visit the bank in which Jackson is employed and escape with several packages of valuables. They cross the pathway of the two runaways, whose identity they do not detect, and believing they are pursued they hide the money in a cave.

Through a peculiar chain of circumstances, Jackson the next morning is accused of the robbery and is placed in jail. Meanwhile Bunkie and Freddie find a resting place in the cave and discover the package of valuables. While they inspect their new found wealth the sheriff passes along and discovers them. He escorts them back to the bank, where explanations follow and Jackson is liberated.

NAT. B. SMITH
LECTURER
68 Hudson St., Hoboken, N. J. Phone 1361 Hoboken

THE SHAUGHRAUN (Dec. 25).—An extended review of this three-reel special subject by the Kalem Company was published on page 1065 of the issue dated December 14.

A BUSY DAY IN THE JUNGLE (Dec. 25).—John and Mack, two modern Munchausens, decide to hunt big game in the jungle and do not overlook the notebooks in which they are to keep an account of their experiences. On the border of the jungle John shoots a rabbit and makes the following notation in his diary: "Killed before breakfast this morning, two lions, three elephants and one giraffe." In their travels the brave hunters are pursued by a ferocious lion and hastily climb a palm tree. The lion leaves in disgust but continues the chase when the unsuspecting hunters decend.

John and Mack discover a band of cannibals in the distance and find themselves between two fires. They take a chance on the cannibals, however, as the lion is close at their heels, but they find they have left the frying pan to fall into the fire. The cannibals prepare for a feast day and John, taking out his notebook, inscribes: "Captured by the cannibals on the 17th of March. Good-by." While making this notation he observes a statement in the book that an eclipse of the sun is scheduled. Just at that moment the sky begins to darken and John, playing upon the credulity of the savages, claims to be responsible for the extinguishing of the sun. The natives fall prostrate and the mighty hunters make their escape.

BRAVE OLD BILL (Dec. 25).—Bill spends most of his time on the seashore where, clad in a bathing suit, he tells many manufactured stories of his bravery in effecting rescues. Two young girls, becoming tired of Bill's boastfulness, decide to teach him a lesson. The alleged lifesaver is put to the test in a laughable series of incidents and decides to abandon his daily pastime.

A BUSINESS BUCCANEER (Dec. 27).—Agnes is the trusted secretary of the president of the

A. BRADY, 124 E. 14th St., N.Y.C.

IN 60 DAYS "I" Sold One Million POST CARDS

$3.00 PER THOUSAND $3.00
BIG BOX OFFICE RECEIPT BOOSTER. FINEST QUALITY, A GOOD SOUVENIR. ALL LICENSED STARS
Send for Catalog Send 25c. in Stamps for Sample Set of 30 *Send for Catalog*

A. B. C. *and* VITAGRAPH POSTERS
ONE SHEETS 10c. THREE SHEETS 35c, SIX SHEETS 65c.

We Are Always First With Anything New That's Good

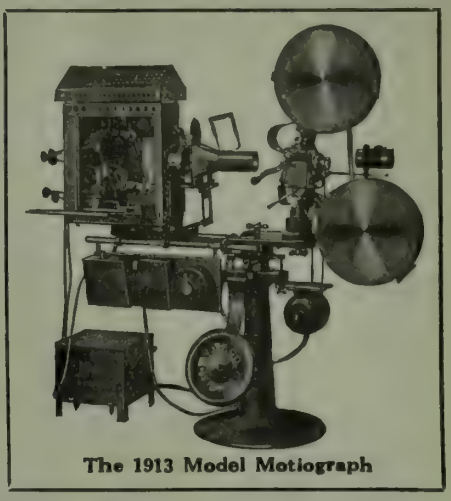
Announcement Slides for Film Releases
Taken Direct From the Posters Handsomely Illustrated and Colored
WE RENT THEM FOR 75c. PER WEEK WE SELL THEM FOR 20c. EACH
ALL LICENSED RELEASES ALL INDEPENDENT FEATURES

Pictorial Slides of All the Popular Licensed Stars

A. BRADY, 124 E. 14th St., N.Y.C.

The Proof

of QUALITY PICTURE VALUE



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Three Distinct Equipments
Three Distinct Prices

ONLY ONE QUALITY

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Joliet State Prison, Joliet, Ill.
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Essanay Film Mfg. Co., Chicago, Ill.
Victor Safe and Lock Company, Cincinnati, Ohio.
Department of Agriculture, Washington, D. C.
Universal Portland Cement Company, Chicago, Ill.
Lubin Mfg. Company, Philadelphia, Pa.
Follansbee Bros. Company, Pittsburgh, Pa.
Young's Million Dollar Pier, Atlantic City.
American Film Mfg. Company, Chicago, Ill.
U. S. Navy Recruiting Station, No. Chicago.
Gasmorten Fabrik Deutz, Amsterdam, Holland.
St. Nicholas Rectory, New York City.
Board of Education, Chicago--five machines.
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564-572 WEST RANDOLPH STREET, CHICAGO, ILL.

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CALEHUFF SUPPLY COMPANY, PHILADELPHIA
MR. J. H. HALLBERG, NEW YORK
FEATURE FILM & CAL. LIGHT CO., PITTSBURG
MR. E. E. FULTON, & KLEINE OPTICAL CO., CHI'GO

AND ALL BRANCHES OF THE GENERAL FILM COMPANY

Hopewell Rubber Company and is in love with Tom, the president's son. Tom returns from South America with a new formula for the manufacture of rubber. Newspaper reporters visit the vessel when it arrives in Quarantine but succeed in securing little information from the young manufacturer. However, from advices they have gathered they take it upon themselves to publish an article calling attention to Tom's possession of the new formula.

When the article comes to the notice of Hastings, the manager of a rival rubber company, he becomes alarmed and determines to secure the formula by strategy. He is given a cold reception when he attempts to bribe Agnes and therefore, resorting to desperate means, he employs two accomplices to assist him in entering the office of the Hopewell Company.

That night Agnes and Tom go for a drive and take her pet dog along with them. As they pass the office building they notice a light in the window and go up to investigate. They discover Hastings and his men busy at the safe and they are made prisoners in the private office. Tom and Agnes succeed in removing their bonds and attempt to write a note beseeching help. They can find neither pencil nor pen and fear that the noise of the typewriter will alarm the robbers. Agnes therefore places a blank record on the phonograph, dictates a cry for help, and the cylinder is placed around the dog's neck. The dog, lowered from the window, runs to the Hopewell home.

Hopewell's butler discovers the phonographic record and places it on the machine. He arouses his employer and both hasten to the office, accompanied by two policemen, in time to liberate Agnes and Tom and effect the capture of the criminals.

A MOUNTAIN TRAGEDY (Dec. 23).—Nell living in the mountains with Kincaid, her guardian, makes the acquaintance of Danforth, a young prospector. For many months Kincaid has been laboring on a worthless claim and when he meets the young prospector he determines to dispose of his property through misrepresentations and a process of "salting." As soon as the sale has been effected, Kincaid packs up his belongings and taking Nell with him, he hastens away from the mountains. Danforth becomes suspicious and secures the services of an expert, who informs him that the claim is worthless. He therefore visits the Kincaid cabin, only to find that the unscrupulous miner has fled. The young prospector overtakes the coach and pleads with Kincaid to restore his money, but to no avail.

As the stage coach continues on its journey it is held up by Bud Haines, a "knight of the road," whose features are concealed by a mask. Kincaid believes that the highwayman is none other than Danforth, who has taken this means of securing his money by force. A posse is formed and starts in pursuit of the robber.

Meanwhile, as Danforth returns home, his horse breaks its leg and he is obliged to shoot it. As the young man trudges along the mountain road he overtakes the desperado, who has been wounded by a shot from the posse and is about to die. Before he expires Haines scribbles a note stating that he commited the robbery. Danforth covers the body of the highwayman and taking up the package of valuables, he goes on his way, only to be apprehended by the posse. Explanations, followed by a visit to the body of the robber, are the means of vindicating Danforth, who insists upon making personal restitution of the valuables in order that he may retain sufficient of Kincaid's money to repay him for his bad investment. Kincaid is furious, and when he attempts to take Nell away the young woman decides to trust her future to

LUBIN.

THE MOUNTEBANK'S DAUGHTER (Dec. 23).—Herbert Strickland, a young minister, is called to the camp of a band of wandering players to attend upon the death bed of a woman. He becomes fascinated by the wild beauty of the dying woman's daughter, Rosa, and after the woman's death he is unable to resist the impulse to revisit the camp.

Rosa has been driven from the camp by her father in a fit of drunken rage, and Strickland finds her asleep by the roadside. He takes her, home with him and gives her into the keeping of his housekeeper, and both strive to make her forget the old life. Her father, however, does not give her up so easily. Upon Strickland's refusal to restore her, he complains to the Vestry.

The tongue of scandal begins to wag in the Parish; the girl is ostracised and finally a deputation from the congregation waits upon the minister with the demand that the girl be sent away. Strickland refuses. He tells them that he loves Rosa and intends to marry her, but this is not satisfactory to his uncharitable parishioners. They are overheard by Rosa, and she determines that sooner than wreck Strickland's career, she will sacrifice her happiness and go back to her own people. She dons her old dress and steals out of the house.

That same night Strickland receives a letter asking him to come and take his aged father's Pastorate. This offers a way out of their difficulty, but in going to tell the glad news to Rosa he finds her gone, and a note telling of her determination. He sets out after her and finds the player's camp deserted. His intuition leads him to where her mother lies buried, and he finds Rosa prostrate on the newly made grave. He takes her back with him as his wife to his father's house, where she is received with open arms, and the old unhappiness is blotted out and forgotten.

THE END OF THE FEUD (Dec. 24).—In the Tennessee mountains lived two families, the Blakes and the Morgans. A feud has existed between these families for two generations, but the bitterness has subsided somewhat until one day Blake's dog wandered on to the land owned by John Morgan. He promptly shot and killed it, delivering it to the cabin of Blake with a note that stated he would kill "any two or four legged dog of a Blake that be caught on his land."

The feud was again renewed. Jim Blake left his cabin with the avowed intention of killing Morgan, but was persuaded not to do so by Margaret Dunn, the little schoolteacher of the valley. She persuades him to return with her to her little schoolhouse where she presented him with a Bible showing him the fifth commandment "Thou shalt not kill." He agreed to read the Bible and try to learn its teaching. One day while posting a notice of the meeting at Sunday School, Margaret encountered Jim Blake on his way to the village store. Morgan was down there waiting for him. Margaret realized what it would mean if they met so she followed young Blake and once again prevented bloodshed.

Sunday came and the school was crowded. Blake came because he loved Margaret. Morgan's child also attended but Morgan learned of this and his hatred for Blake brought him to the schoolhouse with a loaded rifle. He fired through the window intending to kill Blake, but Morgan's child came between and received the bullet. She was carried to the home of Blake and a physician summoned, who declared the child could not be moved. Morgan learned of his mistake and full of repentance he went to the Blakes and begged them to shoot him. Jim prevented his father from fulfilling his threat to kill Morgan, by throwing up the pointed gun, when the physician announced that the child could not be moved or he would not answer for its life. Morgan pleaded, that it remain there. William Blake seeing the complete surrender of his bitterest enemy finally agreed and the feud was declared at an end. Later the little schoolteacher surrendered to the love of her former pupil—Jim Blake.

TWO BOYS (Dec. 26).—Albert Manning and Raymond Nugent attend the same boarding school and became inseparable companions. Dr. Squires, the principal, is a hard, penurious man, and, when news comes that Albert's father has died, leaving the boy penniless, he is about to turn him out of the school. Florence Chapin, his assistant teacher, however, prevails upon him to allow the boy to remain. Dr. Squires makes Albert do all the hard work at the school and, one day, with the assistance of Raymond, he runs away to the city where he secures employment as a page boy in a hotel.

Arthur Cochran, a young lawyer, and Fannie Nugent, a sister of Raymond, are guests at the hotel. They know nothing of Albert's friendship for Raymond, but are interested in the boy. A few weeks later, Squires hears that Albert's father owned mining stock which has become valuable. He goes to Cochran's office and asks him to try and locate the boy. Cochran and Fannie have become engaged, but a jealous quarrel threatens to separate them. Albert contrives and succeeds in bringing them together again. Raymond visits his sister for the holidays, and when he arrives at the hotel, Albert's identity is established. Cochran arranges with Miss Chapin to become a private teacher for the boys and the picture ends showing their delight in the prospect of not having to return to boarding school.

PALMETTO HAT INDUSTRY (Dec. 27).—This is an interesting educational picture of the evolution of the Palmetto hats for ladies. Excellent scenes of the gathering of the dwarf palm leaves are pictured, then the stripping, plaiting and finally the fashioning into the wonderful crown of glory fashion.

The girl at the bench always tries the hat on when finished. She cannot see herself in it but likes to imagine how it becomes her. It takes many people to "build" the headwear, but the work is rapidly performed.

ONCE WAS ENOUGH (Dec. 27).—John Strongheart, an actor of the old school, finds himself after a very bad season without enough funds to get through the summer. He places an "ad." in one of the leading papers for actors of both sexes to form a stock company. He receives many responses and organizes a troup. He puts up a call for their first stand and after much "dim-damming" for expense money, lands in the little town of Hipewitch. The hour of the show arrives and the performance begins but it is so bad, that the audience, a boy and dog become so weary they leave after the first act.

Strongheart and his troup return to the hotel to dress. The hotel proprietor tells them they must pay up or lose the trunk and leave the hotel. Having no money the players are forced to walk the streets in their stage clothes. They are seen by the boy, dog and villagers and are stoned out of town by the freight car route. After many bumps along the railroad the box car comes to a standstill, only to find themselves in the very same town and are treated to a second battery of stones, ripe tomatoes and unsalable eggs.

THE BLIND CATTLE KING (Dec. 28).—Don Remero, a blind cattle king of Mexico, leaves his home, and dresses in the garb of a peon, determining to seek a mate who does not know of his great wealth. He steals a ride on a train which carries him across the Mexican border into the United States. There he is discovered at a station and upon being taken from the train is arrested. Miss Barnes, who is out riding with her father and mother, see this and gets her father to intercede with the railroad detective, they taking the blind man home. This is done by Mary without any other thought than helping a blind man. Afterwards Mr. Barnes becomes incensed to think that he allowed a tramp to be brought into his home and he puts the blind man out. Mary's heart has gone out to the afflicted one and she seeks a lawyer friend and asks him to help her find her protege.

The blind man wandering into the hills finally falls exhausted. Mary, who is riding a spirited animal, unknowingly follows almost in the blind man's footsteps. Her horse becomes unmanageable and runs away, running into a lake. The blind man hears her cries and goes to her assistance, saving her from being drowned.

They return home to find the father and lawyer worried over her absence. The lawyer recognizes the cattle king, but Don Remero stops him from disclosing his identity. Later Don Remero returns to the home of Mary and meets her. She determines to run away with him; they are married and he takes her back to Mexico with him. Arriving upon his own immense lands he tells her they are all hers. Later they come to his magnificient home where he introduces her to his mother and his retainers.

VITAGRAPH.

WHILE SHE POWDERED HER NOSE (Dec. 23).—In facial decoration Ellen is an artist and never appears in company without adding to her beauty every touch to arouse the admiration of the most indifferent of the sterner sex. John Thorpe, a wealthy young man, calls one afternoon to see her. She is not prepared to receive it when he sends his card up and she tells him she will see him in a moment. Hoping to make herself most charming, she takes so much time in dressing and "kalsomining" herself, Thorpe becomes impatient and sits down at the piano, playing several selections which he finds on the music rack. While thus engaged, a young lady friend of Ellen's the unmarried daughter of a composer, calls to see her and she overhears Thorpe playing one of her father's compositions. Involuntarily, she becomes absorbed and enters the parlor. Thorp is surprised to see her and she is not less confused, when she finds herself in his presence. She explains her unintentional interruption by telling him about her father's composition which he had been playing. They manifest a mutual interest in each other and it develops that it is a case of love at first sight. Thorpe proposes to her and she consents to become his wife.

During this courtship and engagement in the parlor, Ellen is still busily engaged decorating her face. At last she is ready, but alas, when she reaches the parlor to receive her anticipated admirer, the butler gives her a note which informs her that Thorpe and her young lady friend, whom he met in the parlor, had gotten tired of waiting, had become engaged and had gone to secure a marriage license. Ellen is non-pleased, piqued, gives vent to her feelings in a display of anger which is dispelled when the butler announces the arrival of one of the poorer admirers, who ardently loves her, and announces he has come to ask her to accept him in marriage and not being willing to take another chance, she falls into his arms a willing subject of his embraces.

IT ALL CAME OUT IN THE WASH (Dec. 24).—"Pa is rich and Ma don't care!" Neither does Barry Wall, their son, who is indulged in all sorts of extravagances. He is a desirable catch for almost any girl, but he has one ideal, Gladys Cooper, the daughter of the Manager of the Excelsior Laundry. He has never had an introduction to her and finds it difficult to get one. He dreams of her night and day. He sends his soiled linen to Cooper's laundry and forgets to remove his diamond stud from one of his shirts. When he misses it, he goes to the laundry and Mr. Cooper restores to him his lost gem. Barry is delighted, but not half so much as when he sees the ideal of his dreams enter. Pa Cooper introduces Barry to Gladys, and the girl seems to be as badly smitten as the love-sick Barry. Next Sunday, Barry calls to see Gladys and presents her with a ring with a setting of the very diamond stud which he had lost and found. Their engagement is announced and their cup of happiness is full.

IDA'S CHRISTMAS (Dec. 24).—Her husband's sickness and lack of funds compels Mrs. Smith to seek employment. She works hard, hoping to give her little daughter Ida a Merry Christmas. The little girl has set her heart on a pretty doll displayed in the toy shop window and daily worships at its shrine. Mrs. Smith would gladly buy it for Ida if she could but it is far beyond her means. Mrs. Jones, her employer, surmising the child's desire, buys the doll and sends it to Ida's house on Christmas eve, unknown to the child. Ida finds a well-filled purse on the street dropped by a passerby. It is a temptation to her to keep it and buy the doll, but she runs after the loser and returns it to him. He rewards her very generously. She is anxious to purchase the doll, but knowing the need of the money at home, she carries it to her mother. The next day, Christmas, a well-filled

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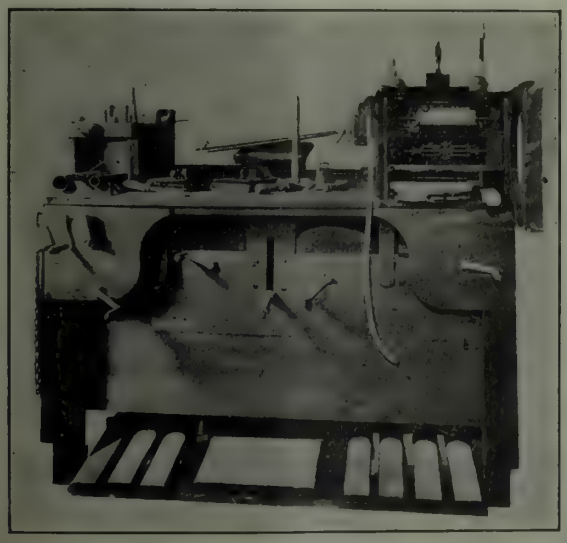

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tree, through the kindness of Mrs. Jones, is laden with good cheer for the Smiths and among the many presents is Ida's much-desired doll.

TWO WOMEN AND TWO MEN (Dec. 25).—Feeling that the monotony of domesticity is somewhat irksome, to him, James Thornwell casts about for some diversion. He meets Mlle. Valeria, a popular prima donna with whom he becomes very much infatuated. She accepts his attentions with inward indifference. Thornwell is not the only one. Harry Borden, a man of the world, pays her most ardent court. They both send her flowers and other evidences of their admiration. She tries to keep each in ignorance of the other. One day Borden happening in just as Thornwell is leaving. He upraids Valeria and finds a note which Thornwell sent with a box of roses. She tries to get the note from him but he keeps it. Acting well her part, she laughingly dismisses the matter and submissively kisses him good-bye. Thornwell, with his wife, attends a ball where they meet Borden and Valeria. While Borden is talking to Mrs. Thornwell, Valeria takes Mr. Thornwell's arm and walks off with him. Borden graciously offers Mrs. Thornwell his arm and escorts her to the conservatory.

Hoping to compromise Thornwell, he makes love to his wife and attempts to kiss her, for which he receives a smack in the face which completely appalls him. Valeria who has seen Borden making love to Mrs. Thornwell, hastens to Thornwell and induces him to come and behold his wife, hoping to create dissension between them, making him a complete victim to her own wiles. Borden, explains to Mrs. Thornwell that his advances to her were encouraged by her husband's attentions to another woman and he had unjustly come to the conclusion that she would not resist him. Then he hands her the note he found on the floor of Valeria's apartment. At this moment, her husband enters with Valeria. He accuses her of accepting the attentions of Borden. She indignantly denies it. They return to their home, where he again accuses her. Again she denies his accusation. Tearing the note which Borden had given her from the bosom of her dress, she hands it to him and he reads the evidences of his own indiscretion. He realises the heartless purpose of Valeria and Borden to secure their own ends. His wife, in tears, and he in silent sadness, see an impassable breach opening up between them. Their little daughter Nellie, hearing her parents enters the room. Seeing their unhappiness, she tells them to kiss and make up.

FRECKLES (Dec. 26).—Freckles are not considered a mark of beauty, by persons who are obliged to wear them. Mr. John, whose face is freckled like a speckled beauty, is annoyed because his wife teases him about it. He reads a beauty doctor's advertisement in the newspaper and retermines to have his complexion renovated. He telephones the doctor to call at his home on his wife's Euchre Club night, enhance his beauty during her absence and surprise her when she returns.

On the appointed night, he has great difficulty in getting his wife off to the club before the doctor arrives. After many delays, he gets her safely out of the house. The doctor comes and introduces herself as Madam Legrande, the Beauty Expert. John makes preparation for the treatment and the Madam begins operations. Mrs. John begins thinking about her husband's anxiety to get her out of his house and leaves the card party hurriedly, and reaches home just as John is in the midst of the treatment. John hears her coming and bundles the Madam with all her belongings into the bathroom. When Mrs. John goes into the sitting room, John greets her with a kiss and she scents the perfumed lotions upon his face and begins to ply him with interrogatory remarks. She spys the doctor's hat upon the table and sees John make a gesture toward the bathroom door. Rushing into the bathroom, Mrs. John finds the Madam and drags her into the presence of Mr. John, who explains the presence of the Expert and why he was anxious to remove the freckles that he might be more beautiful in his wife's eyes. This satisfies Mrs. John and after he pays the Madam her fee, Mrs. John kisses his face and tells him that she loves him, freckles and all and no beauty doctor could make him more beautiful or lovely in her estimation.

THE BETTER MAN (Dec. 27).—With a fondness for gambling, Jim Saunders is given to neglecting his wife and child. One night during his absence at the saloon, Miguel Gomes, a Mexican outlaw, for whom $1,000 reward is offered, enters Jim's home and demands food of Mrs. Saunders. Her little child, suffering with a severe attack of croup demands her constant attention and she tells Gomes to help himself. The child is taken with a fit of choking, and her mother, alarmed, asks the outlaw to go for a doctor. He consents and starts on a run for the nearest physician, miles away. As he is running through the foothills, he is met by Saunders, who recognises him and stops him at the point of his pistol. The Mexican, anxious to notify the doctor, grapples with Jim. They struggle to the edge of a cliff over which he hurls Jim, who falls to the bottom stunned. Miguel jumps upon Jim's horse and hastens on to the doctor, whom he tells of the sick child and induces him to go with him to its relief. After a break-neck ride, they reach Saunder's home just in time to save the child from death.

Jim Saunders, who has recovered from his fall, hurries to his home and through the window, sees the Mexican. He rushes in and demands his surrender. Jim's wife tells him of the Mexican's generous deed through which their child was saved. Jim hangs his head in shame, and acknowledges that the outlaw is a better man than himself, for had he stayed at home with his wife and child, instead of spending his time at the saloon gambling, he would have proven himself more of a man. Mrs. Saunders tells Gomes that he may go unmolested by them for whatever may be his faults, they must acknowledge his goodness of heart in helping them and their child. Tenderly bending over the little girl, he smooths her forehead, she takes his hand in hers and Migel Gomes is permitted to depart in peace with their blessing.

THE REINCARNATION OF KARMA (Dec. 27).—A synopsis of this special two-reel subject was published in the advertisement of the General Film Company on pages 1096 and 1097 of the issue dated December 14.

SUE SIMPKINS' AMBITIONS (Dec. 28).—My! My! but Sue Simpkins is some elocutionist! With longing aspirations to the stage, she pays a visit to the newly-opened motion picture show and her ambition takes a new turn, and she takes up a course with a correspondence school. "How to become a moving picture actress." After completing her course, she applies at the "Motograph Motion Picture Company" for a position as a leading lady. She is given a "try-out" and the manager tells her she would make a splendid comedian in farce comedy, but she insists that she is a pastmaster in the dramatic art and prefers something more emotional. She is given the part of a deserted wife in a very touching drama. She gives full sway to her angular and loose-jointed anatomy, going through the part with so much action and enthusiasm, the director cannot control her. Later, she goes to see "The Deserted Wife" exhibited in a moving picture theater. She takes a seat among the audience and awaits its showing. At last she appears on the scene. Instead of moving the onlookers to tears, it arouses their laughter and jeers. Her acting, instead of being dramatic, is farcical. Her efforts are met with derision instead of applause. Disappointed and crushed, she returnes to her home town and confesses to Ezra Hawks, her old lover, whom she had discarded, that she was mistaken in her calling and had decided to always be a simple country maiden. Ezra comforts her and tells her if she will consent to become his wife, he will make her life one sweet dream. She falls into his outstretched arms and in fond embrace, they dream dreams of future bliss.

EDISON.

AN OLD FASHIONED ELOPEMENT (Dec. 23).—This comedy is based upon the following ballad from the London periodical, "The Gentlewoman" which tells the story in full.

Come all who love a lover true,
And listen to my lay
'Tis of a pair who in despair
Left home and ran away.

But ere they'd gone a many miles
Misfortune did betide.
The horse went lame, so down they came
For they no more could ride.

Now as they waited at an inn
Another horse to find
The father proud with curses loud
Came posting hard behind.

He tore her from her lover's arms
In spite of sobs and tears
And cast him forth with many an oath
Unfit for tender ears.

But the youth he had a ready wit
So he did not despair
He promised gold to the post-boy bold
And whispered low in his ear.

Then he put on the post-boy's breeks
And eke his boots likewise
And his hat and coat wrapped his throat
And did himself disguise.

Full soon a river crossed the road
And the ford was deep and wide
And here at last the chaise stuck fast
Ere it reached the other side.

The lady first with the aid of the horse
Did reach the river's brim
And there in the wet did the father sit
But they never came back for him.

WHAT KATIE DID (Dec. 24).—Katie Mooney comes home from school one afternoon just in time to hear the doctor say to her widowed mother that her infant baby sister must have better air and food or it will not live for long. Katie is very fond of the little mite and knows that her mother had a hard time to make a living for the three, so she determines that she will help to secure money enough to get the baby what is required. The doctor when he leaves playfully leaves a newspaper in her hand in which she sees an advertisement for messenger girls at a millinery shop. She secures the position and it is understood that she is to run errands after school hours. On one of her trips she makes the acquaintance of little Florence Chester, a small miss of about seven who has wandered away from her street and gets lost. Katie takes her home. She meets her several times afterward and a great friendship springs up between them.

At the millinery shop, Katie being the youngest is more or less imposed upon by the other girls. They play pranks and tricks on her. She does not enter into their frolics. One day in delivering a parcel she meets Florence accidentally and as they are about to part a reckless boy on skates bowls Katie over. She falls, crushes the hat she is carrying and dislocates her arm. A friendly policeman takes her home. Florence finds out where she lives and brings her mother and father to meet her little benefactress and to find out the extent of her injuries. The meeting brings friends for Katie, her mother and her little sister and through Katie's kind act of taking Florence home when she was lost, brings her that which she strove for.

LOVE AMONG THE GEYSERS (Dec. 25).—This film gives the spectator a delightful trip through Yellowstone Park with nearsighted Professor Blick, his son, a Judge, his two daughters May and June and their brother August who is passionately fond of literature that may be procured for the small sum of one dime and upon whose hero dyed senses the scenes of beauty are lost forever.

We are permitted to arrive at Gardiner, Montana and there procure a coach for the Yellowstone trip. A few moments later we stop to glance at the geysers and stand in awe of the beauty and grandeur of the Grand Canyon while May and June lose their little hearts over Professor Blick's son which causes the Judge to keep a watchful eye upon the young folks. But when love goes touring there are always some mishaps that present laughter to the spectator and not a little of this may be found in the professor's glasses which have a way of losing themselves that the law of gravitation has nothing whatsoever to do with. This serves to aid May and June to spend some time alone with the son of the professor while the professor himself goes tumbling down a mountain while endeavoring to find his lost glasses which are really not lost at all. Shortly after the Judge loses dignity and goes tumbling down after him.

All the time May and June are falling in love with the bashful young man, while August is buried deep in the pages of a dime novel. Finally the girls come to the rescue of the two old men and just as the picture is about to close with "and they lived happily ever after" we find that nothing of the kind happens and—well see it yourself and learn what happens after.

A CLUE TO HER PARENTAGE (Dec. 27).—(Being the Sixth Story of "WHAT HAPPENED TO MARY).—Lieutenant Strakey, Mary's opponent, in "A Letter to the Princess" has been commissioned to go to America and Madam Jolatsky, who has fallen in love with the young officer, throws up her own appointment in London and follows him, taking the same steamer and thereby becoming a fellow passenger with Mary. Mary's cabin mate is a young woman who seems to be struck with Mary's appearance and when Mary is looking over the letter which is the only clue to her mysterious birth and parentage, this young woman, Nell Benson, sees the writing and so finally succeeds in getting Mary to show her the letter. She then sends a wireless message to someone in New York, expressing the belief that she has found "the missing heiress."

Lieutenant Strakey seises upon the word heiress which he happens to catch sight of and immediately begins attentions to Mary which Nell Benson does not want her to accept. Besides this Madam Jolatsky speaks to Mary and warns her not to flirt with Strakey. This opposition develops in Mary's desire to play the game to the end and she accordingly leads Strakey on. Madam Jolatsky slips a valuable bracelet into Mary's trunk just before the steamer lands in New York. Of course this is found by the customs official and Mary, unable to explain why it is not in her declaration of how she came by it, is arrested. But just at this minute Nell Benson appears with a distinguished looking gentleman whose name seems to create a stir with the officials and who takes charge of the case.

He takes Mary with him and bringing her into a great mansion, informs her that this will be her home henceforth. He refuses to tell her more about her family except to point to a portrait on the wall which he tells her is that of her mother. The wandered has found a home and at least a memory of a mother

HE SWORE OFF SMOKING (Dec. 28).—On the first of January Mr. Jones "swears off", gives his cigars and tobacco to the maid's best man and figures up for his family how much extra money they are going to have to spend during the year. The next day he starts for business feeling still quite happy and proud of himself: but somehow things don't seem to go well at the office and he finds himself feeling for a cigar and missing something all day. At luncheon the man opposite him lights a good cigar when he is finished his meal and poor Mr. Jones is obliged to beat a hasty retreat from the tempting odor.

The afternoon proves a bad one for his office force and he starts for home early much to their relief. At the station a friend offers him a smoke and blows the fragrance of a good cigar into his face until he is nearly beside himself. Consequently he arrives at his home in a very unenviable state of mind. He don't kiss the children but goes up to his room to change his clothes without even taking off his hat. The clothes fall down in the closet. He tears his collar into ribbons in taking

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RED REALISM

Did You Ever See Men Die?

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Gaumont

it off, drops his watch on the floor and breaks it and finally sits down on his hat as a climax.

At dinner the soup burns him and he creates such a riot as he leaves the table that his wife decides that something must be done. She sends the children for smoking tobacco and cigars and they hold him in his chair, put a cigar in his mouth and light it. His protests grow more and more feeble and the last scene shows us a happy family reunion in the firelight.

HOW A HORSESHOE UPSET A HAPPY FAMILY (Dec. 28).—Mrs. Murphy while marketing one day finds a horseshoe which she believes to be the emblem of good luck and brings it home but her husband disagrees with her and insists that she must not keep it as a horseshoe has always been bad luck to him. When a telegram arrives from his mother-in-law stating that she is coming for a long visit Mrs. Murphy exclaims "this is good luck." Mr. Murphy retorts "It is bad luck." This starts a lively quarrel which ends in Mrs. Murphy having her way.

She insists upon keeping the horseshoe and decides to hang it on the wall and in doing so it falls and breaks a mirror. This means seven years bad luck to Mr. Murphy, who loses all patience with his wife and finally throws the horseshoe out of the window. It strikes a man on the head in the street and nearly fractures his skull. The injured man with blood in his eye quickly finds the thrower of the horseshoe and a pummeling match ensues in which Murphy gets the worst of it. More bad luck: but the straw that breaks the camel's back is when Murphy's mother-in-law arrives and smilingly presents him with a "good-luck" horseshoe all tinseled and trimmed with ribbons. This is too much for Murphy. He throws a fit, shrieks, tears his hair and goes into convulsions. The scene ends in a most laughable tumult.

ESSANAY.

THE SHERIFF'S INHERITANCE (Dec. 24).—A poor ranchman fondly kisses his wife and family good bye. He steps out of his home and is attacked by a bitter enemy. A terrible struggle ensues. The sheriff, who happens to be near by with two of his deputies, separates the men and takes them to jail. The ranchman attempts to escape and is killed by a bullet from the deputy's gun. The following day the ranchman's youngest daughter goes to the sheriff's office and tells him that her mamma is dying and wants to see him. He hurries to the shack and promises the poor woman he will care for her little ones always. After her death he bravely attempts to bring up his small family, but is about to give up in despair when he meets the town schoolmarm. This is the beginning of a romance that results in her agreeing to aid him with his family troubles—and a quiet wedding takes place.

THE CAT'S PAW (Dec. 25).—Jack falls heir to the Hurley estate, and is guardian for $20,000, held in trust for his sister Eva. That same evening Jack is seen at his club gambling at cards. He loses quite a sum, which he pays the following evening from the funds of the Hurley estate. Not being able to throw off the temptation of gambling he finally is persuaded to place a large sum of money on a "sure thing" in stocks that proves to be a fraud, and he loses all. His furniture is turned over to his creditors. While looking for a moderate apartment with his sister, a young woman passes and drops her pocket book, that is picked up by his sister. Jack returns the pocket book to Eloise Gilmore, a school teacher, in her class room. This leads to a love match, and Jack meets Eloise's aunt, a dear old lady. Wallingford James, a tricky broker, now gets Jack to induce Eloise's aunt to invest in some fake mining stock. Later the newspapers are full of the gigantic swindling and Eloise and her aunt are heartbroken until Jack calls, returns the check that he did not turn over to James, and explains that the brokers are lodged in jail. Jack now claims Eloise as his wife, and her delighted aunt readily gives consent.

BILL MIXES WITH HIS RELATIONS (Dec. 26).—A tramp is seen sleeping on a bench in front of a railway station. A mail bag is thrown off a passing train and hits the tramp, scattering the mail in all directions. He picks up a postal card which reads, "Dear Sarah:—Cousin Whooper from Maine, whom you have never seen, is coming out on the four o'clock train. He's kinder rough in his manners, but you'll like him. Lovingly, Hiram." After reading the postal he spies another one, and picking it up, reads: "Dear Cousin Sarah:—Am detained here in New York on business. May be out in the morning and maybe tonight. Cousin Whooper." A great idea comes over the tramp and he decides to be Cousin Whooper immediately. Entering a nearby back yard he finds a suit of clothes hanging on the line. He next locates a suit case from in front of a clothing store and awaits the arrival of the four o'clock train. The first postal card has been received at the Springer Farm and the supposed cousin is met at the train. He is taken to the farm, where he devours a meal in record-breaking time, eating everything on the table with his hands and disgracing himself generally. After supper his "relatives" play the organ and entertain him in king's style. He is then shown his room, where he sleeps in everlasting bliss. The real cousin arrives on the night train and after walking miles, arrives at the farm, only to be refused admittance, thinking he is a tramp. He sleeps in the wood-shed and in the morning tacks a note on the front door of the house and leaves for the railroad station, deciding to return to his home in Maine. A boy sees him and informs the town constable he has seen the man who stole the clothes and suit case. The constable arrests him, but on learning his identity, takes him to the Springer farm, where the tramp has disappeared, taking with him the remains of the morning repast. He is finally discovered running through a corn field and is caught by the real cousin. The tramp is taken to jail and the real cousin taken into the Springer home, where he anticipates a good meal, but is disappointed, as the tramp had taken everything in sight.

LOVE THROUGH A LENS (Dec. 27).—Tom is appointed supervising engineer and is sent with the manager to the new site. He is given his instructions about the work, and left in charge of the men. Four weeks later the manager and his charming daughter come to spend a few days at the works, unknown to Tom. That afternoon the manager receives a telegram from the city office requesting him to return immediately as they have a matter of vital importance that needs his attention. In the meantime Tom is seen working with the men on the new site. A boy, becoming inquisitive, looks through a transit which Tom has been operating, and in so doing changes the position of it. Tom, returning to the transit, notices it out of line and looks through it. What he sees is a beautiful Girl. He becomes enthralled with her magnetic beauty, and makes her acquaintance. The following day they go horse-back riding. The manager returns from the city, and, finding everybody out, goes to the site, only to learn that Tom is not there. Looking through the transit, he sees Tom and his daughter approaching on horseback. He discharges Tom. Tom returns to the city and explains to the officers of the corporation that he has been discharged because he loves the manager's daughter. They reinstate him. With the permission of the manager Tom calls up his sweetheart, and in answer to his proposal of marriage the important little word "yes" tingles back over the wire.

THE REWARD FOR BRONCHO BILLY (Dec. 28).—After holding up a stage-coach, Broncho Billy disappears into the woods on horseback. The driver of the coach unhitches one of the horses and rides to the nearest town, notifies the sheriff, who goes in pursuit with the posse. Broncho abandons his horse and takes to the underbrush. The sheriff and his men, finding the horse riderless, dismount and take up the trail. Broncho is finally seen by the sheriff, who shoots at him. Broncho, returning fire, kills him. Years later the sheriff's widow is in destitute circumstances through the loss of her husband. The baby, now a boy of about eight years, discovers Broncho Billy in the woods, suffering from loss of blood and lack of food. He gives Broncho a piece of bread and returns to the shack for more. During this brief period Broncho faints, and is found unconscious by the returning boy, who runs and tells his mother. She carries Broncho into her home, where, on reviving he recognizes a picture on the wall as that of the former sheriff. Taking a reward notice out of his pocket that offers $5,000 for his capture, dead or alive, he writes on the bottom of it: "Sheriff—I'm a goner. This woman is entitled to the reward. Please see that she gets it." After his death the widow notifies the sheriff. He has the body removed, then O K's the note left by the dead outlaw and assures the widow she will receive the reward. With her boy clasped in her arms she watches the posse disappear down the rugged trail.

PATHE.

PATHE'S WEEKLY NO. 51 (Dec. 16).—Philadelphia, Pa.—The Army Mule and the Navy Goat meet on Franklin Field in their annual football struggle. Score: Annapolis, 6; West Point, 0.

College Park, Md.—The administration building and the dormitories of the Maryland State Agricultural College are destroyed by fire. Loss, $150,000.

The Balkan War. — Plavnica, Montenegro. — The King takes a launch across Skutari Lake to Skja to direct the army's operations in a siege of Skutari.

New Orleans, La.—Mayor Behrman reviews the civic parade from the steps of the City Hall.

Hoboken, N. J.—Some boys start a fire in an old skating rink which results in a $200,000 conflagration, destroying seven buildings.

San Francisco, Cal.—Minister De Freistas of Portugal plants a flag on the site of the Portuguese building at the San Francisco Exposition.

Sacramento, Cal.—The Sacramento Gun Club invites the sportsmen of the world to attend their "goose stew." Two thousand two hundred men attend.

New Orleans, La. — Rear Admiral Frank F. Fletcher, Flag Lieutenant S. C. Rowan and Mayor Martin Behrman review parade of sailors and marines from the visiting battleships.

DYNAMITED LOVE (Dec. 25).—In order to keep his inquisitive daughter Gwendoline from discovering the nature of his Christmas gift prematurely, Robert Borden, a broker, incloses a necklace in a box marked "Dynamite."

Gwendoline, besieged by two lovers, tests their courage by asking them to die with her via the dynamite. Lover No. 1 decides that he does not like girls who are foolish enough to attempt suicide, and thus avoids the test. Lover No. 2, a friend of father, is brave enough in the face of the dynamite. Father had let him in on the secret of the box's contents some time before. Gwendoline is enthralled by his bravery and extinguishes the fuse.

THE BEACHCOMBERS (Dec. 26).—A fisher maid named Betty on the rock shore one day meets Jack Dubois, a revenue officer. They part to meet that evening at the same place. Sam Wilson and his band of beachcombers change the government beacon fire, used to guide vessels safely past the rocks. Betty reaches the scene as they have finished their work. She is immediately taken prisoner and carried off to their rendezvous. Dubois, arriving a few moments later, is searching for Betty when he discovers the misplaced light. He connects the transposed light with the disappearance of Betty, and gathering his comrades he sets out to find Betty. He does not find her until the pirates are prepared for the final rush upon the hut in which Sam Wilson, now violently in love, is guarding Betty. In payment for his kindness Betty hides Sam from her lover, and all of Wilson's hopeless love is vented in a passionate kiss of her hand.

THE BEAR TRAP (Dec. 28).—A party of hunters lay a trap for a bear which has been seen roaming around the neighborhood. The trap consists of a deep hole dug in the ground and covered with loose branches and leaves. The wife of one of the trappers, out for a walk, falls into the trap. An Indian named Deer Foot meets with the bear and chases him into the trap. The woman screams, and at the risk of his life Deer Foot rescues her and takes her to her home. Deer Foot's squaw, mistaking the brave's solicitude for genuine affection, attempts to kill the woman. Matters are explained to the squaw, and the hunter, returning home, rewards the redman by making him a present of the bear which he has captured.

C. G. P. C.

THE CHRISTMAS MIRACLE (Dec. 24).—A film of extraordinary merit. It has the Christmas spirit. How the Giver of all gifts, in the guise of a beggar, after repeated refusals, receives a kindness at the hand of a poverty-stricken widow. The transformation and the blessing which follow are all told in a sympathetic manner destined to imbue one with the peace and happiness of the season.

FRENCH NAVAL MANEUVERS (Dec. 27).—The efficiency of the French navy is severely tested in their annual maneuvers in the English Channel. In the storm which lasted two days the battleships and smaller fighting vessels went through their mimic warfare, successfully defending the harbor of Cherbourg, while even the heaviest vessels of the war craft were tossed about like chips by the giant [illegible].

THE CHAFFINCH AND HER FAMILY (Dec. 27).—A series of intimate views showing the taxing duties of the mother bird in taking care of her little brood. Interestingly educational.

BIOGRAPH.

A CRY FOR HELP (Dec. 23).—Wisdom in charity is a problem which has confronted philanthropists the world over. In this film the attitude of two impecunious charity patients is contrasted, resulting in a somewhat startling concurrence of events, which, however, are both as human as they are intense. His wife dying as a charity patient, the ungrateful husband blames his poverty for the physician's apparent neglect. He goes to seek retaliation, but the young physician is saved by a gratitude of a higher order.

THE GOD WITHIN (Dec. 26).—When the woman was desolate and alone she listened to the god within and regeneration came through the motherless baby given in place of the little lifeless form she had called her own. Then the father of this child thought of the associations surrounding his baby. The other man was awakened by the god within, but seeking the woman he found her at the father's fireside, singing the eternal lullaby, controlled in full by the god within.

MELIES.

TEMPEST TOSSED (Jan. 2). — All during the night a storm raged furiously, but day dawned beautifully. Tom, a young fisherman, discovers on the beach of the little island evidences of a wreck, and then—the limp, unconscious form of a sweet young woman, bound to a piece of the wreckage. Tom lifts her gently and takes her to the humble cottage where he and his mother live alone. With their care Ruth soon again regains health, but the terrible ordeal through which she has gone results in the complete loss of memory of the past. However, Tom loves her, and she, too, has the same passion for him. They marry, and the little household becomes a haven of happiness, until——

A launch party of sight-seekers stops at the little fishing island for luncheon. One of the strangers approaches Ruth and is promptly knocked down by Tom for it, but not until Ruth has recognized and remembered, and in her horror she staggers into the shack. The sight of the strange face was a shock sufficient to give back her memory of the past—memory of her marriage to a man who was not Tom, a marriage she had no memory of, and of a husband living whom she had forgotten. While she struggles with her secret—her misery and her memory—he comes, her husband, the stranger, declaring his identity and demanding her, his wife. Ruth comes from her room and reveals to him the too unhappy truth of the stranger's claims.

The launch is waiting. Ruth is forced to go away from a happiness she had never before known, he gives Tom back the wedding ring, which he kisses and places on his own finger. Then he watches the fast disappearing motorboat which takes away from him all that he held dear in life.

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UNIVERSAL

BISON.

BEFORE THE WHITE MAN CAME (Dec. 17).—This story is founded on the old Apache legend of the Willow and the Sunbeam. These two were playmates and companions, until one day the parents of Willow, the boy, seized with the wanderlust, took him away with them to find a new home. He bade his little friend good bye and promised some day to return to her. Of the fifteen odd years that intervenes here the legend has nothing to tell, but at the end of that time, Fang, the War Chief of a neighboring tribe, comes to Brown Bear, father of the Sunbeam, and chieftain of his tribe, with rich offerings of fur, the trophies of his prowess on the hunt. In exchange for these gifts he wishes to take the Sunbeam with him to brighten and warm the cold gray stone of his home cave.

Brown Bear, pleased with his regard, and the fur, consents to the trade. Sunbeam, however, dislikes the man, and refusing, runs away in tears. It is thus that Willow, the wanderer, returning at last, finds the object of his desires. He reassures her, and as he is telling her of his wanderings, Fang, looking for his acquisition, appears, demanding her. Willow too lays claim to her, and they go forthwith to lay their respective cases before the Bear.

He, although greatly pleased at the return of the Willow, holds to his agreement, and the Fang drags her away. Not long after this the old Bear dies, leaving the chieftainship in the hands of Willow. He immediately uses his power, and starts out on a lone quest to bring the Sunbeam back to her people. This he accomplishes. Fang, discovering his loss, sends the old tribal challenge to battle, an arrow-pierced skull, and Willow receiving it, according to custom, withdraws the arrow, and breaking it, sends it back.

Events follow rapidly. Fang leaves his tribe to wait for him, while he, taking advantage of the unprotected state of the village, steals back Sunbeam. In the meantime, Willow and his tribe have discovered the waiting warriors of Fang, and by a clever ruse these are led into an ambush and annihilated. Fang, returning with the girl to find his men, finds only their remains, and the victorious tribe of Willow. Willow sees him and gives chase. The Fang, seeing he must face the Willow, kills the girl rather than chance her going to the other. Then it is man to man. Fang flees, and in fleeing, stumbles while crossing a stream. The Willow catches him here, and by main strength forces his head under water and holds it there until he drowns.

"And afterwards," says the legend, "the Willow would visit her resting place and mourn, till at length madness seized him, and crying out aloud "Sunbeam, I come to thee!" he took his life, and from then it was that their souls wandered."

NESTOR.

COPS AND COWBOYS (Dec. 16).—Jack and Bob are a couple of young fellows. Jack goes west to visit Uncle John, the Mayor of Maverick. He looks for diversion and trouble. Jack discovers that the sheriff is kept busy with unsober gentlemen. Jack persuades his uncle to create two policemen, and wires Bob to hurry along and bring two nice nobby policemen uniforms with him. Bob hurries along, scenting novelty, and the two are quickly on the job and create a tremendous impression.

They meet with various adventures and eventually get their chance when Peevish Pete borrows a roll of bills at gun point and rides off to his lonely shack to figure out how he will spend it. The sheriff and posse go after him, but Pete insists upon arguing with his gun, and they return to devise a new plan to show him how extremely wrong is his behavior. Jack and Bob ride out, accompanied by a sack of sulphur. Jack ascends to the roof and empties the sulphur down the chimney. It connects with the fire and Peevish Pete is literally smoked out. The boys are outside the door waiting for him and they secure him and lead him back in triumph. They are acclaimed as heroes and are amply rewarded by two lovely girls who present the boys with their hands and futures in return for two little loops of gold.

THE STIGMA (Dec. 18).—Bert Warren is released from prison, having served a term for a crime which he did not commit, but for which he was convicted upon circumstantial evidence. All of his old friends shun him, only his mother receives him with love and trust. Her neighbors refuse to speak to him and his father believes him guilty. Taking what money he has earned at prison Bert goes to buy a horse, and for the first time is heartily received. The men ask Bert to join them and he gladly accepts their offer. When they reach the mountains, however, and give a signal, a man appears to tell them that the sheriff is near and Bert realizes that he is with a gang of horse-thieves. He refuses to accompany them further, so they take his horse and ride away, closely followed by the sheriff and his men. They shoot the man who took Bert's horse, so finding his coat upon his saddle, conclude it is Bert Warren whom they have killed. Being informed of their son's death, and wishing to avoid further gossip, the father and mother move to a different part of the country. Here Bert has arrived, and finding that he is shunned by everyone else, he at last joins Joe and Jim Tanner, and being told that an old man and woman have just settled near them and that they have a bag of gold, the three men decide to go and make it their own. Bert and Jim arrive at the shack, but while Jim is getting the gold, Bert discovers by the Bible, pictures and furniture that the house is his father's. He tries to persuade Jim to leave the money. Jim knocks him down and flees. Bert manages to hide in a closet when his father appears, but the father hears him, discovers it is his own son and firmly believes he has taken the gold. He commands Bert to leave, and Bert does so, but only to recover the gold from his partner after a hard fight, and returns with it to his father to die at his feet, although the mother was kept in ignorance of the fact that her son had not died months ago.

IMP.

THE LONG STRIKE (Dec. 16).—A review of this two-reel subject was printed on page 1086 of last week's issue.

THE MORE HASTE THE LESS SPEED (Dec. 21).—Absent-Minded Smith, so termed for his lack of thought, uses an old-fashioned razor, although he always leaves a souvenir of the operation in the form of many scars. He is too nervous to sit still in the barber's chair. One morning he had many interruptions from his wife and family, and in a wild rage he smashed the razor and went to a barber, but they were too busy discussing baseball to attend to him, and as he was in a great hurry to get to his office, and so angry over the lack of attention, he pays his money and leaves them squabbling. Passing by a hardware store, he sees a display of razors called safety. He enters and purchases one, and is so pleased with the easy manner of shaving that he wishes to be a public benefactor, and with the idea of conferring a great benefit on suffering mankind he sets forth to shave everybody, whether they desire it or not.

After stopping to shave himself by the reflection of the back of a cab, there numbers among his subjects for experimenting a lady with a budding mustache, the cocoanut tobacco holder in a cigar store and the wire-bearded man who is the star of a side show. At length he is pursued by an angry mob and dragged to the police station, where he shaves a policeman and the judge, and when thrown in a cell he produces a hidden razor and shaves the jailer. He is at last bailed out as a harmless enthusiast and hurries to the bosom of his family, where he cannot resist the temptation of shaving the small boy.

THE NEW FIRE CHIEF (Dec. 19).—O'Flaherty, the liveryman; Zeke Ruggins, the cobbler; Swartzmeyer, the butcher; Luigi Napoli, the barber, and Cohen, the tailor, decide to have a fire department in a small community and meet at Cohen's tailor shop and draw straws to elect a chief. A small child's broom suffices for all, but Cohen steals a wisp of straw from a large kitchen broom, and so wins the coveted position. Rules and regulations are drawn up on a union scale. They cannot work as firemen after 5 o'clock, nor can they attend a fire without uniforms. A fire occurs, and they forget to put a hose in the wagon, and when arriving at the fire they find they have forgotten the ladders, and while a woman is screaming for aid from the top floor they stand in front of the burning building discussing who has the right to save her. The German suggests a game of seven-up, and they adjourn to a neighboring saloon, and Mr. Cohen wins. They hasten back as heroes to save the woman, who in the meantime has left the burning building. As Cohen mounts the ladder with the hose the bell strikes 5 o'clock, and as union men they knock off and go home. No other fires occur, but Mr. Cohen, wishing to win distinction for his office, makes a bonfire of a few leaves, and while his son sounds the fire alarm he extinguishes the little blaze. When the admiring villagers rush up they hail Chief Cohen as the very prince and paragon of fire fighters.

GEM.

ONE DAY (Dec. 17).—Larue, a French-Canadian trapper, and his wife live in the northwest woods. He is a typical ignorant man of the brute type, and his treatment to his wife is such as one would accord to a dog. The wife never resents this, but expects it as part of her lot, until one day a New York artist, on a hunting expedition, meets her. He sees the treatment accorded the woman and his soul rises in anger. He shows her the courtesies one would accord a great lady, and it awakens in her a vista of a new life. Larue sees the treatment of the artist and mistakes it for love and watches the two. An accident occurs whereby the artist rescues Larue from accident, and a friendship springs up between the two, but it is not strong enough to allay the suspicions of the jealous trapper. One day he catches the two together and covers the artist with his gun and takes him off to kill him. A fight ensues between the two men. The wife watches in fear and anguish, and the artist triumphs. Then at the end the artist explains that what Larue mistook for love was just the ordinary courtesy a man should show to a woman, and opens the eyes of the trapper to a new view of life. The artist leaves them happy in their new life.

REX.

MOTHER (Dec. 19).—Robert Norton, a young business man, loses his wife, who leaves him a young baby. He grieves so much about his wife's death that he makes up his mind to seek forgetfulness in traveling. He leaves his little baby in the charge of his Aunt Margaret. Katherine Morre, a nurse, is in great difficulties and is left penniless with a little baby. She makes up her mind to abandon it to the charge of someone who will take care of it. She leaves it on the doorstep of Margaret's house, and she gives it shelter. Soon after Norton's baby is taken ill and dies. Margaret is afraid of Norton's anger and determines to substitute the abandoned baby of the nurse for the dead child. The child grows up, and Norton returns from his wanderings to claim his child. He takes the substituted child to his own home. In the meantime the real mother calls upon Margaret and is told that her baby died, and she leaves heartbroken. The child, Norton, is taken away and is seriously injured in an automobile accident, and a doctor and nurse are called in. The nurse is Katherine. By some curious intuition the child and the nurse become deeply attached to each other, and Norton becomes extremely jealous of the child's preference for her nurse. Norton discharges her, and she is about to leave the house when a letter comes from Aunt Margaret, who is now dying. In the letter she confesses that she substituted the children, and the child he now believes his own is the child of Katherine, the nurse. By the aid of the little one, Norton sees his error and the nurse becomes a permanent institution in the family household.

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FOR HIS SAKE (Dec. 22).—The wife of a poor inventor succeeds in selling to a big manufacturing concern one of her husband's successful inventions, but in order to enable her to do so she has promised to elope with the man who aided her. At the last moment she throws herself into the lake. Her body is found by her husband and the man with whom she was to elope.

POWERS.

A MAN (Dec. 20).—Glen Hardin is convicted of a crime of murder of which he is innocent. Smarting over the injustice of it, he contrives to escape from prison where he is serving sentence, eludes the officers and takes to the mountains, where he discovers a deserted cabin and takes undisputed possession. His retreat is an isolated portion of the country.

Sue, the daughter of a mountaineer, rides far afield one day and meets Hardin at a spring where he has come for water. She instinctively loves the taciturn man, for he is not like her kind. He shows the direction of her home and she goes. Once at home, her father urges her to marry Luke, a typical ne'er-do-well of the mountain section, and she rebels. She rides again to escape the taunts of her father, and is found by Luke, who pulls her from her horse, and Hardin administers a deserved thrashing to Luke. The girl rides away, and Luke stalks Hardin and shoots him. The girl hears the shot, finds Hardin and assists him to his cabin, where she ministers to his wound.

Returning home, she finds that her father has returned from the settlement, bringing some newspapers. She reads in one that the man who committed the crime of which Hardin was convicted has confessed, and Hardin is innocent. She does not know the name of the recluse of the mountain, but intuitively divines that it is Hardin. Taking the paper, she rides to his cabin and, finding him gone, leaves the newspaper in a conspicuous place. He returns, finds the newspaper account and is overjoyed. He goes to her and takes her from her home in the wilds, back to the city, where they are married.

CRYSTAL.

HIS WIFE'S STRATAGEM (Dec. 22).—Jabez Hardy, a hard-hearted old bachelor, discharges his nephew, Chester, from his employ because he married without the old gentleman's consent. Pearl, Chester's wife, whom Uncle had never seen, decides to get a position in Uncle's office, with a view to getting Chester his job back. She is engaged as typist, and Uncle is very much smitten with her. He pays her attentions, and one evening insists upon seeing her to her home. She invites him in, and Chester, seeing them coming, hides. The old gent is making love to Pearl, when Chester enters the room with a gun and pretends to be very angry. He recognizes his uncle and, after expressing his surprise, introduces him to his wife. Uncle congratulates the pair and leaves the couple serene in the belief that Chester will be re-employed. However, Uncle dispatches a letter to Chester, telling him that as his wife is such a treasure he has no need of any other, so he has made a will leaving his entire fortune to a Chinese missionary fund. The young couple are very much chagrined, but have to make the best of the plot that failed.

MIXED BOTTLES (Dec. 22).—Claude Belmont, the poet, is very fond of Jessamine. Also is he very fond of liquor. So is his housemaid. He keeps a bottle of whiskey in the drawer of his desk, where it being discovered by Bridget, she helps herself. Claude discovers a shrinkage in his stock and decides upon a novel scheme to stop the purloining of his precious stock. He pours the whiskey into a bottle labeled "Carbolic Acid," and pours some crude oil into the whiskey bottle. He then goes out, and proposes marriage to Jessamine and is rejected. He vows that he will kill himself. Meanwhile Bridget is entertaining her friend the policeman, and goes up for some of the whiskey. She brings down two glasses full, and she and the policeman drink it. They both become very sick, the crude oil doing its work well. Claude comes home and, being absent-minded, takes a drink of what he thinks is the whiskey. He, too, is taken very sick, and Jessamine, who has followed him to the house, finds him in a lamentable condition. She determines to join him in death, and drinks from the bottle marked "Carbolic Acid," only to find that it contains whiskey. She runs out of the house and is done with Claude forever, while the three unlucky whiskey-lovers await the passing of their seemingly unending agony.

ECLAIR.

WHEN AN OLD MAID GETS BUSY (Dec. 17).—Abigail is an old maid and a confirmed man-hater. She carries her hatred to the extent of tearing the faces of all the portraits of her male relatives to the wall. She is informed that she has fallen heir to an immense fortune. In her joy she invites her old maid, man-hating friends to share her home with her. They come, each one bringing her pet, a cat, a dog, a parrot, and some even mice. These pets become intolerable and her life is made miserable. In her despair she resolves to marry so as to get rid of the annoyance. She visits beauty parlors, arrays herself in gorgeous attire and has small photos of herself taken—six for 25 cents. At her first party she gets busy by putting a photo inside the watch of a married man, and one also in the watch of an engaged man. The discovery of these photos are productive of trouble to the respective victims. Abigail is found out and confesses that, being an heiress, she was desirous of getting married. After the ladies concerned have given her a piece of their minds she is left alone. Her maid brings her cat she has discarded, and she hugs it affectionately. And once more the portraits of her male relatives are turned to the wall.

THE VENGEANCE OF THE FAKIR (Dec. 19).—A review of this two-reel subject was printed on page 1087 of last week's issue.

SEA ANEMONES (Dec. 22).—A synopsis of this educational picture was published on page 702 of the issue dated November 17th. It was scheduled for release on November 15th, but has been postponed until December 22d.

AN UNFORESEEN EVENT (Dec. 22).—As this subject is on the same reel with "Sea Anemones," the above information is also applicable to this comedy.

UNIVERSAL.

ANIMATED WEEKLY, NO. 46 (Dec. 11).—A CHURCH PROCESSIONAL—The Italian societies celebrate the Feast of St. Ambrose at London, England.

SOCIETY'S FOX HUNT—Society follows the hounds at their Annual Fox Hunt, at Wickatunk, New Jersey.

UNIQUE WRECK—Thirty-three persons are seriously injured when an Interurban freight crashes into a passenger coach near Seattle, Wash.

ON THE BORDER—The Mexican government dispatches troops to the scenes of the disorder at Ciudad Juarez, Mexico.

MONOPLANE TEST—Frank Champine tries out a new Moisant monoplane at Oklahoma City, Oklahoma.

FIGHTING THE FLAMES—The Courtade Piano Cover Works are destroyed by fire at Hoboken, N. J.

BLUE RIBBON WINNERS—The prize winning live stock have their parade at the Oklahoma State Fair.

PARISIAN FASHIONS—The Winter season brings out the latest creations in fur coats and scarfs.

DREADNOUGHT'S FLOATING DOCK.—The Admiralty's huge floating dock is towed to Portsmouth by four tugs.

DARE-DEVIL LAW—Climbe the outside of a fifteen-story New York hotel.

SNAPSHOTS OF THE KAISER—Intimate views of Kaiser Wilhelm.

UNCLE SAM ON GUARD—United States troops at war practice near El Paso, Texas.

WHO'S WHO IN STAGELAND—Stella Mayhew and her husband, Billie Taylor, at their home in New Rochelle, New York.

CHAMPION.

RIGHT SHALL PREVAIL (Dec. 16).—Bob and George Morton go to thhe theater where the famous dancer Irene is performing. Both men become infatuated with the dancer, and when the manager of the theater offers to introduce them to her they gladly welcome the opportunity. An introduction is effected, and after the theater a supper is suggested and agreed upon. While at the restaurant George, who has little respect for women of the stage, offers an insult to the girl, which she resents. Bob upbraids his brother for his action, and escorts Irene home.

In the course of a few weeks Bob and Irene learn of their love for each other and decide to get married. Bob informs his father of his intention to marry the dancer. His father objects to the marriage, being influenced by George and Bob's oldest sister. Bob leaves his father's house, declaring that he shall never return until they welcome Irene as his wife.

After several years George is the victim of the drug habit. The father begins to realise that he has allowed the best boy to go away.

Bob, after his marriage, had experienced some misfortunes, one being that Irene was taken sick and compelled to leave the stage. Bob, one day, while returning home from work, chances to meet his father, who explains to him that he has altered his opinion. After learning that Bob's wife is sick, he requests Bob to take him to see her. This visit proves to be the means of uniting father and son. Mr. Morton gives a reception in honor of his son and daughter-in-law. The sister changes her attitude toward Irene and welcomes her into the household, but George still retains his same opinion and on the evening of the reception, while under the influence of the drug, becomes obnoxious and offers an insult to Irene. Bob defends his wife against his brother, who, being aroused to hatred toward his brother and wife, connects a scheme to bring disgrace on them both. He enters his sister's room, takes her jewels and places them in Irene's cloak. Later the jewels are found in Irene's possession. She is unable to bear the accusation, loses all control of herself and runs from the house. Her absence is discovered and Bob goes in search of her and finds her exhausted. George realizes how dastardly he has been and seeks to drown his conscience in the drug, which proves too much for his weakened heart and he collapses. After Bob has carried Irene home in his arms he receives the welcome news that George has confessed to having placed the jewels in the cloak to place the blame on Irene. Irene finally recovers from the effects of the cold weather and exposure which she submitted herself to, and is taken into the Morton family.

MILANO.

LOVE SUBLIME (Two Reels) (Dec. 21).—Happiness reigned supreme in the home of the Baron Dupre; his two motherless daughters, grown to womanhood, were a source of comfort and pride. Ida, the elder daughter, is betrothed to the young Count Alfred. Rosa, the younger daughter, is expected to arrive home from the convent where she had recently completed her studies. Alfred was spending several weeks at the home of his fiancee, for preparation had been made to give a ball in honor of Rosa's return home. Arriving some time before the date set for the reception, she was delegated to entertain her sister's intended husband, Ida being occupied with the preparation incidental to the ball. Count Alfred, fascinated by the fresh young beauty of Rosa, transfers his affection.

Upon the night of the reception, as hostess, her guests command her every attention, and, seeking the seclusion of the conservatory for a brief rest, she overhears her affianced husband addressing her sister in terms of endearment. She hides her anguish from her guests, and at the first opportunity seeks the solace of the gardens, where she is approached by Baron Holden, an aged millionaire banker. The baron has long been an admirer of Ida and takes this opportunity to declare his love. Ida naturally declines, but with the persistence that made him successful in business the baron reminds her that she may change her views, and if ever she does he will be waiting for her. After the guests have departed and the members of the household have retired, Ida discovers her sister secretly leaving the house. Silently she follows, only to witness a clandestine meeting in the garden with her intended and overhears their confession of love for each other.

After a sleepless night, Ida concludes that there is only one course left for her to follow. Next morning she returns to Count Alfred his ring, with a note releasing him from his promise to her.

VICTOR.

THE CONSEQUENCES (Dec. 20).—Robert Insley, a rising young lawyer, is engaged to marry Edna Markham, the daughter of a well-to-do widow. One day Harry Blount, a wealthy middle-aged speculator, drives out to the Markham farm in his automobile in order to offer the widow a price for it. While there he meets Edna and falls in love with her. He buys the farm at a good price, Insley acting for the widow in closing the deal. Then Blount flatters the widow, takes Edna automobiling and otherwise makes himself generally agreeable. He finally obtains the widow's consent to his marrying Edna, and between them they force her to dismiss Insley.

Two years elapse, during which time Insley has risen in his profession and Edna has had every luxury. In a cafe Insley and Edna meet, she being accompanied by her husband and mother. At Insley's invitation they join him at luncheon. While they are seated at the table a French count, a friend of Blount's, comes over to them, and he also becomes a member of the party. As they are about to leave, Blount invites the Count and Insley to become members of a house party he is going to give the following week. The Count accepts instantly, but Insley hesitatingly accepts. The house party proves a big success. The Count has admired Edna for a long time, and now seeks to pay his advances to her. Edna forbids his ever speaking to her again.

That night, as she is going to her room, she meets Insley coming in. He requests an interview with her, and they go outside to a rustic summer house, where he tells her he must go away at once and never see her again. As he stoops to kiss her hands in farewell the Count, who has been following them, comes upon them and, nothing the action, hurries away to inform Blount. Blount insists upon knowing the trouble and upon the Count informing him that his wife is faithless to him, Blount calls him a liar. The Count draws a revolver and attempts to shoot Blount, but the latter succeeds in wrenching it from him and, being closely pursued, he shoots the Count.

In the meantime Insley and Edna have entered the hallway, heard the quarrel and the shot fired. Insley urges her to retire and, taking her almost up in his arms, he carries her across the hall, just as Blount enters and sees them. Believing now the truth of the Count's accusation, Blount goes out. Insley then rushes into the room, picks up the revolver and tells the Count, who is still alive, that he deserves what he received for trying to ruin a woman's name. At this point the guests all rush in as do Blount and Edna. The Count is asked who shot him, and he points at Insley and dies. Insley starts to defend himself, but stops, for only by accusing Edna's husband and proving that he himself was outside alone with her at mid-

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night can he do it. Edna starts to exonerate him, when she catches Blount's eye, who by the force of his glance compels her to keep silent. Through bribery Edna finally obtains Insley's release.

Years later Blount, accompanied by Edna and her mother, lies dying in a hotel in a distant land and, being a Roman Catholic, sends for a priest. When he comes it is no other than Robert Insley. Blount, at sight of the man whose whole life he has ruined, is seized with mad terror and dies. Insley performs what office he can for the dead man, and leading Edna to the bedside, he kneels with her, praying for the soul of the departed.

FILM SUPPLY COMPANY

GAUMONT.

GAUMONT WEEKLY NO. 40 (Dec. 11).—THE LAUNCHING OF THE "WASHINGTON IRVING."—Magnificent Hudson River boat, with carrying capacity of 7,000 passengers, is christened at Camden, N. J.

STAG HUNT SEASON OPENS.—French club starts chase from Senlis.

HOTEL FIRE IN TEXAS.—Many guests have narrow escapes at Beaumont.

CONGRESS OPENS.—Solons gather in Washington from all parts of the United States.

SAN FRANCISCO WANTS LIBERTY BELL.—Panama Exposition boosters send petitions to Philadelphia signed by fifty thousand school children.

A NEW YORK GOAT GIRL.—Flora McKeand conducts unusual and successful stock farm at Kenmore, N. Y.

THE FUNERAL OF THE SPANISH PREMIER.—Senor Canalejas, who was assassinated by an anarchist and buried at Barcelona.

SIX-DAY BICYCLE RACE.—Contestants in gruelling grind rehearse at Newark, N. J.

SOUTHEAST TEXAS FAIR.—Thousands of visitors flock to Beaumont, the Queen City of the Texas oil and lumber country.

MRS. MARTIN J. LITTLETON.—New York woman who is fighting for Jefferson's Monticello home.

ZIGOTO HAS A GOOD HEART (Dec. 5).—Zigoto takes fair Lisette to a smart country hotel. As the adoring couple sit under the arbor, Zigoto, the unconventional, does sword-swallowing feats with his knife, and when he eats his soup the dissonance drowns the singing of the birds. These eccentricities of genius and his unwashed appearance in general, cause the other guests to believe that Zigoto should dine in a stable. This belief, however, does not reach Zigoto's consciousness and he eats on with appetite undiminished.

Those who had taken exception to Zigoto's conduct, sally forth to the roadway. There sits a blind man peddling flowers. The spirit of skylarking running in excesses, they upset the blind man's stand and steal his dog. As the unfortunate man is groping blindly about for the flowers scattered on the side-walk, Zigoto, with the gallantry of a chevalier, enters upon the scene. He learns of the cruel joke perpetrated upon the flower vender and pursues the culprits. He overtakes them as they are having the time of their lives throwing the dog into the river and hitting him with stones upon the bump of reverence. He throws the principal offender into the water. The man accumulates so much of the liquid through the medium of his open countenance that Zigoto believes that the wet one may contaminate the water or drain the stream. Zigoto, with the nonchalance of a deep sea diver, plunges in and rescues the sputtering mischief-maker. He escorts the party back to where the flower vender is still collecting his violated wares. Zigoto coerces the subdued offenders into giving the flower vender full value for his buds. Accepting a small bouquet from the vender as a proof of the vender's gratitude, he marches back to the fair Lisette. (This subject is substituted in place of "A Telephone Entanglement," which was originally intended to be released on that date.)

ZIGOTO AS A STATION MASTER (Dec. 5).—Zigoto believes that he was destined to become a station master. He gets the job. He likes it and has considerable amusement in regulating the trains which travel back and forth with the rapidity and amusing eccentricity that characterize some of the French comedies. Zigoto gets his train schedule mixed up and there are fifty-seven kinds of trouble in the station. Some of the trains seem too bashful to leave the station unchaperoned and the passengers rage acordingly as the train stalls on the rails. Others impulsively start too soon and the passengers who had counted upon taking them rage and roar when they find that they have missed them. The peevish travelers in the belated trains grow so rambunctious that Zigoto turns the passenger cars into a stable and puts in with the passengers calves, ducks, dogs and other barn-yard ornaments. The fun goes on and Zigoto makes his line a veritable bedlam. The crisis comes when he forgets to shift the switch for the 9:23 express. Accordingly this express jumps the tracks and goes right through the station with the usual accompaniments of damage and hilarity. (This subject is substituted in place of "Twixt Devil and the Deep Sea," which was originally intended for release on that date.)

A HAZARD FOR A HEART (Dec. 17).—Nordiska, an operatic prima donna, has a throng of idolaters, among whom are three Parisian men-about-town. All vie for her favor. After the performance one evening the three adorers take the diva on the round of the lobster palaces and spend their good money. It is suggested that the four go slumming. Getting down into the Apache belt, they enter one den and are much interested in the social doings of the underworld. In the course of their stay, a particularly elemental Apache comes in to find his pet sweetheart in the course of a wild dance with a rival. The cave man hurls his rival to the none too soft floor and trouble in the most threatening form is imminent. The new arrival overawes the weaker man and his is the girl to have and to hold. Nordiska and her companions had momentarily expected to find themselves picking portions of glassware and furniture out of their anatomies, but are pleased that no such violence occurs. Nordiska is peculiarly fascinated by the brute strength and ferocity of the King Apache, and as she and her three companions leave the place she darts ardent glances at this sovereign of the "low dives."

The three gentlemen have been importuning Nordiska to become the wife of one of them. It is difficult for her to make a choice, so she finally writes a letter to each, saying that courage being the quality she most admires in man, she will become the wife of him who performs an act audacious and brave. One of the trio, who had noticed the singer's attraction for the Apache, has a daring thought. He gains admission secretly to the singer's house while dressed in his evening clothes and changes this attire for one of a burglar. He puts on a false mustache and armed with a revolver, enters the songbird's room. He frightens her into giving him her jewels. As he sits in a chair, the diva is perforce compelled to sing and dance before him. So seductive, so soothing is her mellifluous voice and her witching movements in the mazes of the dance, that it exerts a hypnotic influence over the amateur burglar. While he is in this state of trance, the singer hastens to the street and quickly returns with two policemen. In her absence, however, the spell having been removed, her lover escapes into the room where he has left his open face clothes. As the singer and the policemen are searching for him, he enters the room where they are, in his proper state of attire, carrying the burglar outfit and the jewels he had taken. He acknowledges himself as the intruder. The policemen are about to hustle him off to jail when he hands Nordiska the letter he had received and which had given him the suggestion. The singer recognises that this is the man capable of creating and executing an act of audacity and bravery and immediately tells the policemen that they will not be needed and that they had better send 'round a minister and a best man.

A TELEPHONE ENTANGLEMENT (Dec. 19).—As this subject was scheduled for release on December 5, but has now been postponed until the date above given, a synopsis was printed on page 1016 of the issue dated December 7.

TWIXT DEVIL AND THE DEEP SEA (Dec. 19).—This subject is on the same reel with "A Telephone Entanglement," therefore, the information given for that subject is applicable to this.

PUNCH.

WANTED—A HUSBAND (Dec. 26).—After her first husband died, Mrs. Murphy decided to find one that she can boss, as she is tired of being told what to do. She advertises for a small, frail man with matrimonial inclinations, and is delighted when Herbert Rice applies for the job. Rice is made to walk the chalk line, and Mrs. Murphy-Rice makes up for all the abuse she received from her first husband by abusing husband No. 2. But a diet ordered by her doctor to reduce her weight has a wonderful effect upon her size, and she continues to shrink until her husband, who is taking a special course in physical culture, becomes the "Bull Moose" of his own pasture and the real fun begins.

THE DEVIL OF A TIME (Dec. 26).—A harmless inmate of an insane asylum escapes from his keepers and meets Algernon Rich on his way from a costumer with a "devil" costume under his arm. He appropriates the costume and, dressed as his Satanic majesty, starts on a series of adventures that lead to all kinds of amusing complications. He spends a pleasant evening in the home of Jack Sprat and his wife (unknown to both of them), and by hiding under the dining room table and alternately pulling Mrs. Sprat's hair and slapping Mr. Sprat on his bald pate he succeeds in starting a record-breaking family quarrel. The climax is reached when Mr. Sprat slams the bedroom door in his wife's face, only to find the devil in his bed.

SOLAX.

THE FINGER PRINTS (Dec. 25).—Hooknose Jake is released from prison and vows to get even with the district attorney who sent him there. Henry Sterling, the district attorney, is in love with the daughter of Walter Burdett, a banker and broker. The old banker refuses, however, to give his consent to the marriage, and Sterling leaves in a resentful and unhappy frame of mind, while the daughter upbraids her father for his unwarranted objection to the match.

Hooknose Jake has spied on the district attorney and shadows him from place to place. He is up against it, not having been able to secure employment, and plans to rob and kill the banker and shift the blame to the district attorney. The offices of the district attorney are opposite the banker's offices, and Hooknose Jake takes advantage of the fact by shooting from Sterling's office across to the banker with a noiseless revolver. Naturally a big stir is created throughout the city, and after some investigation the police figure that Sterling is the guilty man, and circumstantial evidence almost convicts him.

A young detective on the case examines carefully the murdered body and finds finger prints on the white vest of the dead banker. This he secures for his own purposes, and follows up the investigation. He assumes various disguises, and not only shadows the district attorney and takes occasion to compare Sterling's finger prints with the finger prints on the dead man's vest, but also learns of Hooknose Jake's activity. He follows up the clue and one evening finds Jake in the office of the district attorney. Jake is there placing more evidence to incriminate his enemy. However, just as the detective is about to hide behind the curtain, the criminal sees his reflection in a mirror. A fight and a spectacular chase down fire escapes ensues, in which the criminal makes a get-away. In the struggle the dirty hands of Jake impress themselves on the cuffs of the detective. The detective compares the finger prints on his cuffs with those on the dead banker's vest, and is sure of his man. Later, in trying to overdo himself, he sends a message to the police, informing them that they would find evidence against the district attorney. The detective traces down the source of the telegram and finds Jake in his den.

THE WOMAN BEHIND THE MAN (Dec. 27).—Two couples start out in life, after a honeymoon. One couple has the prospect of living on $100 a week, and the other couple is forced to live on $25 a week. The $25-a-week pair are satisfied with their existence and live within their income. On the other hand, the other couple, who have an income of $100 a week, are discontented, because of the woman's extravagance. Instead of living within her income, she expresses her dissatisfaction and nags at her husband and scolds him for earning so little money. She buys new clothes very often, and spends twice the money he makes, thus causing him to go into debt, and in order to make both ends meet he is forced to steal.

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During the time that the $25-a-week couple have been making their way ahead, prospering and becoming successful, the other couple continually keep going down the ladder. The end finds this couple separating—the woman, in poverty, about to take the only road open to a poor woman with extravagant tastes, and the man we find in a saloon, disheveled and shabby, about to be thrown out by the bouncer.

MAJESTIC.

JACK IN THE BOX. (Dec. 22).—A poor little waif visits the Christmas window of a large department store every day and, with the aid of her child's imagination, plays with the toys as if they were in her actual possession. One day she discovers that her favorite "Jack in the Box" and chocolate soldier, along with several of their toy companions, have disappeared from the window. Heartbroken, she wanders up Fifth Avenue and looks in the window of a large mansion. There she sees her toys grouped around the Christmas tree of a wealthy little girl. She falls asleep on the steps and the little rich child, unknown to her parents, finds her and takes her to bed in her own room. The children fall asleep in each other's arms and have a wonderful dream. The toys, led by "Jack in the Box," take the little girls to toyland and introduce them to Santa Claus. They watch Santa make his pretty toys. The dollies and tin soldiers dance for them, and they are very much shocked when the mother of the rich child wakes them up and asks who the little waif is. The daughter announces that she is a little girl whom she has adopted and insists upon her sharing all her Christmas presents. The children have a happy time playing with the toys, but cannot quite understand why "Jack in the Box" refuses to talk to them as he did in their marvelous journey to toyland.

RELIANCE.

A FAIRYLAND BRIDE (Dec. 14).—Young Phillip Gray finds his convalescence at a lonely farmhouse a very dull affair. When he commences to receive little notes and dainty bunches of flowers from an unknown "fairy" things begin to look interesting. He makes inquiries, but can find no one who knows who the unknown girl can be. Often from his window he catches a glimpse of a pretty golden head as the "fairy" steals away. One day, having recovered somewhat, he gives chase, finally catching her. But the exertion proves too much after his recent illness, and he faints. When he wakes he finds himself wrapped in a soft blanket, and he knows it was the "fairy's" kindness that prompted this. He leaves a note for her on the tree, asking her to meet him. She answers and they become good friends. Before long Phillip asks the girl, whose identity he does not know, to become his wife. She consents and the ceremony is performed in Dingle Dell. She insists that Phillip wear a handkerchief over his eyes all during the wedding, and when it is removed he looks about, to see all his old friends surrounding him. Prominent among them is his doctor, the father of the "fairy," who sent her into the country to bring back an interest in life and health to the poor invalid, who later won her heart and hand.

AMERICAN.

THE RECOGNITION (Dec. 23).—Thomas Mercer and his two sons, Dale and Lawrence, take up their abode in a little cottage near the outskirts of the village. Near the home of the Mercers lives Salina Masters and her daughter Ruth. One day while walking to the general store, Thomas Mercer meets Mrs. Masters and at sight of him she faints, falling into his arms. The sons of Mercer hurry to their father's side and carry Mrs. Masters to her home. While there they meet the daughter, Ruth, and Lawrence is attracted with her beauty. While going to their home after caring for Mrs. Masters the boys pass the house of Kit Murphy, a rough woman of the town, and Dale lingers to talk with her, while Lawrence goes home. Dale, too has noticed the comeliness of Ruth Masters and takes the first opportunity to talk with her. This infuriates Kit Murphy, to whom he has also shown attention.

Tom Mercer is sitting in his little home one day when suddenly he starts from his reverie, rushes out into the street and to the home of Salina Masters. While Tom is at Mrs. Masters' home his son Dale meets Ruth and they walk down the street together. Nearing a secluded place he suddenly puts his arm around her and kisses her. This is witnessed by Kit Murphy and she grabs a gun from the holster of a passerby and rushes to shoot Dale for his fickleness. Lawrence has joined Ruth and Dale and the brothers engage in a quarrel. The woman Kit rushes upon them and fires a shot at Dale, fatally wounding him. A crowd of men gather about and some of them take Kit away to her home. In the meantime a tragic meeting has taken place at the some of Salina Masters, where Lawrence and Ruth have gone after the shooting to tell the father of the affair.

Mrs. Masters had recognized that day upon the village street in Tom Mercer the husband who had deserted her and the baby daughter twenty years ago, taking with him in his insanely jealous rage, his two sons, and the husband and father had now come to ask forgiveness of Mrs. Masters, which name she had taken after making the West her home. They all hurry to the scene of the tragedy where Mrs. Masters, much to the surprise of the daughter, Ruth, catches the dying man to her breast and weeps over him. Realizing that he is beyond earthly aid, they repair to the home of Mrs. Masters, where Tom Mercer startles his own son by pointing to Ruth and saying "She is your sister." Lawrence asks an explanation of his father, who tells him all, and in the reunion of the father and mother, the former lovers find enough happiness to compensate them for "what might have been."

BLACKENED HILLS (Dec. 26).—Up in the mountains lives a girl, who had excited the interest of two men. Jack Upham loved Martha Vail with an honest man's affection; Joe Canfield looked upon her with lust in his heart. Among the mountain folks lived Jenny Hart, a woman of unrestrained passions and whose heart was full of evil. Her nature had conceived a liking for Jack Upham and she was determined to win his love in return. Alone in one of the wildest canyons of the mountains lived an old woman, reputed, to be a witch, who was shunned by the superstitious mountain folk and feared because of her supposed supernatural powers. Because of their attitude her heart was full of bitterness for all mankind. Destitute, she wanders from her cabin in search of food. She stops at the home of Jenny Hart, who in fear and fury drives her away with a rifle, and following her, she calls for the assistance of Joe Canfield, who threatens the old woman with violence if she loiters. At the home of Martha Vail she is given food and shelter and human sympathy. Jack's love for Martha is known to Jenny Hart and she plots with Joe to kidnap him and that with the rival out of the way she can secure his heart. The kidnapping is successful and Jack is secured hand and feet and Joe goes to get Martha. She sees him coming and locking the door escapes through the window. Joe breaks in the door and finds her gone, but looking through the window sees her in the distance and pursues her. In the meantime, the witch has released Jack and he goes to the rescue of Martha. In order to stop Joe Canfield, the witch sets fire to the undergrowth and soon an enormous fire protects the lovers from the plotters. They wander away in happiness, but in the morning Jenny looks upon Blackened Hills as a result of her sin.

THE GIRL OF THE MANOR (Dec. 28).—In a beautiful house lived unhappy Marjorie Briscom. Her guardian aunt, a heartless, cold woman, much in love with and loved by the Count de Villiers, conspired to hasten the death of Marjorie so that she might herself inherit the wonderfully rich estate that was now Marjorie's. To this end she exercised her power of guardian by providing a hunchback, horribly repulsive in appearance and a cocaine fiend, to follow the girl about the spacious gardens and never to let her across the threshold of the garden gate.

From the hotel to the beach came Ralph Beresford. He strolled idly along, and seeing a garden, entered. Marjorie, strolling in the path close to the tree in which the hunchback secreted his cocaine, found opportunity to elude him. The attraction was mutual, and in the days that followed they met frequently.

Conscious of the stranger's attention, the guardian aunt sent for Count de Villiers. Leaving him on the balcony she found Marjorie and Ralph in a nook in the garden. She asked him to step to the house and he followed, wondering, leaving Marjorie alone. On the balcony he met the Count, who at a gesture from the aunt, explained that Marjorie was his insane wife. Horrified Ralph left. Strolling the beach a few days later, and drawn by the bonds of love, he went to the garden gate. She came to meet him. There was a moment of hesitation, then explanation, and two lonesome souls had found their mates.

MUTUAL FILM CORPORATION.

KAY-BEE.

THE DEAD PAYS (Two Reels) (Dec. 20).—Captain King is a Northern officer who is shot and left unconscious on the field of battle, which takes place near the home of Lieutenant Kane, a Southern officer, who is also badly wounded. King regains his senses, and as he sits up and endeavors to take a drink from his canteen he sees a ghoul at work on a group of dead and dying Confederates. Drawing his heavy pistol, he makes short work of the human vulture, and staggers to the spot, where he discovers Lieutenant Kane with a spark of life still remaining. He gives the Southerner a drink from his canteen and extricates him from the bodies lying on top of him, and then binds up his wounds.

In the meantime Kane's mother and sister learn that he is among the missing and go to the battlefield in search of him. The two officers are brought to the Kane home, where King soon recovers, while Kane lingers between life and death. King's command comes back and he joins his regiment. The officers hold a conference in the Kane home, and Lieutenant Kane is moved to an old darky's cabin to prevent his capture.

One of the Northern officers is Dick Stanton, of the Confederate secret service. Helen Stanton has nursed King, and he has fallen in love with her. Stanton forces his attentions upon Helen, who is saved from an embarrassing situation by King's interference. Stanton follows Helen to the cabin and enters, intending to cause the arrest of the wounded officer, but is amazed to find that Kane knows him and introduces him to Helen. Stanton tells them he is endeavoring to secure the Federal plans for General Lee, and Helen promises to aid him. During the conference he, supposedly, accidentally knocks down the candlestick, and when the light goes out he hands the papers to Helen, who has been watching her opportunity, and she rushes from the room. The sentries head her off and attempt to capture her, and she doubles on her tracks and re-enters the house, running up to the attic. Captain King follows and is thunderstruck to find out the identity of the fugitive. He takes the papers from her and, hearing the steps of other pursuers on the stairs, he takes quick action to save her. Hilding her, he kicks the window out and shoots himself in the arm and tells the other officers the spy has leaped out. His coat is torn open to bind his wound, and the missing papers drop to the floor. He can make no explanation, and an immediate court martial is ordered. Rather than betray Helen, King accepts his condemnation as a spy. Stanton manages to stay behind during the excitement in the attic, and finds Helen. She promises to elope with him if he will leave behind a written confession that he is the guilty party, to exonerate King. He writes the confession, but refuses to give it to her, and the overwrought girl attempts to take it by force. She is roughly handled by Stanton, and in the scuffle she pulls his revolver from its holster and fires. The shot arouses the officers on the floor below, and as they come rushing up Helen places the confession in the stiffening hand of Stanton, acknowledging that he is a Confederate spy, and secretes herself. King is restored to his position, and parts from Helen in an affecting scene.

KEYSTONE.

HOFFMEYER'S LEGACY (Dec. 23).—Hoffmeyer is harassed by creditors, but thinks his troubles are over when he receives a legacy of $500. He sneaks away from his wife to make a "dash" around town, and comes home at 2 A. M., feeling happy. His joy is shortlived, however, when he finds the door locked, and his spouse on the other side demands the money before she will permit him to enter. He takes half of it and hides it under a barrel, and his wife, peeping behind the curtain, sees him. After he has retired she goes out to get the rest of the money, and Hoffmeyer locks the door and refuses to let her in until she sends in the money. Clad in her nightgown, she is being thoroughly chilled, when she sees men approaching and runs away. Frightened, Hoffmeyer, clad in his pajamas, goes out to bring her back. The chase is joined in by neighbors and police, presenting ludicrous situations, until Hoffmeyer catches up with his spouse and is arrested with her. The police magistrate in the night court suffers an injury to his dignity when the struggling pair are brought before him, but he quickly counts the money taken from them and fines them $500.

THE DRUMMER'S VACATION (Dec. 23). — A traveling man is vacationing at a summer resort kept by a farmer and his wife, and falls in love with a rich widow. The spooning of the two gets on the farmer's nerves, and he tries in various ways to discourage them. Twice, peeking through the window, he finds the flirtatious drummer making a fuss over his own wife, and when he rushes in he finds that the widow has returned and is occupying the drummer's attention. He gets his shotgun and tries to scare the drummer with it, but his wife takes it away from him and stands guard over him while she makes him do the kitchen work.

Among the Exhibitors.

Janesville, Wis.—The new Apollo theater is being built by W. T. Sherer on W. Milwaukee Street.

St. Louis, Mo.—Famous Feature Film Co., capital stock $10,000. Incorporators, G. Wagner, Nathan Steinberg, Lester Harburger, to do general moving picture business.

Kansas City, Mo.—A theater building will be erected in the neighborhood of the high school. John G. Hiatt is receiving bids. Cost $40,000.

New York, N. Y.—The old Ketcltas mansion at the corner of 2d Avenue and 8th Street will be converted into a moving picture theater at a cost of $20,000.

Philadelphia, Pa.—The moving picture theater at 7th and Watkins Streets was conveyed to D. Miller.

Sharon, Pa.—Plans are being prepared for a new moving picture theater in Farrell. Mr. Harris, Manager.

Cincinnati, O.—Architects Stewart & Stewart have awarded to Oscar W. Schroeder the contract for the enlarged Nordland theater on Vine Street.

Oldham, S. D.—A contract has been let for the erection of an opera house.

Galveston, Tex.—Landry & Box of Lake Charles have leased a store and will open a motion picture theater. ocLation on Front Street.

Kansas City, Mo.—Hucke & Sexton will remodel the building at 13th & Walnut Streets for a vaudeville theater to cost $100,000.

Tingley, Ia.—O. W. Roush & Son will open a motion picture theater here.

Sacramento, Cal.—A new opera house is being erected on Main Street by F. Little of Klamath Falls, Oregon.

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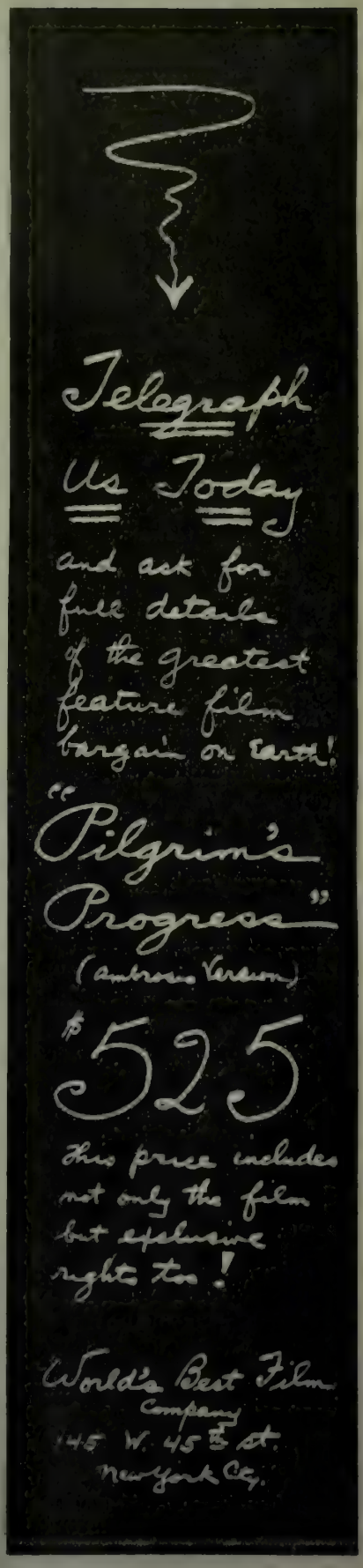
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Nov. 4—A Tramp's Strategy (Drama).....
Nov. 11—A Protege of Uncle Sam (2 reels) (Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway to America (Drama)...
Dec. 2—Billy Jones of New York (Com.-Dr.)
Dec. 9—The Honeymooners (Comedy).....
Dec. 16—Right Shall Prevail (Dr.).....

CRYSTAL.

Dec. 1—Locked Out (Comedy).....
Dec. 1—A Picnic in Dakota (Comedy).....
Dec. 8—A Tangled Marriage (Comedy).....
Dec. 8—The Black Prince (Comedy).....
Dec. 15—The Mind Cure (Comedy).....
Dec. 15—Oh, that Lemonade! (Comedy).....
Dec. 22—His Wife's Stratagem (Com.).....
Dec. 22—Mixed Bottles (Com.).....

ECLAIR.

Dec. 5—Dick's Wife (Drama).....
Dec. 8—The Fly (Educational).....
Dec. 8—The Mender, the Pipe and the Vase (Comedy) .....
Dec. 10—The Black Sheep (Drama).....
Dec. 12—The Poisoned Pool (Drama).....
Dec. 15—The Busy Bee (Scientific).....
Dec. 15—Funnicus' Hunting Exploit (Comedy)..
Dec. 17—When an Old Maid Gets Busy (Com. Dr.) .....
Dec. 19—The Vengeance of the Fakir (2 reels) (Drama). .....
Dec. 22—Sea Anemones (Educational) .....
Dec. 22—An Unforseen Event (Com.).....

FRONTIER.

Dec. 11—The Goat Girl of Bear Canyon (Dr.)
Dec. 18—The Ranchman's Wooing (Dr.).....

GAUMONT.

Dec. 10—The Mission of the Carols (Drama)..
Dec. 10—Travels of the Ural Mountains (Sc.)
Dec. 11—Gaumont's Weekly, No. 40 (Topical)
Dec. 12—An Elephant Sleuth (Drama).....
Dec. 14—Battlefields of the Balkans (Topical)
Dec. 17—A Hazard for a Heart (Drama).....
Dec. 19—A Telephone Entanglement (Comedy)..
Dec. 19—Twixt Devil and the Deep Sea (Com.)
Dec. 24—A Peach for a Prisoner (Dr.).....
Dec. 26—Zigoto Drives a Locomotive (Com.)..
Dec. 26—The Man with the Pull (Com.)....

GEM.

Nov. 12—The Lighting of Love's Way (Dr.)....
Nov. 19—The Tongueless Man (Dr.).....
Nov. 26—The Toll of the Sea (Drama).....
Dec. 3—Apartment No. 13 (Comedy).....
Dec. 10—The Awakening of John Bridd (Drama)
Dec. 17—One Day (Dr.).....

GREAT NORTHERN.

Dec. 7—Grandfather's Clock (Comedy).....
Dec. 7—Jack the Window Cleaner (Comedy)..
Dec. 14—His First Patient (Comedy).....
Dec. 21—The Christmas Gift (Com.).....
Dec. 21—Danish Hussars (Mil.).....

IMP.

Dec. 7—A Trip Through the Cincinnati Zoo (Natural History) .....
Dec. 7—An Election Bet (Comedy).....
Dec. 9—The World-Weary Man (Drama).....
Dec. 12—Lass o' the Light (Drama).....
Dec. 14—Aunt Dinah's Plot (Comedy).....
Dec. 14—A Day at West Point (Military).....
Dec. 16—The Long Strike (2 reel Dr.).....
Dec. 19—The New Fire Chief (Com.).....
Dec. 21—The More Haste the Less Speed (Com.) .....

ITALA.

Dec. 2—A Spider on the Brain (Com.).....
Dec. 2—Too Much Beauty (Com.).....
Dec. 16—Peeping Tom (Com.).....
Dec. 16.—Keeping In Style (Com.).....
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....

KAY-BEE.

Nov. 8—When Lee Surrenders (2 reels) (Dr.)..
Nov. 15—The Altar of Death (2 reels) (Dr.)..
Nov. 22—The Army Surgeon (2 reels) (Dr.)...
Nov. 29—The Invaders (3 reels) (Dr.).....
Dec. 6—For the Cause (2 reels, Drama).....
Dec. 13—Blood Will Tell (2 reels, Drama)....
Dec. 20—The Dead Pays (2 reels (Drama).....
Dec. 27—The Law of the West (3 reels Dr.)

KEYSTONE.

Nov. 18—The Rivals (Com.).....
Nov. 18—Mr. Fix it (Com.).....
Nov. 25—A Desperate Lover (Com.).....
Nov. 25—A Bear Escape (Com.).....
Dec. 2—Pat's Day Off (Comedy).....
Dec. 2—Brown's Seance (Comedy).....
Dec. 9—A Family Mixup (Comedy).....
Dec. 9—A Midnight Elopement (Comedy)....
Dec. 16—Mable's Adventures (Comedy).....
Dec. 16—Useful Sheep .....
Dec. 23—Hoffmeyer's Legacy (Comedy).....
Dec. 23—The Drummer's Vacation (Comedy)...
Dec. 30—The Due (Com.).....
Dec. 30—Mabel's Strategem (Com.).....

LUX.

Nov. 29—The Diary of a Bad Boy (Comedy)...
Nov. 29—Grateful Henry (Comedy).....
Dec. 6—Ching Chang's Little Fan (Comedy)... 488
Dec. 6—The Pig that Wouldn't Stay at Home (Comedy) 445
Dec. 13—Weary Gussie finds a Job (Comedy).. 439
Dec. 13—"All Aboard" (Comedy)..... 494
Dec. 20—Cleanliness is Next to Godliness (Comedy). 462
Dec. 20—Only the Chiropodist (Comedy)..... 416
Dec. 27—Pat and the Milliner (Com.).....
Dec. 27—A New Use for the Bike (Com.)..... 458

MAJESTIC.

Dec. 1—The Hypnotic Chair (Comedy).....
Dec. 8—In the Old Town (Comedy).....
Dec. 8—The Winning of Helen (Drama).....
Dec. 10—His Day (Drama).....
Dec. 15—The Clue in the Bust (Drama).....
Dec. 17—The Honor of Surgery (Drama).....
Dec. 22—Jack in the Box (Dr.).....
Dec. 24—All On Account of a Banana (Dr.)..

MILANO.

Nov. 30—The Enchanted Umbrella (Comedy)...
Nov. 30—Boniface Is Bashful (Comedy).....
Nov. 30—Adda River Rapids (Scenic).....
Dec. 7—Diamond Cut Diamond (2 reels, Dr.)
Dec. 13—The Apache Vow (2 reels) (Drama)...
Dec. 21—Love Sublime (2 reel Dr.).....

MESTOR.

Nov. 27—A Friend Indeed (Comedy-Drama)....
Nov. 29—The Matrimonial Agency of Roaring Gulch (Comedy).....
Dec. 2—Romance and Reality (Drama).....
Dec. 4—The Silent Call (Drama).....
Dec. 6—Brides and Bridles (Comedy).....
Dec. 6—Almost a Suicide (Comedy).....
Dec. 9—Beauty Takes a Tramp (Comedy)....
Dec. 11—Home and Mother (Drama).....
Dec. 13—The Mountain Girl's Self-Sacrifice (Dr.)
Dec. 16—Cops and Cowboys (Com.).....
Dec. 18—The Stigma (Dr.).....
Dec. 20—The Power of the Cross (Dr.).....

POWERS.

Dec. 6—When the Sphinx Spoke (Comedy)...
Dec. 6—Waterfalls of California (Scenic)....
Dec. 11—The Petticoat Detective (Comedy)....
Dec. 11—The Last Quest (Drama).....
Dec. 13—The Natural Son (2 reels) (Drama)....
Dec. 18—(Title Not Reported).....
Dec. 20—A Man (Dr.).....

PUNCH.

Dec. 12—The Two Chefs (Comedy).....
Dec. 12—His Dress Suit (Comedy) .....
Dec. 19—Rough On Rats (Comedy).....
Dec. 19—The Baby and the Cop (Comedy)....
Dec. 26—Wanted—A Husband (Com.).....
Dec. 26—The Devil of a Time (Com.).....

RELIANCE.

Dec. 7—Topsy Turvey Love Affair (Comedy)..
Dec. 11—Joe's Reward (Drama).....
Dec. 14—A Fairyland Bride (Com.-Dr.).....
Dec. 18—The Fires of Conscience (Drama).....
Dec. 21—Rowdy Comes Home (Com. Dr.).....
Dec. 25—Bedella Has a Toothache (Com.)....
Dec. 25—Tomasso's Dream (Com.).....
Dec. 28—Trying to Keep Bedella (Com.).....

REX.

Nov. 28—For the Love of Mike (Comedy).....
Dec. 1—A Heart Reclaimed (Drama).....
Dec. 5—Paul and Virginia (2 reels, Drama)...
Dec. 8—The Wheel of Destiny (Drama).....
Dec. 12—To the City (Drama).....
Dec. 15—Into the Darkness (Drama).....
Dec. 19—Mother (Dr.).....
Dec. 22—For His Sake (Dr.).....

SOLAX.

Dec. 6—The Face At the Window (Drama)..
Dec. 11—The Hater of Women (Comedy).....
Dec. 13—The Girl in the Armchair (Drama)...
Dec. 18—Hearts Unknown (Drama).....
Dec. 20—Five Evenings (Comedy).....
Dec. 25—The Finger Prints (Drama).....
Dec. 27—The Woman Behind the Man (Dr.)..

THANHOUSER.

Dec. 6—A Romance of the U. S. Navy (Dr.)..
Dec. 8—At Liberty—Good Press Agent (Dr.)
Dec. 10—Aurora Floyd (2 reels) (Drama)....
Dec. 15—Brains vs. Brawn (Comedy-Drama)...
Dec. 17—The Other Half (Drama).....
Dec. 20—The Race (Drama).....
Dec. 22—The Repeater (Dr.).....
Dec. 24—The Star of Bethlehem (3 reels (Biblical) .....
Dec. 27—(No Release this date) .....

VICTOR.

Oct. 18—The Cross-Roads (Drama).....
Oct. 25—The Angel of the Studio (Drama)..
(Drama) .....
Nov. 1—The Redemption of Riverton (Drama)
Nov. 8—Sisters (Drama) .....
Nov. 15—The Lady Leone (2 reels) (Dr.).....
Nov. 22—Was Mabel Cured? (Dr.).....
Nov. 29—It Happened Thus (Comedy).....
Dec. 6—The Foolishness of Oliver (Comedy)..
Dec. 13—Owing More (Comedy).....
Dec. 20—The Consequences (Dr.).....

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Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Nov. 28—After the Honeymoon (Com.).....
Nov. 28—An Absent-Minded Burglar (Com.)...
Dec. 2—Brutality (Drama).....
Dec. 5—The New York Hat (Comedy-Drama).
Dec. 9—Jinx's Birthday Party (Comedy).....
Dec. 9—She Is a Pippin (Comedy).....
Dec. 12—My Hero (Drama).....
Dec. 16—The Burglar's Dilemma (Drama)....
Dec. 19—The Divorcee (Comedy).....
Dec. 19—Papering the Den (Comedy).....
Dec. 23—A Cry For Help (Drama).....
Dec. 26—The God Within (Drama).....

CINES.

(G. Kleine.)

Dec. 2—At Napoleon's Command (Dr.—2 reels)
Dec. 3—The Ancient Town of Nari (Scenic).. 300
Dec. 3—Up Against It (Comedy)..... 700
Dec. 7—Because of a Widow (Comedy).....1000
Dec. 10—Picturesque Italian Scenes (Scenic).. 350
Dec. 10—The "Lion Tonic" (Comedy)..... 350
Dec. 14—Trapping the Conspirators (Drama)...1010
Dec. 17—As Fate Wills (Drama).....1000
Dec. 21—The Tivoli Hills and The Falls of Anio (Scenic) 430
Dec. 21—Nearly Lion Tamers (Comedy)..... 570
Dec. 24—A Ladies' Man (Comedy)..... 300
Dec. 24—Picturesque Sorrento, Italy (Scenic).. 325
Dec. 24—His "Spring" Overcoat (Comedy)..... 375
Dec. 28—Balkan War Scenes (Topical).....1000

EDISON.

Dec. 4—The Latest Addition to the U. S. Navy (Topical) 900
Dec. 4—The Winking Parson (Comedy)..... 400
Dec. 6—A Forest Fire (Educational).....1000
Dec. 7—His Mother's Hope (Drama).....1000
Dec. 9—Saving the Game (Drama)..... 600
Dec. 9—Harnessing a Mountain Stream (Edu.) 400
Dec. 10—Annie Crawls Upstairs (Drama).....1000
Dec. 11—A Sunday Afternoon in Rural England (Scenic) 300
Dec. 11—No Place for a Minister's Son (Com.) 700
Dec. 13—Fog (Drama).....1000
Dec. 14.—A Christmas Accident (Drama).....1000
Dec. 16—Public and Private Care of Infants (Educational) 995
Dec. 17—Lady Clare (Drama).....1000
Dec. 18—An Old Appointment (Drama)..... 500
Dec. 18—When Joey Was On Time (Comedy).. 500
Dec. 20—The First Settler's Story (Drama)....1000
Dec. 21—A Proposal Under Difficulties (Com.) 990
Dec. 23—An Old-Fashioned Elopement (Com.)..1000
Dec. 24—What Katie Did (Drama).....1000
Dec. 25—Love Among the Geysers (Com.).....1000
Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Drama).....1000
Dec. 28—He Swore Off Smoking (Comedy)..... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Comedy)..... 475

ESSANAY.

Dec. 3—Western Girls (Drama).....1000
Dec. 4—Almost a Man (Comedy).....1000
Dec. 5—Football Days at Cornell (Educational).1000
Dec. 6—The Supreme Test (Drama).....1000
Dec. 7—Broncho Billy's Love Affair (Drama)..1000
Dec. 10—The Shadow of the Cross (Drama)..1000
Dec. 11—Time Flies (Comedy).....1000
Dec. 12—The Prospector (Drama).....1000
Dec. 13—The Error of Omission (Edu.).....1000
Dec. 14—Alkali Ike's Motorcycle (Comedy)....1000
Dec. 17—The Virtue of Rags (Drama).....1000
Dec. 18—His Birthday Jacket (Comedy).....1000
Dec. 19—The Sheriff's Luck (Drama).....1000
Dec. 20—Guiseppe's Good Fortune (Comedy)...1000
Dec. 21—Broncho Billy's Promise (Drama).....1000
Dec. 24—The Sheriff's Inheritance (Com.-Dr.).1000
Dec. 25—The Cat's Paw (Drama).....1000
Dec. 26—Bill Mixes With Relations (Comedy).1000
Dec. 27—Love Through a Lens (Comedy).....1000
Dec. 28—The Reward For Broncho Billy (Dr.).1000

KALEM.

Dec. 11—Toll Gate Raiders (Drama).....1000
Dec. 13—The Mummy and the Cowpunchers (Comedy) .....
Dec. 13—Strange Places and Quaint People in New York (Scenic).....
Dec. 14—Ireland the Oppressed (Drama).....1000
Dec. 16—The Finger of Suspicion (Drama).....1000
Dec. 18—The Mayor's Crusade (Drama).....1000
Dec. 20—Pulque Pete and the Opera Troupe (Comedy) .....
Dec. 20—Rush Hours in New York (Topical)..
Dec. 21—The Indian Uprising at Santa Fe (Drama). 1000
Dec. 23—The Shaughraun (Special 3 reel Dr.)..3000
Dec. 23—The Two Runaways (Dr.).....1000
Dec. 25—A Busy Day In the Jungle (Com.)..
Dec. 25—Brave Old Bill (Com.).....
Dec. 27—A Business Buccaneer (Dr.).....1000
Dec. 28—A Mountain Tragedy (Dr.).....1000

LUBIN.

Dec. 7—A Soldier's Furlough (Drama).....1000
Dec. 9—A Lucky Fall (Drama).....1000
Dec. 10—The Wonderful One-Horse Shay (Dr.).1000
Dec. 12—Kitty and the Bandits (Drama).....1000
Dec. 13—Buster and the Cannibal's Child (Dr.)
Dec. 13—His First Skate (Comedy).....
Dec. 13—The Crooked Path (Special—3 reels—Drama) 3000
Dec. 14—When Love Leads (Drama).....1000
Dec. 16—Bar "K" Foreman (Drama).....1000
Dec. 17—Madeline's Christmas (Drama).....1000
Dec. 19—His Western Way (Drama).....1000
Dec. 20—Hogan vs. Schmidt (Comedy).....
Dec. 20—Nora the Cook (Comedy).....
Dec. 21—Home Sweet Home (Drama).....1000
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Dec. 24—The End of the Feud (Drama).....1000
Dec. 26—Two Boys (Comedy-Drama).....1000
Dec. 27—Palmetto Hat Industry (Industrial)..
Dec. 27—Once Was Enough (Comedy).....
Dec. 28—The Blind Cattle King (Drama).....1000

MELIES.

Oct. 17—The Judgment of the Sea (Drama)....1000
Oct. 24—A Son's Example (Drama).....1000
Oct. 31—Wrongly Accused (Drama).....1000
Nov. 7—The Smuggler's Prisoner (Dr.).....1000
Nov. 14—Value Received (Drama).....1000
Nov. 21—The Governor's Clemency (Drama)..1000
Nov. 28—Linked By Fate (Dr.).....1000
Dec. 5—The Sheriff Pro Tem (Dr.).....1000
Dec. 12—The Castaway (Drama).....1000
Dec. 19—A Woodland Christmas in California (Drama) 1000
Dec. 26—Jack's Burglar (Drama).....1000
Jan. 2—Tempest Tossed (Drama).....1000

ECLIPSE.

(G. Kleine.)

Nov. 20—The Masqueraders (Dr.).....1000
Nov. 27—Trebisond and Surroundings (Scenic). 300
Nov. 27—A Man for a Day (Com.)..... 900
Dec. 4—Wrongly Accused (Drama).....1000
Dec. 11—The Manchester Ship Canal, England (Scenic) 400
Dec. 11—Just Missed Him (Comedy)..... 900
Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) 2000
Dec. 18—Picturesque Dalmatia (Scenic)..... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550
Dec. 25—Beauty Spots In South Wales (Sc.)... 250
Dec. 25—Wood Industry In French Jura (Ind.) 800
Dec. 25—The "Angel" Child (Comedy)..... 450

PATHE.

Nov. 23—Red Eagle, the Lawyer (Dr.).....
Nov. 25—The Forest of Fountainebleau (Scenic).
Nov. 25—Pathe's Weekly No. 48 (Topical).....
Nov. 27—The Sheriff's Brother (Dr.).....
Nov. 28—The Three Bachelors' Turkey (Com.).
Nov. 29—The Great Steeplechase (2-reel Special) (Dr.) .....
Nov. 30—The Winning of White Dove (Dr.)...
Dec. 2—Pathe's Weekly, No. 49 (Topical).....
Dec. 4—The Little Indian Model (Drama).....
Dec. 5—A Tenacious Lover (Comedy).....
Dec. 7—The Spendthrift's Reform (Drama)...
Dec. 11—Fate's Decree (Drama).....
Dec. 12—The Compact (Drama).....
Dec. 14—The Rise and Fall of Mickey Mahone (Comedy) .....
Dec. 14—Reindeer Hunting in Norway (Scenic)
Dec. 16—Pathe's Weekly, No. 51 (Topical).....
Dec. 18—The Receiving Teller (Drama).....
Dec. 19—Glimpses of Montana (Scenic).....
Dec. 19—Sidi Hadji Moursouik (Acrobatic).....
Dec. 20—The Last Performance (special release, 2 reels) (Drama).....
Dec. 21—A Simple Maid (Drama).....
Dec. 23—Pathe's Weekly, No. 52 (Topical).....
Dec. 25—Dynamited Love (Comedy).....
Dec. 26—The Beach Combers (Drama).....
Dec. 28—The Bear Trap (Drama).....

C. G. P. C.

Nov. 28—The Love of Algabert and Elizabeth (Dr.) .....
Dec. 3—The Electric Laundry (Comedy).....
Dec. 3—Paris and Its Monuments (Scenic)...
Dec. 6—The Escape of Gas (Comedy).....
Dec. 6—The Octopus (Scenic).....
Dec. 10—A Marked Man (Drama).....
Dec. 13—The Capture of Mr. Softly Beatit (Comedy).
Dec. 13—The Apple Industry in Washington (Educational). .....
Dec. 13—Lisbon and Oporto (Scenic).....
Dec. 17—A Rival of Corusa (Comedy).....
Dec. 17—Metamorphoses (Trick).....
Dec. 20—A Farm House Romance (Comedy).....
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) .....
Dec. 24—The Christmas Miracle (Drama).....
Dec. 27—French Naval Manoeuvres (Naval)..
Dec. 27—The Chaffinch and Her Family (Edu.)

SELIG.

Dec. 2—The Fire Cop (Drama).....1000
Dec. 3—The Mantle of Red Evans (Drama)..1000
Dec. 4—When Helen Was Elected (Comedy).1000
Dec. 5—A Freight Train Drama (Drama)....1000
Dec. 6—John Colter's Escape (Drama).....
Dec. 6—A Question of Hair (Comedy).....
Dec. 9—The Vintage of Fate (Drama).....1000
Dec. 10—The Ranger and His Horse (Drama)..1000
Dec. 11—The Girl of the Mountains (Drama)..1000
Dec. 12—The God of Gold (Drama).....1000
Dec. 13—A Near-Sighted Cupid (Comedy).....
Dec. 13—In a Japanese Garden (Scenic).....
Dec. 16—Opitsah (Apache for Sweetheart) (Dr.)1000
Dec. 17—Buck's Romance (Drama).....1000
Dec. 18—The Millionaire Vagabonds (Comedy)..1000
Dec. 19—Sammy Orpheus (Comedy).....1000
Dec. 20—The Last of Her Tribe (Drama).....1000
Dec. 23—Harbor Island (Drama).....1000
Dec. 24—Roderick's Ride (Drama).....1000
Dec. 25—A Counterfeit Santa Claus (Comedy)..1000
Dec. 26—The Little Organ Player of San Juan (Drama) 1000
Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Comedy).....
Dec. 27—A Pair of Boots (Comedy).....

VITAGRAPH.

Dec. 2—The Absent-Minded Valet (Comedy)...1000
Dec. 3—The Scoop (Comedy-Drama).....1000
Dec. 4—The Curio Hunters (Comedy).....2000
Dec. 5—Mrs. Lirriper's Legacy (Drama).....1000
Dec. 6—Too Many Caseys (Comedy).....
Dec. 6—Cork and Vicinity (Scenic).....
Dec. 6—The Drawing (2 reels, Drama, Special) 2000
Dec. 7—The Awakening of Bianca (Drama)....1000
Dec. 9—The Signal of Distress (Drama).....1000
Dec. 10—Doctor Bridget (Comedy).....1000
Dec. 11—Natoona (Drama).....1000
Dec. 12—Adam and Eve (Drama).....1000
Dec. 13—The Song of the Shell (Drama).....1000
Dec. 14—All For a Girl (Comedy).....
Dec. 14—The Dandy, or Mr. Dawson Turns the Tables (Comedy) .....
Dec. 16—A Leap Year Proposal (Com.-Dr.)....1000
Dec. 17—The Night Before Christmas (Drama)..1000
Dec. 18—Who Stole Bunny's Umbrella (Comedy)
Dec. 18—At the Dog Show (Topical).....
Dec. 19—The Hat (Drama).....1000
Dec. 20—Following the Star (Drama).....1000
Dec. 21.—A Marriage of Convenience (Drama)..1000
Dec. 23.—While She Powdered Her Nose (Com.).1000
Dec. 24—It All Came Out In the Wash (Com.)
Dec. 24—Ida's Christmas (Comedy).....
Dec. 25—Two Women and Two Men (Drama).1000
Dec. 26—Freckles (Comedy).....1000
Dec. 27—The Better Man (Drama).....1000
Dec. 27—The Reincarnation of Karma (Special—2 reels) (Drama).....2000
Dec. 28—Sue Simpkins' Ambition (Comedy)....1000

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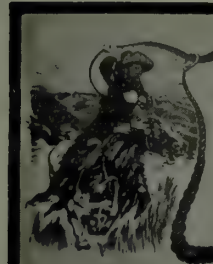

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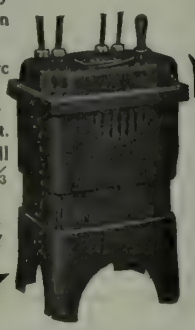

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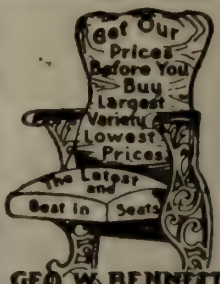

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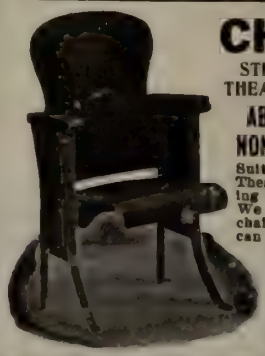

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Before "Dove in the Eagle's Nest" We Release Eleven One-Reel Features In January.
The month is chock full of single reel features. And the end of December sees some good ones, too. The Sunday release of December 29 is "A MILITANT SUFFRAGETTE," a screaming COMEDY; the Tuesday release of December 31 is "WITH THE MOUNTED POLICE," a big SENSATIONAL; and the Friday release of January 3 is "JUST A POOR RELATION," a human-interest DRAMA. It is a Three-a-Week of VARIETY.
Booked solid at every exchange until February--"The Star of Bethlehem."
Made under the personal direction of Mr. Edwin Thanhouser and Mr. Lawrence Marston, the foremost legitimate stage director now in motion picture work and Producer of "Ben Hur" for the Messrs. Klaw & Erlanger.
Two-column cuts for newspaper or circular use, 40 cents, from STANDARD ENGRAVING CO., 560 Seventh Avenue, New York City.
Slides 40 cents apiece, from NOVELTY SLIDE COMPANY, 20 East 14th Street, New York City.
Illustrated Heralds, $2.50 per thousand, from HENNEGAN & COMPANY, Cincinnati, Ohio.
Illustrated booklets, on book paper, $5.00 per thousand, from H. J. STREYCKMANS, 60 Wall Street, New York City.
Two one-sheets, a three-sheet, a six-sheet and a sixteen-sheet AT YOUR EXCHANGE.
SCENES FROM THANHOUSER FEATURES (Beginning with the "STAR OF BETHLEHEM") 12 photos, 8x10 in., $2.00 the set, from KRAUS MFG. COMPANY, 14 East 17th Street, New York City.
CUTS OF THANHOUSER PLAYERS, 40 cents apiece from STANDARD ENGRAVING CO., 560 Seventh Avenue, New York City.
THANHOUSER FILM CORPORATION
NEW ROCHELLE, NEW YORK
The Film Supply Company, American and Canadian Agents

FIVE-A-WEEK ESSANAY

THIS WEEK! The Christmas Special THIS WEEK!

"REQUITED LOVE"

(A MENDELSSOHN THEME IN PANTOMIME)
ONE OF THE MOST BEAUTIFUL AND ARTISTICALLY STAGED FEATURES THIS YEAR

Released Tuesday, December 24th.
"The Sheriff's Inheritance"
A splendid feature story of the West.

Released Wednesday, December 25th.
"The Cat's-Paw"
A clever story of "A Fool and His Money."

Released Thursday, December 26th.
"Bill Mixes With His Relations"
One of the funniest films ever released.

Released Friday, December 27th.
"Love Through a Lens"
A pretty story told a la Essanay.

Released Saturday, December 28th.
"The Reward for Broncho Billy"
A remarkably clever Western story with Mr. G. M. Anderson.

Released Tuesday, December 31st.
"Requited Love"
A feature dramatic story with Miss Ruth Stonehouse.

One of the Greatest and Most Beautiful Releases of the New Year **Released January 3rd**

DEMAND IT! **"WHEN SOUL MEETS SOUL"** **BOOK THIS ONE**

(UNPRECEDENTED IN SCENIC BEAUTY)

COMING VERY SOON! **"KING ROBERT OF SICILY"** **COMING VERY SOON!**

(LONGFELLOW'S WONDERFUL POEM IN THREE REELS.)
THE GREATEST SCENIC PRODUCTION EVER SET BEFORE A CAMERA IN AMERICA

THE WISE ONES ARE USING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? Lithographed in Full Four Colors, Price 35c Each. Order Direct from Your Exchange or from Morgan Lithograph Co., Cleveland, Ohio. Photos of All Essanay Players, Size 8 x 10, Price $3.00 Per Dozen, Can Be Secured from the Players Photo Company, 177 N. State St., Chicago, Ill.

THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago
Branch Offices in London, Paris, Berlin, Barcelona

GAUMONT STATE RIGHT FEATURES

IN THE GRIP *of* THE VAMPIRE

(THREE REELS)

DRAMATIC SCENES

The administering of the deadly drug to steal an inheritance, plunging a woman's mind into idiocy. The assassination of her fiance as he rows to keep the decoy tryst at the seaside cliffs. The novel stroke of science that restored the woman's sanity by means of cinematography. The detection of the criminal by the veriest chance through dissimilar handwritings. The arrest of the malefactor at the height of a masquerade ball.

THE BRIDGE OF SORROW

(TWO REELS)

The greed of a railroad executive which sent to their death the many when the train dropped through the weakly constructed bridge into the stony depths of the gorge. A juggling with lives which brought disaster and desolation, and which dispatched the juggler to a felon's cell. The overhearing of a wife's fatal denunciation that put convict stripes upon the doer of the crime terrible.

THE INTERNATIONAL CONSPIRACY

(THREE REELS)

PERILS OF THE ATLANTIC

(TWO REELS)

THE VENGEANCE OF EGYPT

(THREE REELS)

IN THE LAND OF THE LIONS

(TWO REELS, HAND-COLORED)

Exclusive Rights to Gaumont Releases Are Open in Parts of the United States. Such a Connection Would Be Profitable to You. Get Your Query in the Next Mail.

Gaumont

GAUMONT CO.

FLUSHING, N. Y.

Gaumont

LISTEN TO KENNEDY

A. M. Kennedy, general manager of the Universal's tremendous organization on the Universal ranch, where a dozen of the world's best stage directors are working in harmonious concert to produce the best one, two and three reel pictures that money and brains can make, has just shot this hot wire into headquarters. Read it, every word:

Sheridan's Ride

(THREE REELS)

101 BISON

"Three reel feature film entitled 'Sheridan's Ride' now in process of production is unquestionably the greatest war picture ever made. Otis Turner, producer, is on his mettle and I am not sparing expense. Film historically correct. Plot, theme and treatment perfect. Consider this will be the masterpiece of the decade in military pictures. SEVEN HUNDRED TRAINED SOLDIERS including practically all the state militia of Southern California are being used. You will simply go wild with enthusiasm and excitement when you see the three reels."

Now, Mr. Exhibitor, in the name of heaven why should you split up your profits with any "state rights" man when you can get such a feature as "Sheridan's Ride" once, twice or three times a week WITHOUT EXTRA CHARGE if you will only

"Demand That Universal Program"

Universal Film Mfg. Co.

Mecca Bldg., B'way at 48th St., N. Y. City

Are You Reading the Universal Weekly?

"Demand that Universal Program"

THE UNIVERSAL WIN

Never in the history of the film business has there been su enjoyed since the Court of Appeals decided the big film c so much new business that all their records are smashed

The fact that exhibitors of Universal films can get all the masterly Unive Universal line-up. We are winning all along the line because we are in the ri

IT'S TIME FOR YOU TO COM

IMP

"JONES' WEDDING DAY" (Comedy).

Monday, December 30th, 1912.

A thousand feet of laughter, at least ten laughs to each foot.

"THE BEARER OF BURDENS" (Drama).

Thursday, January 2nd, 1913.

The strength of a husband's devotion, the weakness of a wife's frivolity, and the disgrace wrought by a dishonest brother form the basis of an emotional King Baggot offering of rare merit.

"WHAT KATY DID"—"PRIZE WINNERS AT THE POULTRY SHOW."

Saturday, January 4th, 1913.

A jolly mix-up of an infatuated youth, an actress, an unsophisticated wife and an angry husband. Exceptionally funny. Along with it an educational industrial.

POWERS

"THE WISE ONE."

Wednesday, January 1st, 1913.

You won't be wise unless you get this comedy. It is full of fun and merriment. Just the kind of comedy that you need to complete a good bill.

"WHEELS OF FATE."

Friday, January 3rd, 1913.

A particularly strong dramatic offering with intense situations well portrayed and handsomely staged. There is something about it that will linger in your mind forever.

Peeps Into The Future

DO YOU HEAR THAT BING! BANG! BOOM!

IT IS

SHERIDAN'S LAST RIDE

Three Reels **(101 Bison Release)**

On its way to you.
Get busy with your booking now.

ECLAIR

"THE WAGER."

Tuesday, December 31st, 1912.

An everyday-life sort of story. How a man wagered th he could be arrested without committing a crime, and w his wager.

"A TAMMANY BOARDER."

Thursday, January 2nd, 1913.

A laugh-getting burlesque in which a Royal Bengal ti plays the leading role. You will enjoy the antics of boarding house folks when the tiger gets loose.

"CRAWFISH"—"WILLIE, KING OF JANITORS."

Sunday, January 5th, 1913.

How a janitor's child gave a demonstration of what janitor would really like to do. No end of laught Along with it a very interesting educational.

GEM

"DOROTHY'S BIRTHDAY."

Tuesday, December 31st, 1912.

An ideal child picture. One that will please the old a delight the young. Brilliantly staged and acted.

MILANO

"A FATHER'S STRATAGEM."

Saturday, January 4th, 1913.

The ingenious plan of the father to bring about the rec ciliation between a foolish, flirting wife and an ang husband. Highly humorous.

FRONTIER

"THE HORSE RACE AT HAWLEY'S RANCH."

Wednesday, January 1st, 1913.

How a Western girl disguised as a man won a horse r and saved her mother's home. It palpitates with exci ment from start to finish.

ALL ALONG THE LINE!

a glorious landslide in favor of any concern as the Universal has ree weeks ago. Universal exchanges have been taking on ithereens.

ture films without extra charge has swung hundreds of exhibitors into the ause we are on the square and because we are making the best films!

VER TO THE WINNING SIDE!

101 BISON

HE REDEMPTION OF WHITE HAWK" (2 Reels).

Tuesday, December 31st, 1912.

veral exciting chapters from the book of early frontier e, thrillingly enacted. A fascinating military release.

"A MAID AT WAR" (2 Reels).

Saturday, January 4th, 1913.

ound after round of applause will burst forth from the thusiastic spectators as this exciting story of the bravery the men in gray and the boys in blue is projected. You ill marvel at the magnitude of the war scenes and the illiancy of the entire production.

VICTOR

"THE GROUCH."

Friday, January 3rd, 1913.

very unique sort of comedy-drama, one that will make hit with your audience. There is just enough of the ue-to-life situations to bring it home to your spectators.

CRYSTAL

"HER KID SISTER"—"JONES RESURRECTED."

Sunday, January 5th, 1913.

ere's another crackerjack, side-splitting comedy. You ill grin first, smile, and then you will just roar with ughter. Do not fail to book it!

CHAMPION

"THE CITY BOARDER"—"THE WHITE HERON."

Monday, December 30th, 1912.

split reel that will fit in on any program and give ut- ost satisfaction. The comedy is good and the educa- onal release gives original views of bird life.

The ANIMATED WEEKLY

Wednesday, January 1st, 1913.

he one best bet of the week for popularity and ntertainment.

NESTOR

"ARABELLA'S ANKLE" (Comedy).

Monday, December 30th, 1912.

Dauber needed a pretty ankle to complete his painting. The manner in which he secured the desired model and the complications which resulted are extremely comical.

"THE FIGHT FOR RIGHT" (Drama).

Wednesday, January 1st, 1913.

A breezy story of the West in which a "sky pilot" brings about a regeneration. Fine photography, brilliant production.

"THE BLACKMAILERS."

Friday, January 3rd, 1913.

He forged a check to save his sister's life. The misery which followed in later years is most realistically presented. Pleasing Western atmosphere.

REX

"THE RIDE OF JENNIE McNEIL."

Thursday, January 2nd, 1913.

That patriotic poem, so dear to every American, vividly portrayed by an excellent cast, artistically staged. Not a single detail or thrill left out of this historical event.

"IT DOESN'T PAY."

Sunday, January 6th, 1913.

The havoc and shame wrought by gambling is vividly portrayed in this dramatic photoplay. A strong picture with a strong moral.

Peeps Into The Future

The Return of Lady Linda

TWO REEL ECLAIR DRAMA

Released Thursday, Jan. 9th

BEAUTIFUL THEME

HANDSOME PRODUCTION

Loneliness of Neglect

A Dramatic Revelation, Enacted by an All-Star Cast

Release Date, Monday, Dec. 30, 1912

Love and the Law

A powerful drama of love and sheriff in a thrilling combination.

Release Date, Thurday, Jan. 2, 1913

The Fraud That Failed

An exposition of courage by a big, broad-minded, open-hearted, whole-souled man in the interest of the unprotected.

Release Date, Saturday, Jan. 4, 1913

All Three Releases Produced by Our California Companies

MUTUAL FILM CORPORATION

KANSAS CITY, MO

AMERICAN FILM MFG. CO., Dec. 5, 1912.
Chicago

Gentlemen:—. . . . .The most important requirements that exhibitors make nowadays is that we supply them with three AMERICANS each week, and I personally believe that the exhibitors are wise in making their demand, as it is hard to beat the AMERICANS, or as they are called, the "FLYING A."

With best wishes for your continued success, we remain

Yours very truly
MUTUAL FILM CORPORATION
Per P. J. Hall, Mgr.

American Film Manufacturing Company, Chicago, Illinois

TRADE MARK

Films That Boost Themselves

Cousins of Sherlock Holmes

Released Wednesday, January 1st

Because there happens to be a striking resemblance between Edgar Carroll and a noted criminal, Edgar is pestered by the sleuths. He gets even on some would-be detectives by disguising as a woman, and then there ensues a merry chase, and there is a complication in mistaken identities.

Canine Rivals

Released Friday, January 3rd

When Harry sees that the little Pomeranian entirely alienates his wife's affections, he decides to get some canine rivals, and installs in the house pups of all descriptions, to whom he transfers his affections. A war of jealousy ensues. There are scenes with Mary trying to feed her pet, and Harry endeavoring to feed his. Life in the house eventually becomes unendurable, and a compromise is soon effected, wherein it is agreed that while Mary may keep her pet, she must not neglect her husband; that she is to treat him better than a dog.

A Million Dollars

Released Wednesday, January 8th

A clerk, dissatisfied with his existence, dreams that every man in this world has a million dollars. He goes to the restaurant and finds that there isn't a waiter around to serve him. He reads a notice to the effect that they have all retired, being satisfied with their fortune. Wherever he goes he cannot be served because no one wants to work.

The Mutiny of Mr. Henpeck

Released Friday, January 10th

Mr. Henpeck weighs one hundred pounds and his wife weighs two hundred and fifty. Everything wifey says goes until Mr. Henpeck is sat upon too heavily, and then the "worm turns."

Solax Company

FORT LEE, NEW JERSEY

LATEST PACIFIC WIRE!

Form 2289

NIGHT LETTER

THE WESTERN UNION TELEGRAPH COMPANY

INCORPORATED

25,000 OFFICES IN AMERICA CABLE SERVICE TO ALL THE WORLD

THEO. N. VAIL, PRESIDENT BELVIDERE BROOKS, GENERAL MANAGER

RECEIVER'S No.	TIME FILED	CHECK
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SEND the following NIGHT LETTER subject to the terms on back hereof which are hereby agreed to

X147P

SEATTLE WN DEC 5

J. PARKER READ JR.
145 WEST 45 ST NY

EXPRESS IMMEDIATELY UNTINTED ALL OF GARDEN SCENES AS I HAVE PARTY CAN PAINT IT ALSO TWO EXTRA TINTED SUNSET SCENES EXPRESS FIVE THOUSAND HERALDS FIFTEEN THOUSAND TO FOLLOW BY FREIGHT ALLAH FEATURED OVER PANTAGES CIRCUIT IN MY TERRITORY GOING BIG JUST GOT BACK FROM FRISCO FORWARDING CLIPPINGS ALSO SENDING BOND

R. C. MONTGOMERY, 530 AM

Purchaser of California, Oregon, Washington & British Columbia for "A Trip to the Garden of Allah"

Mr. Montgomery also writes "Have booked **A Trip to the Garden of Allah** over the Pantages Circuit at **$500. per week.**"

WHAT OTHER FEATURE COULD DRAW THIS MONEY?

"THERE'S A REASON"

A Trip to the Garden of Allah is the greatest self-advertised feature on the market to-day. The book has been read by **over ten million people.** The play has been witnessed by over **half a million people.**

ONLY OPEN TERRITORY!

MINNESOTA	KENTUCKY	ARKANSAS	MARYLAND	CUBA
MONTANA	TENNESSEE	ALABAMA	MASSACHUSETTS	PORTO RICO
NEBRASKA	GEORGIA	LOUISIANA	RHODE ISLAND	MEXICO
NEVADA	NORTH CAROLINA	MISSISSIPPI	NEW HAMPSHIRE	SOUTH AMERICA
NEW MEXICO	SOUTH CAROLINA	FLORIDA	VERMONT	AUSTRALIA

Prices from 10c to 15c per foot, complete with outfit and including **exclusive rights to state you purchase.** Three reels (3000 ft.) perfect photography, beautifully tinted, complete with lobby display, newspaper cuts, advance slides, special orchestral music, and song with sixteen colored slides. Striking one, three and eight sheet lithos and heralds at **cost.**

At these prices we expect this to be our last advertisement for this feature!

WIRE STATE WANTED! WE WILL DO THE REST!

A TRIP TO THE GARDEN OF ALLAH FILM CO.

145 WEST 45th STREET, NEW YORK CITY **Telephone Bryant 767**

The Mutual Film Corporation

In following its policy of issuing the best program in America will hereafter purchase its films direct from the manufacturers in the open markets of the world, regardless of affiliations with distributing agencies or other organizations. It reserves the privilege of inspecting all films before release. The exhibitor using this service can therefore be assured of a perfectly balanced program of high photographic quality and free from objectionable subjects.

The Mutual Weekly

Depicting the important world's event is gathered from all corners of the earth and edited by a competent staff. It is the

Greatest Photographic Newspaper of Great Events in Existence

MUTUAL FILM CORPORATION

Sole distributors in U. S. and Canada of Thanhouser, Kay-Bee, Broncho, Keystone, American, Majestic, Reliance, Punch and other films

60 WALL STREET, N. Y. CITY BRANCHES EVERYWHERE

Scene from "IN THE RANKS"

BRONCHO HEADLINERS

TWO REELS **"IN THE RANKS"** Released Jan. 8

The sergeant wins the girl from the lieutenant and is sent on a mission of death by his vengeful superior officer. How he escapes forms a thrilling story of battle, valor and romance.

"A BLUEGRASS ROMANCE" — 2 Reels, January 15
"A SHADOW OF THE PAST" — 2 Reels, January 22

All Containing Tremendous Casts and Depicting Scenes of Spectacularism and Wonderful Dramatic Interpretation

COMING! COMING! COMING!

"THE BATTLE OF GETTYSBURG"

IN THREE REELS

A faithful reproduction of the greatest battle of the Civil War, with thousands of soldiers locked in a death struggle. Thrilling charges—hand to hand conflicts—deeds of daring and heroism.

THE GREATEST FILM EVER MADE

1 — 3 — 6 and 8 Sheet Posters **Booklets and Slides**

BRONCHO MOTION PICTURE CO. LONG ACRE BUILDING, 42d ST. & BROADWAY —NEW YORK CITY—

MUTUAL FILM CORPORATION, 60 Wall Street **Sole Agent for U. S. and Canada**

KEYSTONE COMEDIES

SCENARIOS WANTED: Highest prices paid. Address Mack Sennett, Director, 1712 Allesandro St., Los Angeles, Cal.

SCENE FROM "MABEL'S STRATEGEM"

Split Reel Dec. 30

"THE DUEL"

Mabel is courted in Paris, and the efforts of the count and the duke to win her affections bring out ludicrous incidents, including a most comical duel.

"MABEL'S STRATEGEM"

Mabel is fired as a stenographer on account of the objections of her boss' wife. She gets her job back disguised as a boy and the wife falls in love with her. Abounding in humorous situations.

COMING! COMING!

Two releases each week

The second reel of Keystone Comedies will consist of a split reel released on Thursday of each week. The first release of the second reel will be

Thursday February 6

EXHIBITORS: Book it now
EXCHANGES: Place your orders

SCENE FROM "MABEL'S STRATEGEM"

Coming Releases of the World's Best Comedies

Jan. 6—"SAVING MABEL'S DAD" and "A DOUBLE WEDDING"
Jan. 13—"THE CURE THAT FAILED" and "HOW HIRAM WON OUT"
Jan. 20—"SIR THOMAS LIPTON" and "FOR LIZZIE'S SAKE"
Jan. 27—"THE MISTAKEN MASHER" and "THE DEACON OUTWITTED"

KEYSTONE FILM CO.

LONG ACRE BLDG.
42d St. and Broadway
NEW YORK CITY

MUTUAL FILM CORPORATION, 60 Wall Street

Sole Agent for the U. S. and Canada

Kay-Bee Thrilling Features

"THE GREAT SACRIFICE"

Two Reels. January 3

Marvelous scenes of battle are shown in which two brothers are arrayed against each other. One brother believes the other dead and marries his wife. The man returns and, unknown to them, extricates them from a dilemma and departs without revealing himself. Countless soldiers are seen engaged in bitter struggles, bombs are seen bursting, men drop from galloping horses. The story is pathetic and acted in a touching manner.

"THE LAW OF THE WEST"

Three reels of sensationalism and superb dramatic rendition, released Dec. 27. 1, 3 and 8 sheet posters, special booklets and slides.

"The PAYMASTER'S SON"

2 Reels, Released Friday, Jan. 10

"The LITTLE TURNCOAT"

2 Reels, Released Friday, Jan. 17

SCENARIOS WANTED: Thrilling military stories. Minimum price, $50.
Address T. H. Ince, director, 1712 Allesandro Street, Los Angeles, Cal.

N. Y. Motion Picture Company

Long Acre Bldg., 42nd Street and Broadway, New York City

Mutual Film Corporation, 60 Wall Street **Sole Agent for the U. S. and Canada**

AMBROSIO

STATE RIGHT FEATURES:

Booking Territorial Rights Now
Wire for Terms

One Good Thing Follows Another.

A SICILIAN HEROINE

(Copyrighted)
A Thrilling story of GARIBALDI
Three exciting reels
Ready for shipment December 28th

PARSIFAL

(Copyrighted)
Three Reels
Ready for shipment December 21st
States going fast—Don't write—Wire!!

SIEGFRIED

(Copyrighted)
A few States open—Wire quickly!!

REGULAR RELEASES:

January 4th:

The Black Veils

(In two reels)
A thrilling mysterious drama that will hold your audience spellbound

January 11th:

What the Unknown Conceals

(In two reels)
A drama of great interest

January 18th:

Between Life and Death

(In two reels)
An up-to-date moral story full of incident

January 25th:

A Romance of a Heart

(In two reels)
The interest never slackens from the first foot of film till the very last

Exchangemen and Exhibitors

Send your name for our mailing list.
We have good news for you all!!

Don't Forget ALL Ambrosio Films Are Copyrighted

IN PREPARATION: THE BIGGEST FEATURE YET.

Those who have bought our other features, write for particulars, as this will be the Biggest Money Getter ever made.

AMBROSIO AMERICAN CO.

15 EAST 26th STREET NEW YORK. N. Y

Helen Gardner in Cleopatra

Charles L. Gaskill, Director-Manager

6000 feet of Superb Art and Dramatic Beauty

A TENSE MOMENT
"Slanders! lies! all lies, my Lord!"

The Most Beautiful Motion Picture Ever Made

"Probably the most stupendous and beautiful picture ever produced." —*N. Y. Mirror*

IT REQUIRES one hour and forty minutes to project this superb motion picture. The *Mirror* says it "is probably the most stupendous and beautiful picture ever produced." The 6,000 feet of film is divided into five parts — one part to a reel. The picture is greeted with the greatest appreciation ever accorded a cineographic product, wherever and whenever shown. It is an epoch maker in the art of motion pictures. Full of tense and highly dramatic situations, full of pictorial loveliness, the rhythmic beauty and dynamic personality of Miss Gardner permeate the picture from its stirring start to its tragic end. Mr. Harrison, of the *Motion Picture World*, very kindly says that he "thinks her performance will rank as one of the greatest ever shown on the screen up to the present time." Her support is good, the scenic effects are wholly in character, the costuming as accurate and beautiful as cultured taste and money could evolve.

The story, while one of deep intrigue, is nevertheless told so clearly and well that, as Mr. Harrison says, it is like not only seeing but *hearing* a great stage performance. These are the last days in which you will have the opportunity to secure the picture for your State. Don't delay any longer. Wire now for particulars. The finest assortment of 5-color lithographs ever furnished with a motion picture, the most attractive display of still pictures, the most interesting herald ever written — these will help you in your work of advertising. The next production by Miss Gardner's company will be *Hamlet*, Miss Gardner playing the title role.

It is crowded with effective incidents from beginning to end, and the continuity of the story as told by the talented director and sympathetic actress is perfect. There is no lapse of interest at any stage of the production. . . . I rose from the exhibition as I might after watching *and hearing* a great stage performance.—*Louis Reeves Harrison, M. P. World, Nov. 30.*

UNITED STATES FILM COMPANY, Sole Distributors

See this production in Cleveland, Ohio, two weeks, commencing December 23rd, at Vaughn Glaser's Dutchess Theatre, seating capacity 1,800, prices 25c to $1.00.

145 West 45th Street, New York, N. Y., U. S. A.

C. C. P. C.

FILMS

are

THE BEST

ABSOLUTELY

WATCH FOR

COSMOPOLITAN FILMS

WHICH WILL SOON MAKE THEIR BOW TO THE TRADE

K. W. LINN Tel. Bryant 302 145 W. 45th St., New York City

"The Cream of the European Market Selected for America"

START *1913* RIGHT!

BOOK THIS FIRST-CLASS

Eclipse-Kleine

Comedy Reel

RELEASED JANUARY 1, 1913

A Four-Footed Cupid

"Spot" puts through a deal in love all by himself.

SMILING BILLY

(Comedy)

Cines, Tuesday, Dec. 31, 1912

AMY'S CHOICE

Telling how a charming girl decides the all-important question.

Cines, Saturday, Jan. 4, 1913

A SISTER'S HEART

A tender story describing how love conquers pride and prejudice.

Send us your name to be placed upon our mailing list for advance advertising matter.

Advance Synopses Free. Send to

GEORGE KLEINE

166 North State St. CHICAGO

The Edison Kinetoscope

Underwriters' Type "B"

When the crowds begin to drift by your place at night and get jumping around the entrance of the movies on the next block, don't stick an extra arc light out in front and think you've fixed things. Look at the heart of your business — at your moving picture machine.

Pictures look wobbly and spotty and full of specks? Keep the audience waiting for repairs once in a while? No wonder the crowds are going somewhere else.

Ever seen an Edison Kinetoscope? Ever notice how simple and strong it was—how there wasn't any possibility of fire risk in running it? Ever notice the pictures it threw — bright and clear and steady as real life? Ever thought of its economy? Of course you have. Then sit right down and ask us to send you a copy of the Edison Kinetogram and Catalog 500. You'll be glad.

Price, with Rheostat, 110 volts, 24-40 amperes, - - - $225.00

Price, with 110 volt, 60 Cycle Transformer, - - - $245.00

Thomas A. Edison INCORPORATED

239 Lakeside Ave., Orange, N. J.

CURRENT EDISON FILMS

Dec. 24—"What Katie Did," by Charles M. Seay. 1,000 feet. Dramatic.

" 25—"Love Among the Geysers. 1,000 feet. Comedy.

" 27—"A Clue to Her Parentage," being the sixth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

" 28—"He Swore Off Smoking." 525 feet. Comedy. "How a Horseshoe Upset a Happy Family," by Louise Sydmeth. 475 feet. Comedy.

" 30—"The Crime of Carelessness," by James Oppenheim. Produced in co-operation with the National Association of Manufacturers. 1,000 feet. Dramatic.

" 31—"For Her," by Bannister Merwin. 1,000 feet. Dramatic.

Jan. 1—"Yosemite National Park and Big Trees of California." 375 feet. Scenic.

" 1—"How They Got the Vote," by Ashley Miller. 625 feet. Comedy.

" 3—"The Running Away of Doris," by M. B. Havey. 1,000 feet. Dramatic.

" 4—"The Red Man's Burden," by Bannister Merwin. 1,000 feet. Dramatic.

" 6—"The New Day's Dawn," by Rev. E. Boudinot Stockton. 1,000 feet. Dramatic.

" 7—"An Unsullied Shield," by Charles J. Brabin. 1,000 feet. Dramatic.

" 8—"Interrupted Wedding Bells." 1,000 feet. Comedy.

" 10—"The Eldorado Lode," by H. B. Marriott Watson. 1,000 feet. Dramatic.

LUBIN FILMS
FIVE RELEASES EACH WEEK

"The End of the Feud" — **Tuesday, December 24**

A typical story showing the important part a little child plays in ending a long enmity.

"Two Boys" — **Thursday, December 26**

An interesting story of the strong friendship existing between two young boys—one rich and the other poor.

SPLIT REEL FOR FRIDAY, DECEMBER 27

"Palmetto Hat Industry" — **350 Feet** — **Friday, December 27**

A complete, instructive picture, showing the evolution of the palmetto hat from the gathering of the dwarf leaves to a complete hat ready for the department store.

"Once Was Enough" — **650 Feet** — **Friday, December 27**

An itinerant troupe in trouble—the performance is so bad the players are driven from the town in a box car.

"The Blind Cattle King" — A splendid story, described below. — **Saturday, December 28**

"A Mother's Strategy" — **Monday, December 30**

A designing mother spoils a real love match, causing her son to marry for social prestige—it does not have the desired effect—the girl seeks and secures revenge.

"The Power of Silence" — **Two Reels** — **Monday, December 30**

A most intense dramatic story, told in two reels—every foot is essential to the picture—no padding of any sort.

"The Blind Cattle King"

A romantic story of a blind, yet rich Mexican Cattle King. He poses as a poor laborer, and goes forth to find a mate who does not know of his wealth. On the border he finds a beautiful girl, saves her from drowning and after many trials marries her and takes her to his wonderful estate.

SPECIAL TWO-REEL FEATURES COMING

"The Mexican Spy"

A highly sensational military border picture.

"The Guiding Light"

A dramatic love story of a lighthouse keeper's blind daughter.

Beautiful One, Three and Six Sheet Posters of our Photoplays, printed in five colors can be obtained from your Exchange or the A. B. C. Company, Cleveland, Ohio

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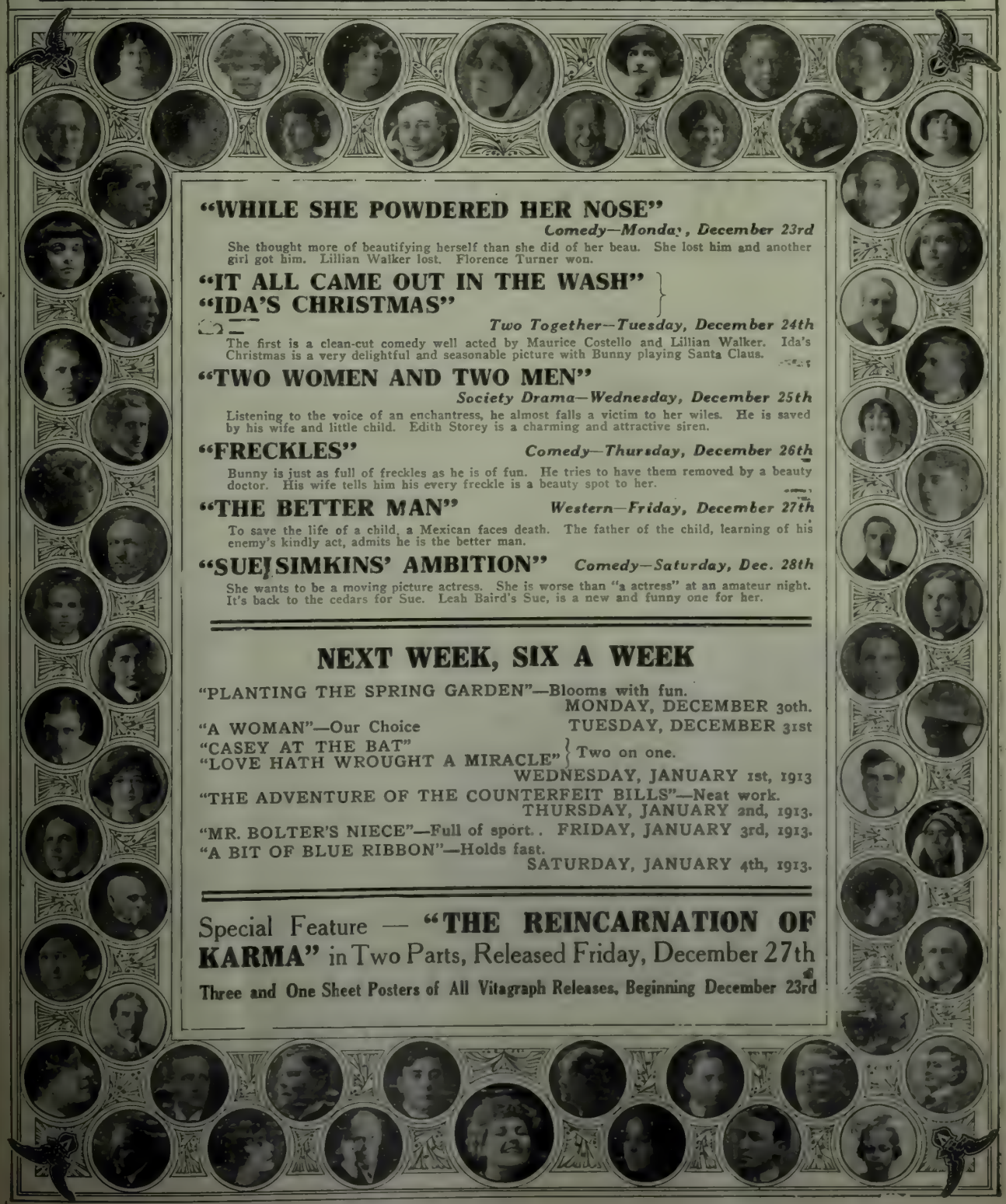
VITAGRAPH
LIFE PORTRAYALS



"WHILE SHE POWDERED HER NOSE"
Comedy—Monday, December 23rd

She thought more of beautifying herself than she did of her beau. She lost him and another girl got him. Lillian Walker lost. Florence Turner won.

"IT ALL CAME OUT IN THE WASH"
"IDA'S CHRISTMAS"
Two Together—Tuesday, December 24th

The first is a clean-cut comedy well acted by Maurice Costello and Lillian Walker. Ida's Christmas is a very delightful and seasonable picture with Bunny playing Santa Claus.

"TWO WOMEN AND TWO MEN"
Society Drama—Wednesday, December 25th

Listening to the voice of an enchantress, he almost falls a victim to her wiles. He is saved by his wife and little child. Edith Storey is a charming and attractive siren.

"FRECKLES" *Comedy—Thursday, December 26th*

Bunny is just as full of freckles as he is of fun. He tries to have them removed by a beauty doctor. His wife tells him his every freckle is a beauty spot to her.

"THE BETTER MAN" *Western—Friday, December 27th*

To save the life of a child, a Mexican faces death. The father of the child, learning of his enemy's kindly act, admits he is the better man.

"SUE SIMKINS' AMBITION" *Comedy—Saturday, Dec. 28th*

She wants to be a moving picture actress. She is worse than "a actress" at an amateur night. It's back to the cedars for Sue. Leah Baird's Sue, is a new and funny one for her.

NEXT WEEK, SIX A WEEK

"PLANTING THE SPRING GARDEN"—Blooms with fun.
MONDAY, DECEMBER 30th.

"A WOMAN"—Our Choice TUESDAY, DECEMBER 31st

"CASEY AT THE BAT"
"LOVE HATH WROUGHT A MIRACLE" } Two on one.
WEDNESDAY, JANUARY 1st, 1913

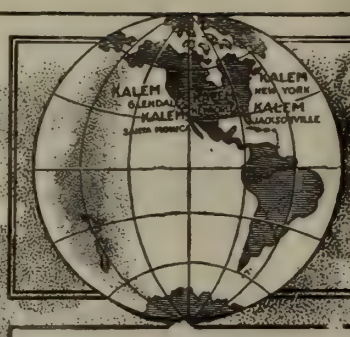
"THE ADVENTURE OF THE COUNTERFEIT BILLS"—Neat work.
THURSDAY, JANUARY 2nd, 1913.

"MR. BOLTER'S NIECE"—Full of sport. FRIDAY, JANUARY 3rd, 1913.

"A BIT OF BLUE RIBBON"—Holds fast.
SATURDAY, JANUARY 4th, 1913.

Special Feature — **"THE REINCARNATION OF KARMA"** in Two Parts, Released Friday, December 27th

Three and One Sheet Posters of All Vitagraph Releases, Beginning December 23rd



KALEM
235-239 W. 23rd ST.
NEW YORK

Special Release

The Wives of Jamestown

An Historical Drama in two parts. Produced in Ireland and Jamestown, Va.

Released Friday, January 10th

Special One, Three and Six-Sheet Posters

The Usurer

The loan shark lends his money to an unfortunate man at a high rate of interest, and when unable to collect his exorbitant bill throws his debtor's furniture into the street. A day of reckoning for the usurer arrives, when Justice gets her due.

Released Monday, January 6th

One and Three-Sheet Posters

The Manicurist and the Mutt

The new manicurist arrives and creates a furor among the boys. Diamond rings are showered on the fair maid and away she flies.

On the Same Reel:

Johnny Goes Ducking

As a duck hunter John is a wonder, but he comes to grief.

Released Wednesday, January 8th

Grandfather

The old veteran's daughter is prevailed upon to elope by the man with whom she is infatuated. Their marriage does not prove a happy one and within a year the girl is abandoned by her worthless husband. After a short struggle against adversity the girl, penniless and dying, sends for her old father.

Released Friday, January 10th

A Sawmill Hazard

The widow's son objects to his mother's second marriage, but is unable to stop it. He, however, is able to protect her when the new husband tries to mortgage his wife's home.

Released Saturday, January 11th

PHOTOS OF THE PRINCIPAL PLAYERS

KALEM

FOUR A WEEK

KALEM

MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
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Facts and Comments

BY incorporating an unwarranted and loosely drawn censorship clause into the provisions of the Folks ordinance regulating motion pictures within the limits of New York City, the Board of Aldermen will make it necessary for the Mayor to exercise his veto power. The city charter provides: "In case an ordinance or resolution embraces more than one distinct subject, the Mayor may approve the provisions relating to one or more subjects and disapprove the others." What power has the Board of Aldermen to confer functions of censorship on the Board of Education? What of the legal force of the decisions of a tribunal whose very title to office is doubtful? What assurance is there that the Board of Education is willing to undertake the functions which the Aldermen seek to foist upon its members? Censorship and the regulation of buildings in which motion pictures may be shown are two entirely distinct and separate matters and can hardly be regulated by the provisions of one and the same ordinance. The indications are that the Mayor will veto the censorship clause of the ordinance and sign the rest of it. The provisions of the new ordinance will take effect thirty days after its approval by the Mayor.

* * *

CENSORSHIP is the ghost that will not down. At the end of every hostile wave drastic measures are taken by the authorities in order to suppress the crime films. Public sentiment, outraged by a few specially lurid films and an over-abundance of glaring and atrocious posters, demands regulation. The police then step in and begin to exercise the functions of censorship. Now, there is all the difference between a scavenger and a censor. As a rule, the police are good scavengers but bad censors. They possess neither the training nor the education requisite for fair and successful censorship. As a rule, nobody realizes this fact more keenly than the police officials themselves. They, however, are the only relief in immediate sight, and thus a work is thrust upon them which they are incompetent to perform and which is wholly foreign to the scope of their ordinary activities.

*

What is the result? The police, unable to discriminate, begin to blunder, and their decisions too often work a hardship on exhibitor and manufacturer. This, however, is by no means the worst effect of placing the motion picture, as it were, under police surveillance. The public will associate the motion picture with all kinds of dubious and semi-criminal enterprises in the community. Immediately there is an irretrievable loss of prestige and reputation for the motion picture. A few men, intent upon immediate profits and careless about the consequences of their acts to the industry at large, manufacture, advertise and exhibit pictures showing or suggesting crime, scandal and immorality, and as a result the motion picture is discredited and exhibitors as well as manufacturers of the best reputation must suffer along with the unscrupulous pariahs.

*

This is truly a matter which concerns every friend of the picture, and especially the manufacturers. Motives of enlightened self-interest should prompt all reputable manufacturers to get together on this subject. It is in their power to greatly limit the evils of lurid posters and crime films. If they will deny service to a man who persists in showing obviously scandalous and disgusting films and in advertising by means of hideous daubs on paper and canvas, there would soon follow a rapid improvement. The organized exhibitors, too, should lose no time in going on record. An offending member ought to be disciplined most severely, and expulsion ought to follow on the heels of an unheeded warning. We are very happy to say that since we began this agitation against the crime-film and the crime-poster, matters have improved here in New York. Fourteenth Street, which a month ago resembled a pictorial nightmare, has partially reformed, and one of the largest theaters there is now using no colored posters of any kind. The result is that this particular theater looks like a refined place of amusement, which men and women may visit without compromising their self-respect.

*

We cannot help wondering at the cause of all these ghastly murder-posters and crime-films. What is to be gained by this sort of picture, and whom does the dime-museum style of advertising draw into the theater? Decent people, of course, are at once repelled, and wherein lies the profit in catering to the morbid minority? Harry Furniss, the well-known English humorist, who visited us recently, speaks of our moving picture posters in a clever article printed in our esteemed contemporary, *The London Bioscope*. He says: "Any ordinary theatrical venture would be ruined instanter by the exhibition of posters such as these. They are fifty per cent. worse than the most atrocious poster advertising the most plebeian play in the evilest and most poverty-stricken purlieus frequented by the veriest riff-raff of the amusement-going public. . . . Whether the less-educated section of the community is attracted by them is open to considerable doubt." There are men who commit arson because they are victims of pyromania. Their disordered minds must see flames and hear the clatter of the engines. A similar disease of the mind seems to afflict the poster maniacs. They must see blood, pistols, convicts, etc., hideously colored on a piece of paper or a stretch of canvas. Let us remove them from the exhibiting business.

Aspects of the Sunday Question—II.

By W. Stephen Bush

THERE are many things favoring the spread of the Sunday exhibition. I have pointed out that the crucial point in the whole matter is the proper selection of a program which takes notice of the character of the day. Happily there is enough material for a special Sunday program, no matter what service an exhibitor is taking. Only recently a well-known Eastern exhibitor, who is making a specialty of good Sunday programs and getting an admission of twenty-five cents, expressed to the writer his gratification over the general increase of

pictures suitable for Sunday exhibition. "Two years ago," he said, "I had to depend for my Sunday program on just one group of manufacturers, and I often had to take pictures that looked out of place alongside the rest of my program. Things are different to-day. I can arrange my Sunday program without depending on any particular group of manufacturers." The exhibitor ought to have the utmost freedom in selecting his Sunday reels, and the exchanges and manufacturers ought to aid him in every possible way, allowing him to be the judge of his own needs.

Objection has been made to the Sunday exhibition on the ground that, in the course of time, there would surely be some exhibitors who would abuse the Sunday privilege and substitute in place of an educational and uplifting program the promiscuous offerings of the weekdays. This objection is well taken and deserves some notice. If the decision of the matter could be left to a majority of the exhibitors in any part of the country we feel quite sure that they would never deviate from the proper Sunday program. Unfortunately the majority cannot legally bind the minority in such cases, even if it is a minority of just one. Recent events have demonstrated but too plainly that the entire industry is often at the mercy of a few unscrupulous men who, for the sake of quick profits, do not hesitate to bring the pictures into danger and disrepute.

We believe it would be more satisfactory to the exhibitors themselves if the composition of the Sunday program were to be determined by legislative regulation rather than by individual discretion. Without going too deeply into any detailed plans it might be suggested that the control of the Sunday entertainment be placed in the hands of some responsible educational or civic body. There are in every community in the country enough public-spirited citizens, men or women, who will be satisfied and who will be competent to undertake this task. We have but recently called attention to a working arrangement of that nature in the City of Hamburg, Germany. There the teachers of the common schools resolve themselves once a week into a committee on the selection of pictures suitable for children. The plan has worked out to the entire satisfaction of everybody, and has reconciled many conscientious parents to the moving picture entertainment.

We would not like to see the Sunday show made the subject of police jurisdiction. The duty of the police is to stop obviously harmful films, but it would scarcely be within their province to pass on the educational merits of a film. A civic or educational organization would in all probability be willing to act as volunteers and expect no compensation. Such posts would soon be considered posts of honor. It would be deplorable to have the censoring of special Sunday programs placed in the hands of politicians. Anyone familiar with our political system needs to hear no arguments on this proposition.

There are to-day hundreds upon hundreds of exhibitors who take a just pride in the character of their Sunday programs. Except in a few localities there has been no abuse of the Sunday privilege. It stands to reason then that the body entrusted with the regulation of the Sunday entertainment would, at the outset, be sure of the hearty co-operation of the vast majority of exhibitors. He would be a reckless person indeed who would defy the law and public sentiment at the same time.

It would be proper and fitting to have at least one lecture as part of the Sunday program. That would help to emphasize the character of the day. It would also vary the monotony of the offerings during the rest of the week. Right here the Sunday program would serve a most excellent purpose. It would help to convince the doubting Thomases of the educational possibilities of the motion picture. It would insure variety. What a blessed certainty of not seeing cowboys "shooting up" a bar-room or chasing the wrong man through five hundred feet of more or less variegated scenery. A guarantee could be given to spectators that they will not be asked to witness "hold-ups," gunplays, prison horrors, The Temptations of Maggie, the Queen of Sinkers, automobile races, coarse or refined burglars, Mexicans, half-breeds, sheriffs, detectives, outlaws, bandits, convicts, chases or china-smashing comedies. There are to my own certain knowledge quite a number of men, women and children who would be willing to pay handsomely for such a guarantee.

HUNGRY, YET ILL-FED, IN A CITY OF PLENTY.

SURELY New York should be a place in which one ought to be able to get the latest and best of everything. Included in "everything" is, of course, that which is entertaining to the highest degree. If here there are the best of theaters there surely ought to be the best of moving picture houses, but, however, such is not the case.

The admirer of moving pictures need not go entirely hungry in New York, but he stands a chance of being poorly fed. If his appetite is of the voracious kind, with digestive organs capable of assimilating that which is not of the "first-class" style, he may be able to get enough; but if anything of an epicurean, he is likely to go hungry, if not satisfied with that which is of a poorer quality. Hungry for some good and "latest release" pictures, the writer one day visited what he supposed would be two of the best picture houses between the two rivers. What a disappointment! Of eleven pictures shown, only three were "latest releases," the other eight varied in age of from one to four months. There were absolutely *no* feature films; nothing of either scenic, industrial or educational order except Pathe's Weekly (which, by the way, was the best picture shown); neither were there any of those good pictures advertised in THE MOVING PICTURE WORLD.

Where can these pictures be seen? Is it not worth some one's while to publish a moving picture directory, even as the theaters do? True, there are difficulties in the way, but enterprise always overcomes difficulties; it seems only half doing a thing to advertise good pictures, without giving information as to when and where they can be seen. Hoping to find better food, the writer crossed the bridge and tried Brooklyn. For the second time his experience has shown that there are as a rule better picture programs here than in Manhattan, but the conclusion must be drawn that for ten cents it is impossible to secure a good up-to-date picture program. Why not have some good twenty-five-cent houses, with, say, a few fifteen-cent seats if the lower prices of admission render it impossible to secure a proper standard of pictures equal to the production. There is, without doubt, occasion for a decided breaking away from the present cheap monotony of what a couple of years ago was called the "same thing." The decided advance in picture making has not been responded to, with a decided advance in picture exhibiting; in all the city of Greater New York there is no one or more well-known places where one can really see the "latest and best" pictures. "Latest and best"—these alluring words are universally painted outside every moving picture place in the country; that the words are supposed to possess value is admitted by every advertiser who uses them; the occasions upon which they are true will not amount to five per cent. If really valuable, when positively true, let some enterprising exhibitor prove it; without doubt his place would soon be a well-known crowded resort, and those hungry people like the writer would know where to go to satisfy a somewhat fastidious appetite.

WILLIAM A. PALEY LOSES FOOT.

William A. Paley, the veteran cameraman, who by reason of an injury suffered while working in the field in Northern California for the Nestor Company has been compelled to undergo several operations, as a culmination of his troubles has had his right foot amputated by surgeons in the Columbia Hospital, Los Angeles. Fred Mace, who has taken a deep interest in the misfortune of Mr. Paley, will be pleased to receive contributions for the benefit of Mr. Paley at his home, 305 South Union Avenue, Los Angeles. The Moving Picture World has before pointed out that this is a most worthy case for the consideration of moving picture men and women of all ranks.

Folks Ordinance Passed

First Well-Drawn Picture Theater Ordinance in New York Certain to Become a Law Despite Futile Censorship Joker.

THE much debated Folks ordinance was passed by the New York Board of Aldermen at a regular session on Monday, December 16th. This bill has been before the Aldermen a number of times, and has been often delayed by the representation of the larger theater interests of the city who perceive in its wording clauses that will be of material benefit to the men who are engaged in the motion picture business in a smaller way than themselves. The Folks ordinance since its inception has been known as Mayor Gaynor's pet ordinance. The espousal of the bill is highly creditable to the mayor, as it is probably the first logical and practical motion picture ordinance, as well as the fairest, from all points of view, that has been introduced in the council chamber.

This measure contains many provisions that by this time are quite familiar to the motion picture exhibitors of Greater New York. In brief, they contain relief from conditions that have heretofore been subject to promiscuous and, in some cases, autocratic regulation. The ultimate object of the ordinance, and one that will eventually be accomplished, is the raising of the motion picture exhibition business to a much higher plane. That part of the ordinance which raises the maximum seating capacity of exhibition halls from three hundred to six hundred, will allow the exhibitor to enlarge the seating capacity of his house, and, in this way, the small store show will become larger and, of course, by virtue of its increased capacity, can afford to give a better exhibition. The one great boon conferred by this act, provided it is not vetoed by the mayor for reasons which will presently be set forth, is the elimination of cheap vaudeville. This in itself assures to the New York exhibitor in particular, and to the business in general, a much cleaner state of affairs.

There are other good features of the bill, among which are more definitely defined powers for the license bureau. The moral regulation of picture exhibition comes more directly under the personal supervision of the mayor, who becomes invested with the right to pass final judgment upon cases where license has been suspended pending investigation for moral delinquency of exhibitions. Educational exhibitions are exempt from the provisions of the bill, except that they are obliged to apply for a license. There are specific clauses dealing separately with exits, stairways, fire-escapes, constructive material, floor grades, aisles, chairs, toilets, fire apparatus, lighting, heating, ventilation, operating rooms, carpets and hangings, and providing for inspection thereof.

These are the salient points of the new measure which it is hoped will be signed by the mayor, but there is some doubt as to whether it will pass the mayor on account of a joker amendment attached to the bill by Alderman Frank Dowling, minority leader on the Tammany side of the house. The amendment calls for censorship of all motion pictures by the Board of Education. It was quite evident that those in opposition to the measure were sparring for wind in the realization that they were not on the winning side. Their plan seemed to be to delay action and by that means put the vote over to a later day.

It was plain that the amendment was also calculated to nullify the act by rendering it unconstitutional. Alderman Marx pointed out the fact that the city council has no power to lay down any new duties for the Board of Education, which is a separate corporate body under state jurisdiction. The fusion side of the house, of which Mr. Folks is the leader, accepted the amendment in a spirit of compromise and voted for it. The amendment as an amendment should not worry the exhibitor to any extent, even though the mayor should pass upon that. If it does become a law, which is entirely improbable, there can be no dire consequences reasonably anticipated. Exhibitors should rather congratulate themselves that the censorship, in the hands of the Board of Education, would at least be done by men and women of intellect and education instead of being done by policemen, as is the sad case in Chicago. However, the censorship question is too serious a matter to be tacked on to any bill as a mere amendment, and is important enough to deserve consideration by itself in a special bill more carefully drawn than is the aforesaid amendment. As it stands it is unconstitutional; the mayor cannot legally affix his signature to it and he surely will not. But he can sign the Folks ordinance as originally drawn and veto the amendment under Section 40 of the City Charter. The meat of Section 40 is embodied in the following excerpt:

"In case an ordinance or resolution shall embrace more than one distinct subject, the mayor may approve the provisions relating to one or more subjects, and disapprove the others."

While this measure is pending the mayor's signature it would be a wise procedure on the part of every one of the New York exhibitors to write to him, calling his attention to the unconstitutional amendment to the Folks ordinance, at the same time reminding him of his veto rights as set forth in Section 40 of the City Charter. This should be done at once to be of any service.

ITALY'S IRVING PLAYS FOR ITALA.

Zacconi occupies in Italy as unique a position as that held in our own country by the late Sir Henry Irving. The full significance of this fact will be appreciated when we remember that the Italians are a nation artistic to their finger tips; a nation whose highest esteem cannot be won by anything but an art developed to its greatest perfection. That Com. Ermente Zacconi merits his reputation none will deny when they have seen his portrayal of "Old Andrew" in Itala's superb drama, "The Palace of Flames." Certainly the most lavish praise would be well deserved in this case. After seeing the performance one realizes more and more how thoroughly the man is master of his art: for it is not by the accustomed artifices of the kinema actor that Zacconi reaches us; not by frothy emotions or frantic gestures. We thrill with the presence not of an actor playing a part, but of a fellow mortal cruelly wronged. The spirit of a noble human being clothes itself in flesh and is framed within the compass of the screen. Not a glance, not a gesture but has its significance, and in the powerful dramatic scenes, for example, where he confronts the man who has wronged him, we become lost to all but the scene before us. In the stupendous spectacle of the burning mansion where he rescues his enemy, we reach a grand climax which has never been surpassed—perhaps never equaled—in its dramatic power.

COM. ERMENTE ZACCONI.

"When Soul Meets Soul" (Essanay)

Reviewed by James S. McQuade.

THE Essanay Company is to be congratulated on a strong production in the one-reel film entitled "When Soul Meets Soul." The title does not prepare one for the surprise furnished in the story, which, by the way, is unique and absorbing. The settings are Egyptian, of about twenty-two centuries ago, and the scenic artist, stage carpenter and property man have done their work well.

Producer MacDonald had charge of the production, and careful rehearsal is evident in several imposing scenes in an Egyptian palace. He has certainly succeeded in creating the atmosphere of the remote period in which the action takes place, and the costumes have been intelligently chosen.

Francis X. Bushman and Miss E. Dolores Cassinelli appear in the leading roles; Mr. Bushman as Professor Delaplace and the Egyptian warrior, Arames, and Miss Cassinelli as the Egyptian princess, Charazel. Mr. Bushman displays fine versatility in his characterization of the old professor and the youthful Egyptian general, the physical frailties of the former and the lusty vigor of the latter being well simulated. Miss Cassinelli is an excellent opposite, and the love scenes between Princess Charazel and Arames are brimful of passionate ardor. It rather shocks one to see Arames, the passionate lover, become recreant to his pledges of faithfulness and loyalty, in a moment's time, at the sight of a pretty face; and one cannot stretch the imagination sufficiently to believe that the warrior would so brazenly and openly insult the woman he is soon to marry. In this the scenario is defective.

This film abounds in fine dissolving views, some of them being decidedly uncanny in their effects. Especially is this so in the scene where Arames holds the dead body of Charazel in his arms before the statue of the god Osiris. To his astonishment she fades away from his grasp, into thin air. The photography is pleasing throughout, and the film will well repay special advertising.

The opening scene reveals Professor Delaplace in his study, opening a mummy case, in which he is aided by an assistant. The outer casing removed, the professor discovers a letter from his friend, Anderson, dated in Thebes, Egypt, advising him that the mummy is that of an Egyptian princess called Charazel, which is remarkable for its state of preservation. The top is removed and the professor dismisses his assistant. Taking up a handful of the spices surrounding the mummy, the professor is seized with a fit of sneezing, but soon recovers and takes from the case a roll of papyrus. He sits down as he translates the hieroglyphics and soon falls asleep, evidently being affected by the aroma from the papyrus.

By a beautiful dissolving view, the spectator sees the live body of Princess Charazel reclining where the mummy case was seen a moment before. She arises and walks toward the sleeping Delaplace. In an instant, we are transported from the little study to the luxurious quarters of Princess Charazel in her Egyptian palace. She is surrounded by her slaves and ladies in waiting. Arames approaches and they plight their troths, each being smitten with love at sight of the other.

Arames is called away to lead his troops in battle, and the princess pines for his return. On his arrival, a great feast is prepared. Arames and Charazel are seen in the foreground at a table, and all are drinking. The cup from which Arames is drinking falls from the table and is picked

Arames Departs for War.

Prof. Delaplace Discovers the Parchment.

SCENES FROM "WHEN SOUL MEETS SOUL" (Essanay).

up by a beautiful slave girl. Smitten by her beauty, he rudely thrusts the princess aside and, taking the slave in his arms, kisses her passionately. Charazel is mortally wounded at the slight, and rushes out to the statue of the god Osiris, before which she stabs herself to the heart.

Recovering from his fit of madness, Arames rushes hither and thither to find the princess. He discovers her on the instant that she plunged the dagger in her breast, and she dies in his arms. Before she expired she swore by the god Osiris to live again and through the ages to search, so as to right the wrong of a true love spurned.

The Return from Battle of the Victor—From Essanay's "When Soul Meets Soul."

By another dissolving view we are again in Professor Delaplace's study. Princess Charazel is seen approaching the sleeping old man, with a drawn dagger in her hand. She vanishes from the picture as the professor awakes. He drops on his knees before the case and prays: "Charazel, soul of the woman I loved, forgive me," he murmurs. The scene again changes, with lightning swiftness, to the statue of Osiris, where Arames holds the dead body of Charazel in his arms. To his amazement, the body disappears. Delaplace is but the reincarnation of Arames, and Charazel has kept the oath she swore before the god Osiris.

"When Soul Meets Soul" will be released Friday, Jan. 3.

The Handwriting on the Wall.

By Hugh King Harris.

LET'S see, it was not so very many years (one might say months) ago that the motion picture house was considered a "hole in the wall." Mothers would have shuddered to think of their children attending such a place; there were many of the theaters catering to a class of trade off color, to say the least. There was no censorship of photoplays, no license for many of the houses. It is a dark and dismal picture to look back upon, isn't it? But nevertheless, the facts are not exaggerated, as many of us well know. But from the inception of the first nickel-in-the-slot picture machine, there was an underlying sense of the importance of the motion picture business; of the real, intrinsic value of cinematography, and so gradually the business has developed, spread and now holds the center of the stage as the one favored amusement of the American public.

In many conversations with managers of dramatic companies there is ever present the sentiment that the motion pictures are making serious inroads on the legitimate stage, on the "profession" at large. Some of the theatrical profession rave and worry; others seem to pay no heed to the writing on the wall. But let us look the situation squarely in the face; let us see just where and how the motion pictures are affecting the amusement field—the "legitimate" stage, if you will.

To go back again, we see the early stages of the motion picture business unpopular, looked down upon. And we need not look so very far back to remember the days when the theater with its attractions was also considered "wicked and for the ungodly." Moving pictures improved in tone, their environment has improved more rapidly by far than the morals of the stage. Today in some theaters are to be seen spectacles which would not be tolerated for an instant in the picture business. Where previously any sort of storeroom or old building would do for the motion picture house, today we see in small towns and large cities alike, imposing theaters devoted solely to the picture business. Theaters perfectly ventilated, well lighted and catering to women and children especially.

When companies are organized to erect playhouses costing upwards of $150,000 for "mere pictures," there is certainly some virtue to the proposition. Where millions of dollars capital and thousands of persons are engaged in an industry, as they are in the production of photoplays to-day, it is evidence conclusive that the business is founded on a rock and has advanced far and away from the swaddling clothes period.

I contend, and I believe my contention will be borne out by facts, that the motion picture business has advanced and improved more rapidly than the "legitimate" theatrical business. Improved not only in the magnitude of the enterprise, but in morals, in better theaters, in the estimate of the public as a form of amusement; in every way is the improvement marked and emphatic.

Some theatrical folks of the old school fear the new order of things; a cry is raised that the stage is being ruined; that to launch a worthy production along tragedy, comedy or operatic lines is a gamble to-day, for the business is not what it once was. All the failures, poor business and troubles of the managers and producers are laid to the door of the moving pictures.

However, there is this to be said: If actors and actresses find that the stage is unprofitable, there is the motion picture business at hand to turn to. Many well-known theatrical folks are joining picture ranks every day, and more will continue to join. If the local amusement purveyor sees that the picture business is the winner, he has a perfect right to install a projection machine, to install a screen and cater to the public demand. The writing on the wall is very, very plain. Motion pictures are in the ascendancy and the "legitimate" interests must do several things if they would continue to prosper. Improve the standard of plays, and in many instances lower admission prices. The theaters themselves must be made comfortable. Criticism is easy. One is prone to forget some phases of a topic in any discussion, but there is this to be said: the public is the gainer in the whole situation.

As a people we like to be amused, but in the old way amusement was a luxury; now it is an everyday, popular-priced diversion which all can enjoy. As the picture houses have increased, as the films have been steadily improved in photography, selection of subjects and bettered in moral tone, so have the crowds increased.

That the photoplay is as strong as it is, is due to the brains, energy and ambition of the many men behind it; the splendid influence of the trade journals and the many exhibitors everywhere who have all seen the advantages of the business and acted accordingly.

Some of the same spirit, push and general co-operation on the part of those who raise the cry of "wolf" would help materially to equalize matters; it is up to the folks who are bothered to enter into the proposition themselves, or to come to the level of the business—in other words, to "read the writing on the wall."

DYER PRESIDENT OF GENERAL FILM.

Frank L. Dyer has just been elected president of the General Film Company and is now the active executive head of that organization.

Mr. Dyer resigned as president of the Thomas A. Edison Company, Incorporated, to devote his entire time to the General Film Company, as he believed there was greater opportunity and a broader field in the motion picture industry, though his relations with Mr. Edison still remain the very pleasantest.

Mr. Dyer has already begun active work in his new office, bringing to that organization the benefit of his legal training, an exceptional business experience and an intimate knowledge of the motion picture business that few possess.

The General Film Company, with its many branches throughout the United States and Canada and its remarkable organization, had need of a man of the scope and capacity of Mr. Dyer. The motion picture business is considered by all to be only in its infancy; and under the proper direction, the General Film Company will continue to progress rapidly, assuming even a firmer hold on the motion picture industry than ever before.

Mr. Dyer has already posted as his motto: "Courtesy and Consideration to All."

"A Shadow of the Past"

Two-Reel Kay-Bee Release.

Reviewed by Louis Reeves Harrison.

A SITUATION of high suspense is worked up in this play according to the interesting methods of Tom Ince. He has a great deal of narrative art in telling his story, or in putting it on so that we may clearly see it in action, and he has done some splendid work in rescuing this type of play from the inconsistencies and primitive sensationalism of early examples. He has given dignity to a class of production with which the country has been long inundated, whose poorer specimens seemed likely to destroy intelligent patronage of the picture shows.

There is also used in this photodrama what is bound to become a powerful factor in future presentations when employed in exactly the same way, a device whose full value is imperfectly grasped by directors, a motion-picture advantage that has hitherto been largely devoted to "visions" or to a pictured story related by one of the characters. I refer to superimposing double exposure at critical moments to make known what is passing in the mind of a character engaged in silent self-debate. No auditory means can be used, as in the old asides and soliloquies, and as there is nothing jarring in a glimpse of what is sweeping through the soul of an actor in the drama during a moment of intense emotion, I have often expressed a hope that an effort would be made to draw the audience nearer to the people of the screen by this spiritual means of thought revelation.

Probably the most difficult problem the modern dramatist has to contend with is that of causing characters to lay bare their inmost sentiments to the audience at acute moments without uttering a word, yet no delicate analysis of character is complete without solving the difficulty. Innumerable instances arise on the stage and in actual life where an actor in the drama is called upon to make a decision which might prove fatal to himself or to some one he desires to protect, and two courses lie open for consideration. These can be pictured as he reflects.

A malefactor may consider himself safely hidden behind a curtain, and the one he has injured may enter the room with full knowledge that the villain is there, go to where a weapon is ready for use and hesitate. Shall he stain his own career or let the other man follow his manifest and ignominious destiny to the end? What tremendous sympathetic interest could be aroused by tracing the line of the superior man's thoughts at such a moment!

Not exactly that situation, but one approaching it and picturing a restraining influence when a woman is called upon to make a decision arises in "A Shadow of the Past." The wife of a Raffles, a dress-suit thief, who makes an occasional haul at social gatherings, witnesses the arrest of her husband when he is followed home by detectives and caught with the goods. She is overwhelmed with shame upon his acknowledgement of guilt and subsequently humiliated by her neighbors.

She finds relief in an opportunity to teach school in the Far West and there begins a new life. Among her pupils is the little son of a widowed military officer stationed at a nearby post. The father of the little boy becomes interested in the girlish-looking school mistress and finally asks her to become his wife. It is at this point that the current of her thoughts is shown by double exposure, and the effect is an instantaneous character revelation.

It is no small matter to hold tension by sending the imagination forward to some emotional incident bound to arrive—constant watching is required in order to avoid a lapse—and it is quite another to arouse that expectancy by showing the true relation of character to circumstance during the exposition. It can be readily appreciated that double exposure, laying bare to the audience the self-struggle of an important character, is one of the surest means of stirring sympathetic attention, and this is very effectively done in making known the backward trend of the young teacher's thoughts. Her mind reverts to the imprisoned man she promised to love, exhibiting her loyalty and tenderness of heart.

The thief does not escape from jail, but he enters upon a violent struggle when being carried to a distant point in the Far West to give testimony relating to a more important criminal and jumps from the train while it is going at full speed. He is seen rolling down into a gully and is soon after announced as dead. He is in truth revived by some friendly Indians and becomes one of their number, acting as their interpreter in dealing with military forces near their reservation.

Scenes from "A Shadow of the Past" (Kay-Bee).

The school mistress sees the announcement of his death and weds the officer whose little child she has been teaching. In the course of time the thief, now a renegade Indian, comes to parley with the military men in relation to a treaty violation, and the officer's wife recognizes the man she believed to be dead, though she is not seen by him. She is overcome, but does not confess to the officer she has married in good faith.

Troops are drawn from the post to the protection of a body of white invaders, and the place falls into the hands of the Indians after a fierce engagement. They murder or torture the helpless inmates until the renegade comes suddenly upon his own wife and the officer's child. In a saving moment he defends her against the redskins, holding them at bay until the troopers return. He spares her and the child, but is shot in trying to escape, killed by the officer whose family he protected.

The final scene is that of his death, a highly dramatic moment, and the rest is inferred by the attitude of the principal characters. I say the rest is inferred because it is indicated without open declaration that the officer grasps the situation of his wife. Her position would be a false one without this and her conduct not in accord with her general character, that of a sensitively honorable woman. A heavy contribution to the charm of these releases is the exquisite finish given by the master hand engaged in developing the films. It is largely on this account that the artistic work done on the other end is given adequately beautiful expression.

POWER'S CAMERAGRAPH IN HOSPITALS.

A Power's Cameragraph 6A has been ordered through the General Film Company, of Boston, for installation in the New Hampshire State Hospital for the Insane.

A Strong Pair of Edisons

Reviewed by Louis Reeves Harrison.

"AN Unsullied Shield" and "The Maid of Honor" have a very similar fine quality of production that points to capable handling, both clearly indicating a directive spirit thoroughly alive to the proper surroundings of a play, to the precise scenic atmosphere. In both the producer has greatly improved the author's mental picture by details that lead up to personality and temperament in the characterization and has thus brought out the full measure of force in the story.

Strange as it may seem to those only beginning to be interested in moving pictures and partially aware that attention to design, color, costume and general appropriateness of settings is absolutely necessary to success, it may overbalance judgment of the whole effect. A man may be lavish in his scenic scope and accurate in all of his details, have unusual visual power and good taste, yet be so expert in detecting flaws in a stage model that his critical judgment of the entire drama is upset and his opinion of his effect on the audience of no earthly value.

In neither of the above cases is a powerful asset turned into a weakness. "An Unsullied Shield" comes right to the edge of a great field to be explored in heredity, is a marvel of exquisite double exposure and has a splendid motif. "The Maid of Honor," a modern short story, holds the interest so tight that tension is not relieved until the last scene is portrayed. We all know the value of suspense, but few of us know how to kindle it and still less to hold it.

The acting in both of these photodramas is in accordance with the mental and spiritual demands of the public. The diversified talents of Marc MacDermott give finish and distinction to both releases; Mrs. Wallace Erskine is delightful in both; it is a genuine pleasure to welcome back Mabel Trunnelle and to see Herbert Prior performing so well, and Miss Bessie Learn does admirable work in a part as modest as her name.

"An Unsullied Shield" comes close to showing that illustrious ancestors count for little, that they cannot transmit the product of their acquirements, except when their descendants are powerfully influenced by intelligent association. The scion of a noble family begins immediately after inheriting wealth and title to exhibit decadence in all its forms. Gambler, loafer, drunkard, crook, in succession, he spoils all that has been done to make famous the name he bears.

After a career of self-gratification and privileged waste of all society has been constructing in the race, he sinks so low as to forge his mother's name to free himself from the importunities of a money-lender. There seems to be no spark of nobility left in his soul when, in a fit of half delirium, he goes to sleep in a hall of ancestral portraits and reviews their splendid achievements in a dream. One by one, they step forth from their frames and picture the scenes of struggle through which they passed to keep the family shield unsullied.

One after another, spirited scenes on the field of battle, aboard ships of war, in legislative chambers, are reviewed in magnificent double exposure, and thus is indicated the dream of the ignoble end of his line. He is roused by his mother and breaks down in a shamed confession of crime, exhibiting the check he has forged with her name. Her agony of mind is dominated by her compassion, by that motherly affection which has helped society along more than all the high-sounding names it has evolved, and she gives her wayward son relief by transforming the forged check into a genuine one.

The man who was uninfluenced by his father's dying injunction to keep the family name unsullied falls into complete subjection of a mother's magnanimity and stainless love and is transformed from a power for evil to one for social betterment. In greater plays of the future I look for

Dramatic Scene from "The Maid of Honor," by the Edison Company.

more than promise of reform, for the actual working out of moral regeneration, with an exposition of its methods and resultants, for the visible evolution of superior character.

"The Maid of Honor."

"The Maid of Honor" deals with a situation that becomes highly strained and almost beyond reasonable solution. A gentleman visits one of those charity bazaars where ladies confer a double benefit on humankind by selling real kisses. The gentleman, Marc MacDermott, offers to buy one of a lady he has never met, Mabel Trunnelle, and these two pass into a room adjoining the bazaar. He is so much of a man that he does not insist upon a full delivery of the goods—he kisses her gloved hand.

Scene from "The Maid of Honor" (Edison).

A clap-of-thunder love springs up in the breasts of both and is intensified by incidents that swiftly follow. MacDermott and Miss Trunnelle linger longer than necessary in the withdrawing room and fail to note an alarm of fire that empties the bazaar of its gay company. They are confronted with a whirl of smoke at the main entrance, but manage to reach a fire-escape and part there with a soul kiss subtitled, "We may never meet again, but we shall never forget." All of which is natural under the circumstances.

Scene from "The Unsullied Shield" (Edison).

They are bound to meet again and do so under strange circumstances. He is about to wed sweet Bessie Learn, and fascinating Mabel is called to officiate as maid of honor. At a beautiful rehearsal of the wedding, when all is ready for the ceremony to be performed, those who have loved for a splendid moment are brought face to face once more. Again the flash of high responsive feeling. Both realize that natural selection would make this their marriage.

That evening, when the guests have departed and members of the household retired, the natural lovers meet alone in the great hall under high tension and decide to follow the dictates of their hearts. They prepare to elope. They are ready to leave when the bride-to-be comes walking down the stairs in her sleep and goes through the wedding rehearsal in her dream before their eyes. Her pitiful sweetness and sincerity break the spell of ardent desire and the maid of honor gently conducts her back to her chamber.

The wedding ordained by family and friends takes place just as it was planned. The bride is radiant in her girlish happiness. The groom fulfills his pledges like a man of probity. And the maid of honor? She accepts the practices of society as a decree of fate. She stands beside the bride with splendid fortitude while God puts together those she has loved. Only once does she raise her eyes in heart-breaking farewell, then she bows to the inevitable a true maid of honor indeed.

A KLEINE-ECLIPSE INDIAN PICTURE.

George Kleine's special release of December 16, 1912, is a typical Indian film in two reels, entitled "The Red Man's Honor." This subject will prove of universal interest because it marks an epoch in the history of the moving picture business; being the first time that an American and Wild West picture, perfect in every detail, has been produced in Europe to be submitted to the American public. There have been other films released in the past, showing Indians and cowboys portrayed by European actors, but in every case glaring inconsistencies in the plot, characterization, or costuming, made the subject appear ridiculous.

But one can find none of these faults in "The Red Man's Honor." Probably the main reason is because the principal roles are taken by two Americans, Mr. and Mrs. Joe Hamman, who have spent several years on our Western plains, thus being well fitted to portray Indian characters in a subject of this kind and at the same time able to direct others in the details regarding settings, costumes and mannerisms of the American Redskin. The story is of the typical Indian kind filled with savage passion, jealousy and revenge. It contains many thrilling incidents and will be a sensation to the public, and a great money-maker for exhibitors.

The regular Kleine program of releases for the week ending December 21st is worthy of especial praise. It consists of a striking drama of heart-interest and two first-class split reels made up of comedies, and charming scenic subjects.

For the Tuesday Cines, "As Fate Wills" deals with an interesting incident in the lives of two girl friends, one a leader of a gay social set and the other an unsophisticated miss. The innocent way in which the latter gradually wins the affections of her friend's fiance, although without the slightest intention of doing so, is interesting to watch, as is also the pathetic scene at the close of the film in which the society girl after having angrily denounced her friend's disloyalty, experiences a change of heart and insists upon sacrificing her own interests and devoting her energies to the happiness of her friends.

For the Wednesday Eclipse, "Three Rogues Outwitted" offers a hilarious comedy describing the antics of three acrobatic crooks who are finally captured by means of an ingenious trick. The reel is completed by a travelogue of intense topical interest entitled "Picturesque Dalmatia," which shows territory closely adjacent to where the Balkan War is now being fought.

A splendid comedy, "Nearly Lion Tamers," is billed for the Saturday Cines. No one can help laughing at the adventures of the two "would-be tamers" with their donkey dressed up as a "King of the Jungle." What happens when a real lion appears upon the scene can better be imagined than described. The necessary thousand feet is completed by a charming travelogue subject entitled "The Tivoli Hills and the Falls of Anio."

The much expected Kleine-Cines authentic war film entitled "Balkan War Scenes" is to be released December 28th. As advertised, the pictures are "fresh from the fighting front" and show genuine engagements between the armies of the Balkan allies and the Turkish forces.

A MAJESTIC FOOTBALL STORY.

Eustace Hale Ball has written a football drama for the Majestic which promises to be remarkable from many standpoints. Mr. Ball insisted upon directing the picture himself, as he was a popular Harvard athlete during his four years at Cambridge. Several interesting scenes were taken during a recent game at the Carlisle Indian School, and the students of Columbia and New York University helped to contribute to the success of "Jim's College Days," which will be released on December 31.

Mutual Withdraws from Film Supply

Declares Its Intention of Choosing Its Own Program from Manufacturers on a Basis of Qualitative Competition.

THIS week's turn of the wheel brings the announcement that the independent interests known as the Film Supply Company and the Mutual Film Corporation have dissolved partnership. The Film Supply Company is a combination of manufacturers, while the Mutual Film Corporation was incorporated for the purpose of establishing exchanges. A trade arrangement was made between the two interests whereby the Mutual agreed to take the product of the companies allied in the Film Supply. Differences of opinion upon the question of the sale of film is said to have led to the split. Regarding the severance of these relations Vice-President H. E. Aitken, of the Mutual, made the following statement:

"The Mutual Film Corporation is purely an exchange proposition. It is in a position to demand of those who desire to sell their films that the subjects shall be of a clean character, the photography perfect, the settings artistic and the acting of a high class. The first duty of the Mutual Film Corporation is to the exhibitor, from a commercial standpoint, and it is necessary to secure the best program in its power, regardless of distributing agencies. This will result in no change in our program, for if any manufacturers should refuse to deal with us on the basis of quality—which is hardly probable if they have the quality—we are in a position to supply brands in substitution thereof on a moment's notice.

"The standing order proposition favors the manufacturer of inferior films only, and does not benefit the maker of the superior article. It has proven detrimental to the exchange and the exhibitor, for it requires a notice of several weeks to cancel a subject, and if the undesirability of a subject is not discovered within such time the order cannot be canceled. The Mutual Film Corporation will inspect every reel before it places an order. This is practically establishing an open market, and will give to the exhibitor using the Mutual service an ideal program.

"The Mutual Film Corporation will also issue its own Weekly, which will be snappy and interesting, and the best that can possibly be made.

"The policy of the Mutual Film Corporation will make it unnecessary for high-class manufacturers to enter into distributing agencies or combinations, as we shall only be too pleased to encourage good producers. The Thanhouser, American, Reliance, Majestic and Punch companies have already withdrawn from the Film Supply Company, and the Kay-Bee, Broncho and Keystone have never been members thereof."

C. O. Baumann, on behalf of the Kay-Bee, Broncho and Keystone companies, said: "The action of the Mutual Film Corporation is the only sane one for the preservation of the business. My companies are willing to submit their films upon a quality basis, and, in fact, have been doing so for some time. I will leave it to the exhibitor if this competitive element has not brought our product to the front rank."

C. J. Hite, for the Thanhouser Company, said: "I am pleased at the action of the Mutual Film Corporation, and believe it is only right that the same rules of purchase should apply to the film business as any other. The Thanhouser Company is not afraid to enter the ranks in a competition for quality, and has faith in the ability of the Mutual Film Corporation to formulate its programs on a high basis. It means increased prosperity for the Thanhouser Company, for I recognize the fact that an exhibitor must not only have good Thanhousers, but also an adequate supply of accompanying films. I look for increased quality all through the program."

J. V. Ritchey, for the Reliance Company, expressed himself as thoroughly satisfied with the new arrangement. "We are in position to compete for a market with any other makers, and have expended large amounts to bring our company to this point. With the knowledge that increased quality will bring increased sales, every producer will have an incentive to put forth his best efforts, and will hesitate in submitting a reel which is not up to the standard."

S. S. Hutchinson, president of the American Film Manufacturing Company, stated that he welcomed the new regime, which would no doubt prove beneficial to the American Company. "We have enlarged our California properties, have increased our stock company, added new directors, and have brought our photography to perfection. We are willing to submit our films upon a basis of quality, and taking into consideration all points that go to make up high class films we are confident that the 'Flying A' brand can stand upon its own merits, regardless of any distributing agency."

Viewed by the Film Supply.

Among the officers of the Film Supply Company of America, little if any concern seemed to be had because of the deflection of the Mutual Film Corporation. Secretary and General Manager Harry R. Raver explained that the action of the Film Corporation had not come in the nature of a surprise, but has been expected owing to certain conditions which had been under discussion for some time.

He said further that the action of withdrawal would have no effect upon the business of the Film Supply Company and that additional brands of film would be added to the program at an early date. The first of these will be the "Pilot" and "Prairie" films, the latter an exceptional brand of Westerns exclusively. The Film Supply is also now entering into negotiations with prominent theatrical interests for a series of unusual productions which will be handled exclusively by them.

Secretary Raver further explained that "the movement for the organization of the Film Supply Company of America was inaugurated by certain manufacturers in order to offset the efforts of others in the business to exploit the film market for the benefit of a limited number of persons interested both in exchanges and in manufacture. This explains why the Film Supply Company of America, immediately upon throwing open its doors, was able, with a rapidity unequaled in the history of similar enterprises, to establish a business of such large proportions and great importance in the film world. The cardinal principle upon which it was founded was that the public and the exhibitors throughout the country should be adequately supplied with film and should be the determining factors in the selection of film.

"The promoters of this movement felt that the only legitimate means by which a manufacturer should promote his sales were by increasing the interest of the subject matter and improving the quality of the film. Among the exchanges which undertook to handle the output of the Film Supply Company of America, there was a group which entered upon the enterprise with every assurance of carrying out the proposed policy of the company. Time developed the fact, however, that the program of the Film Supply Company of America was not receiving adequate and impartial representation through these exchanges, and pursuant to the principle upon which its business and its success were founded, the company began to secure other outlets in the territory of these exchanges. The question then became acute as to whether the first object of the Film Supply Company was to be the service of the public or the service of certain exchanges. The Film Supply Company of America decided, after due deliberation, to adhere to its policy of a free field with favors to none. The result is a continuance of the principle of the Film Supply Company of America, and a reorganization of its program and of its distributing agencies.

"To those who found both satisfaction and profit in the exhibition of its program under the old conditions, the company takes pleasure in announcing that the new and more complete realization of its aims and objects will enable them to secure an equally varied program of better quality than heretofore, and one from which they may choose freely, solely on the basis of merit and their particular requirements. This follows inevitably from the fact that the manufacturers now finding a market through the Film Supply Company of America recognize that they must obtain their orders solely on the merits of their film. The company invites and expects the support of all those desirous of promoting the best interest of the business."

EXPANDING.

A. J. Clapham, the well known slide maker and dealer in films and apparatus, has installed a complete commercial photographic plant and every modern device for the handling of this class of work has been added to his already large plant. In addition to his slide making plant, with a capacity of 5,000 slides per day, and his film factory which is working day and night, a large business is carried on in the sale of new and used film. In Mr. Clapham's advertisement elsewhere in this issue he gives one a slight idea of the varied class of work his commercial department is prepared to execute. To enable his employees to produce the best work he has on the premises a complete library on all branches of photography from the chemical end up, to which they are accorded access at all times, a complete laboratory is maintained where experiments are being constantly made to discover, if possible, new methods, short cuts, etc. His new moving picture camera, the "Ajasee," which is now being offered, is the results of months of study. To make the taking of motion pictures as easy as to take a kodak picture was his aim and his new camera has accomplished this. No trouble in focusing it, being constructed on the principles of the fixed focus kodak. We predict the more universal use of local films now that exhibitors have available an instrument which can be operated with such ease. We have examined some pieces of film which was made on this camera and it would require an expert to detect the difference between the negative made on the "Ajasee" and one made on a $400 machine.

Picture Making in the South Seas

MR. GASTON MELIES PARTICIPATES IN A TAHITIAN CEREMONIAL FISH DRIVE—PRIMITIVE POMP AND CIRCUMSTANCE—CAUGHT IN A TYPHOON.

By Dore Hoffman.

A NATIVE fish drive in the South Sea Islands is one of the rarest sights that a white man was ever privileged to behold. In a recent issue of The World a promise was made that a description of a South Sea Island fish drive would be given in these columns, supplementary to the article that told of the adventures of the Melies Motion Picture Company in the South Sea Islands. To repeat briefly what was said at that time, a fish drive occurs only about once in five years and is accompanied by much profound ceremony. It necessitates the calling together of many natives from many tribes, because it would be an insult if members of every tribe were not invited to participate. Thus it is necessary to despatch messengers on foot to the furthest corners of the island summoning the various tribal representatives to be present at the fish drive.

Tahitian Dress.

The ceremonies are presided over by the most elderly and venerable chiefs.

The simple action of a fish drive consists of a part of the natives going out into the water and driving the fish into a shoal where they are captured by the rest of the native fishermen. It is not generally known, perhaps, that the shark is the great nemesis of the Malay race. This monster of the deep is feared by them with the greatest of all possible fear. This fear takes a conventional form. The figure of the shark is practically a symbol of the wrath of God; that is, whatever God they believe in. The principal articles of daily food among these people come from the sea. They are nearly all fishrmen. In their skin boats they are obliged to go to sea in search of food for their families. About their work there is ever present the haunting specter of the shark, their natural enemy. Many a boat has been overturned and hundreds are the men who have been devoured by this rapacious monster of the deep.

Bearing these peculiar local traditions in mind, one may readily understand the significance of a fish drive, especially if there happen to be a few sharks included in the round-up. Information reaching us from Mr. Gaston Melies does not go into detail as to just what condition of affairs must exist in order to bring about a fish drive, but in this particular instance, his influence with the Governor of Tahiti, mentioned in the article of December 14th, was responsible for the fish drive in question.

The Melies party left Papeete in a specially chartered 20-ton schooner known as the "Tiura." On board, as passengers, were Mr. and Mrs. Gaston Melies, Edmund Mitchell, the scenario writer, Gus Henschen, cameraman, and A. C. Eugene Caillot, an eminent French archaeologist. Accompanying the party as guide and interpreter was Tauraa Salmon, son of the stern old chief mentioned in the last article. The destination was the Island of Bora-Bora, which is several days' journey from the Island of Tahiti. The boat in which they sailed was the best boat obtainable in Tahiti, but the accommodations were wretchedly primitive and the trip was a very unpleasant one, except for the wonderful sunsets and exquisite moonlights to be seen in that tropical region.

Upon arrival at the Island of Bora-Bora, the party was greeted by the only white man on the island—a lone, French gendarme, stationed there to keep the peace among a warlike horde of savages, and, from all accounts, he is getting away with it fine. His work is a compromise between that of a supreme court justice and a baseball umpire, with a few side issues, such as Sheriff, Justice of the Peace, Coroner, Superintendent of Schools, etc. The visiting party were awakened from their slumbers on shipboard by the rumbling of native drums beating rhythmically to the wierd native chants and grotesque movements of the natives, not altogether unlike those of a cabaret singer interpreting a negro song. Soon after, men, women and children began to assemble and the procession of the sacred fish began. A great shark, roughly fashioned from wood was borne on the shoulders of four men. In front of this image strode four sub-chiefs, with solemn mien, clothed in rich garments, and bedecked with flowers. Following the big shark, the natives marched four abreast, resplendent in wreaths of leaves and blossoms. Alternating with the youths were the "vahines," or young girls, adorned in festive costumes of white, pink or blue, and all doing their best to impart the proper spirit of joy and reverence to the occasion.

Tahitian Drum.

The procession followed a devious course, leading finally to the shore where a couple of hundred canoes were assembled, ready for the work in hand. In these canoes the expert fish drivers took their places, each according to his rank or station. When the participants were ready in their places the High Priest of the region came down to his elaborate altar, which had been erected by the seaside, and there he invoked the blessings of the Gods. For a long time, with much writhing and gesticulating, he beseeched every favor that fortune could bestow upon such gallant, brave and divine heroes. He was also heard to implore that the wrath of the aforesaid Gods should descend upon all of their tribal enemies, living or dead, or yet to be born.

At the given signal, the canoes glide away amid great cheers on all sides, until some coral reef is reached, and then, at a given signal, they start back for the shore, the boatmen beating up the waters as they go, making as much noise as possible. The commotion frightens the fish, whose only course is landward. As the circle of natives in the boats gradually grows smaller the fish are driven into an inlet. In a few hours thousands upon thousands of tropical fish are huddled together in a writhing mass, held prisoners by stout nets, woven from tough grasses.

The Start of the Fish Drive.

It is considered a great honor to have the privilege of spearing the first fish. That honor was accorded to Mr. Melies. He walked into the water up to his waist with a native javelin in his hand. The element of danger was present to a considerable degree, as there was no telling at what moment he

Tahitian Crown.

[illegible] encounter a shark or a swordfish. His catch was a kingfish weighing 40 pounds, after which natives swarmed into the water and the spearing of the fish began. The fish were thrown up on the rocks in hundreds and thousands. The rocks were soon covered with them.

When the work of spearing was done other ceremonies remained to be performed. Another distinction rematined for Mr. Melies in being selected as the one who should present the fish, as a whole, to the people, which he did through the interpreter. Anyone who knows Mr. Melies can imagine him performing a public duty of this kind. His massive, forceful and engaging personality stamp him as a man among men. There is something in his rugged exterior that recommends him at once to men of affairs, whether it be among captains of industry or savage chiefs. Therefore he cut quite a figure in the festivities of the fish drive. All day long and all the next night the singing and dancing continued without interruption. There were competitions of various kinds for prizes, these prizes being presented by Mr. Melies, who in return received hundreds of presents, mostly in the form of small live stock and poultry.

Tahitian Shell Necklace.

On the following morning, which was Sunday, the moving picture party reembarked for Papeete, but some of the older sailors among the crew shook their heads, as though reluctant to begin the trip. The typhoon season was at hand and perhaps the skies, to these experienced mariners, portended some omen of ill nature. Their premonitions were correct, for the trade-wind ahead soon lashed itself into a hurricane, and the little craft battled for its life and the lives of those within. At Papeete alarm was felt for them and when on the morning following the third night they drifted into the harbor, a great crowd assembled at the wharf, most of whom had never expected the adventurers to return alive.

Such are the dangers that beset the path of the moving picture man who starts forth into the great world to record its many modes of life. There are inconveniences enough for motion picture companies that journey to civilized lands, but such a trip, taken among the savage tribes in untraveled parts of the earth, is a venture that is fraught with inconceivable privation and exposure. This is the work that Gaston Melies has undertaken for the improvement and betterment of the motion picture. He is willing to do it, because he believes he is doing a great work for mankind.

There will be other pictures of similar nature returning regularly from the various lands that the Melies Company visit, and exhibitors throughout the world will find this series of pictures one of the most interesting yet attempted in motion picture production.

Coral Lagoon Where Fish Are Speared.

GIRLS, DON'T WRITE BENHAM!

Exhibitor readers of the World who are approached by silly girls for the mail address of Harry Benham, the good-looking young fellow who plays so many lover roles in Thanhouser films, are advised to open their World and point to the above picture. For Harry Benham, despite the romantic parts he plays, is very much of a married man—there are three of his family appearing in Thanhouser pictures to prove it. For the whole Benham family are film-inclined. If you want proof, look up Harry in "The Merchant of Venice," "The Making of An American," "Aurora Floyd,"

The Harry Benhams.

"Nicholas Nickleby," "Dotty the Dancer," "The Ladder of Life," "A Noise Like a Fortune," "Dora Thorne," "Miss Robinson Crusoe," "The Wrecked Taxi," "The Star of Bethlehem," and "Brains vs. Brawn." See the mother in "The Militant Suffragette," "The Wrecked Taxi," "The Star of Bethlehem," "The Making of An American," "The Merchant of Venice," "Lucile," and "Dotty's New Doll." Look for little Leland in "The Making of An American," "On Probation," "The Greatest of These is Charity," "In a Garden," "Cross Your Heart," and "The Ladder of Life." And then see what Harry considers the cutest baby of all in "Don't Pinch My Pup," "The Wrecked Taxi," and "The County's Prize Baby."

It is very likely that the Benham family hold the record for prolificity as family-film-performers.

O'NEILL SEEKS TO ENJOIN "MONTE CRISTO."

In the New York Supreme Court on Monday, December 23, Justice Amend will hear arguments on the application of James O'Neill, the veteran actor, for an injunction restraining the General Film Company from producing a version of "Monte Cristo" in moving pictures, which the plaintiff alleges is an infringement on his rights. The film in question was made by the Selig Company and is in three reels.

In an affidavit, Jacques A. Berst, as president of the General Film Company, denies that the scenes were copied from the O'Neill version. He says further that the pictures have been made and distributed in good faith and that they can in no wise harm Mr. O'Neill.

The actor also asks an accounting from the film company for any profits it may have made in distributing the pictures.

A Christmas Message

"PEACE on Earth and Good Will to Men" is the great leavening sentiment that has been growing for many centuries. It is more of a reality at the end of 1912 than ever before in the recorded history of the race. All the members of the great human family are being drawn together closer and closer as time goes on. All the valuable agencies of our civilization tend toward one chief end, which is the spreading of knowledge. Knowledge liberates and enfranchises the mind of man; with the growth of knowledge come a better mutual understanding, a broader sympathy and a keener and more practical realization of the unity of the human race. Three great milestones stand out on humanity's way to progress and knowledge—the alphabet, nearest to the cradle of the race; the movable type and now the motion picture. We believe the motion picture to be the greatest of the three forces mentioned. The alphabet and the movable type rest under the evil spell wrought at the Tower of Babel, where the speech of mankind suffered confusion. The motion picture is free from such hindrance; it transcends and conquers the limitations of the spoken and the printed word. The motto of the future must be: "Higher Ideals." Let all friends of the picture stand together in unwearied efforts to make the new art and industry a force for truth and righteousness, let the pictures give us a portrayal of right living and thinking, let them become a medium of clean and helpful amusement and entertainment and a beneficent influence in the lives of all people

Christmas Greetings

To all our readers
from the staff of the

Moving Picture World

May the New Year be a
Happy and Prosperous
one for our Country, for
our great Moving Picture
Industry and for all our
Individual Readers and
Friends

Christmas, 1912

The Moving Picture Educator

THE RIGHTS AND WRONGS OF CHILDREN AND THE PICTURES.

There is another outbreak of indignation against the abuses which are creeping into the management of moving picture houses in many places, especially in the large cities of America and Europe. Germany has been having troubles which are being dealt with in an educational manner. France is resorting to legal and censorship methods. In America legal means will seem to be the most necessary, as the difficulty lies with the picture houses, rather than with the pictures. Censorship of pictures is rapidly becoming unnecessary, the tone and quality of the films are constantly improving, everything of a higher and more cultured nature being demanded and supplied. The whole trouble now is found to be with small, dark, dirty, cheap, and sometimes loathsome places; the responsibility now rests with the Health, Fire, and Police departments. It is unfortunate that New York has again to bear the brunt of the criticism, but Mr. Ramond B. Fosdick says (and we have no higher authority), "I am perfectly safe in making the statement that New York has the worst moving picture theaters in the United States. In that statement I am supported by those who have investigated the subject all over the country."

From such a statement it is at once seen that a great wrong is done to the great number of children who are compelled to go to such places, if they seek either amusement, entertainment, or instruction. Another evil is that people of a low mental or moral calibre seek these places to practice their vicious habits. For all these conditions it has previously been the custom to blame the pictures; that day has happily passed, and now the blame is being placed where it most properly belongs. The rights of the children are now being conceded, the moving picture belongs more to the children than to any other class, and every effort must be made to give and protect them in enjoying that which is fast becoming a sacred right. The children must not in any way be deprived of either the entertaining or instructive features of cinematography. On the contrary, special and determined efforts must be made on a sort of—"get together" basis, whereby all present hindrances shall be removed.

The recent "raids" on moving picture houses for admitting children under the age of sixteen without a guardian are in themselves a sufficient proof that something must be done to secure for the children the rights for which they are themselves contending. The daily press to-day is as full of moving picture contentions as it was two years ago, with the great difference, however, that now the question is as to the best methods of governing them for common good, as against the wholesale condemnation of the former days.

A Notable Opinion.

Justice John B. Mayo, of the New York Children's Court, says: "The great demand for pictures is responsible for the production of so many cheap films, and cheap films are always lurid and sensational, and are always exhibited in dark houses." This is a pointed, comprehensive, and helpful analysis of the situation, and one making it easier to master the situation. Justice Mayo further says: "The banishment of cheap pictures means the banishment of the prohibitive 'under sixteen' law. Where the best pictures are shown, the houses are always clean and light, it is for this reason pictures should not be condemned. They can be made attractive and instructive to the young and accomplish much good."

From such an authoritative statement as this, it is easy to see the "right and wrong" of the children's problem. A summary of the conditions show that the pictures are in high favor, they are subject to but one great evil which is the cause of all the trouble, and that arises from "those who love darkness rather than light because their deeds (films or houses) are evil." We are growing, all these contentions are helping us, fighting developes strength, censure secures rectitude, disgust with evil encourages goodness, the disease brings in the remedy. Out of this continued exposure of wrongs, the right will become established and that heritage for the children for which we are now contending will be secured. To-day the moving picture is the strongest factor in both the world of education and amusements, its power and popularity are making it the object of legislative attention in village, city, and nation. When it shall have arrived in the haven of its destination freed from its evil encumbrances, it will fill its mission as the children's friend.

DEATH—DEATH—DEATH.

In an evening's entertainment covering an hour and a half in a New York picture house this week, two films were shown in which there were eight deaths, this is certainly a record number; in one subject there were three, and in the other there were five deaths; two were from natural causes, four were murders, one death resulted from a duel with rapiers, and one was a suicide by a pistol shot. Without doubt such an exhibition ought to satisfy the most sanguinary tastes, and please the most ardent seekers after tragedy.

Concerning these plays in which so many deaths occurred, there can really be no objectionable criticism; one was a feature film reproducing a standard work, and was indeed a most commendable production; neither were there any harrowing details to mar the story, or make any unnecessary lurid illustrations. The other was a thrilling drama in which, besides three deaths, there appeared an automobile dashing down an embankment, throwing the occupant and smashing the machine. There was also a fearful fight between two men on the top of the cars of a rapidly moving freight train, until both were dashed off into a lake. Here again there was nothing of a fearful nature, indeed the work from a photographic standpoint was marvelous.

Wherein then is there cause for complaint? It is that when two such films follow each other it is in exceedingly bad taste. In this instance the thrilling drama was shown first, thoroughly spoiling the feature film, which was a better picture. Good taste is not only desirable in the selection of the pictures, but in the arranging of them. This was an occasion when good pictures were spoiled by a bad program. It is not pleasant to hear people speaking out aloud "another death" or "another killing" or "more deaths."

There is the further offense that the effect upon young people is decidedly prejudicial to the best interests of moving pictures. Only recently the slight value placed upon human life was adversely commented upon in these pages. Under the conditions now being referred to the program was bad, even to the extent of being offensive, besides being prejudicial to the value of the pictures. If the fault is in the exchange, it is inexcusable, because the knowledge and experience there should lead to discrimination and good taste. If the exhibitor feels blameless, in that he is not as familiar with the pictures as are the exchange people, he must be blamed for not placing two such pictures as far apart as possible. Both an exhibitor and his operator are supposed to have some knowledge of the fitness of things.

There is such a thing as an educational management of an exhibition, which shall cause a well balanced program to cover the crudities of that sameness of subjects which destroys their value. May we never again see eight deaths in two consecutive pictures in forty-five minutes.

It might further be added that it is such thoughtless and badly arranged programs that arouse opposition to picture places and incur unjust and wholesale condemnation, and goes to show that in the main the pictures are not to blame.

LUBIN GOES ABROAD.

Siegmund Lubin, the photoplay manufacturer, sailed recently on the Kronprinz Wilhelm, North German Lloyd S. S. Line, for Berlin, Germany. The trip is partly a reunion and probably business observations, as the producer is anxious to establish a plant in the German capital. Mr. Lubin will be accompanied by his wife, two daughters and two grandchildren. On the return trip the party will visit Paris and London.

The Pictures in the Pulpit.

By the Rev. E. Boudinot Stockton, S. T. B.

THE churches of San Jose, California, have taken up seriously the consideration of the picture as a means of instruction and amusement for the children and are planning to give a regular exhibition for the children of all the Sunday schools in the town on Saturday afternoons. The experiment has been undertaken by the Sunday-School Cabinet of San Jose, an organization that includes the officers and teachers of all the Protestant churches in the city and the preliminary meeting was held in the parish house of Trinity Protestant Episcopal church on Sunday, November third last. The Rev. George W. Brewster, of the San Jose Christian church, who has for some time already been doing successful work along these lines and has been instrumental in starting several of his clerical brethren in different parts of the country in the same work, gave the meeting a resume of what he had been able to accomplish by means of the picture and led the discussion that followed. Before the meeting adjourned a committee was appointed to investigate the subject and report to the next meeting of the association.

"From the Manger to the Cross."

The following letter from the Rev. Richard M. Sherman, M. A., (Protestant Episcopal) of New York city, contains several things that ought to be brought to the attention of everyone connected with or interested in the pictures.

> This is to express to you my appreciation of your courtesy in securing for me a card of invitation to attend the private exhibition of Kalem's most remarkable production of moving pictures, "From the Manger to the Cross."
>
> I was very deeply impressed by the exhibition and by its evident means of instruction. The scenes were so wisely and faithfully portrayed, the actual localities so skillfully used, the actors were so well adapted for their parts, and acted so well—it is difficult to choose any one special feature of their work for commendation; yet I wish to congratulate the company and the actors upon the fact that the dialogue was so well shown that I could in many cases clearly distinguish the words which were being spoken, and that I could not help realizing the value of this excellence to such persons as were somewhat skilled in lip-reading. An exhibition of this sort is most valuable to the deaf mutes—persons who are able to receive but a little of the ordinary instruction on account of their deafness, but to whom the moving picture is a remarkable boon. When we add to the moving picture such an exhibition of the dialogue as is shown in the Kalem Company's film it presents a perfect instrument for the instruction of the deaf.
>
> I should be glad if you would convey this expression of congratulation to the Kalem Company, and my best wishes for their every success in showing this dignified and helpful picture.

The Rev. Mr. Sherman is not only an authority on the Scriptual and other points he brings up; he is also an accomplished lip-reader and a teacher of the deaf and dumb of many years experience. Except for the "dialog" criticism, he simply sums up the comments that we have heard again and again from those who have had an opportunity to see the picture and also from many others who have not but who from what they have been told are anxious not only to see but also to use it. One of the largest and most influential churches in New York City even wishes it for use at their children's festival on Holy Innocents' Day (December 29) next Christmastide, and has queried us as to the possibility of obtaining it. As to the "dialog" we hope every director will take Mr. Sherman's criticism and the example of the Kalemites to heart, as we have more than once read, and not so many days ago at that, speeches on the screen that we should not care to have our women and children hear, and with the large number of persons of all kinds that are now seeing pictures there is no telling when "there's a chiel amang ye takin' notes."

A New Way to Use the Pictures.

The St. Paul, Minnesota, *Dispatch* reports a method of using the pictures in religious work that differs from those that have been already put into practise and is somewhat novel. According to the report, the Park Congregational church of St. Paul, employed several of the Kalem Egyptian pictures as the settings for a series of tableaux illustrating the struggles of the Children of Israel in captivity in Egypt, the flight of Moses into Milian and his sojourn among the Midianites in preparation for his work of delivering the Chosen People, his return to Egypt and his successful efforts to free his race from bondage. There are some distinctly novel and excellent educational features about this plan and we shall be very glad to hear from any one who has or does try it as to how it succeeds and the practical difficulties to be met with. If the Sunday-school children are employed to do the acting and posing, even more successful results ought to be accomplished than have already been obtained by the adaptations of the old miracle and morality plays produced by the Sunday-school of St. Agnes Chapel, Trinity parish, New York City, in the past few years and by the children's "Pageant of the Saints" given in Fond du Lac, last summer.

Woman-suffrage and Tuberculosis.

On Saturday, November second and Sunday, November third (Tuberculosis Sunday) the Congregational church of Appleton, Wisconsin, joined the ranks of the photoeducators. Saturday night, the topic was the political equality of women; the picture shown was Reliance's two reel drama, "Votes for Women," and an address on the subject was given by Miss Harriet Grim, who has long been well known throughout Wisconsin for her sane, able and womanly efforts in advocating woman suffrage. On Sunday night, there were several stirring addresses urging the vigorous prosecution of the campaign for public health illustrated by three pictures showing how the present war against tuberculosis was being carried on, that were furnished by the Wisconsin Anti-tuberculosis Association. The expenses of both evenings were defrayed by charging an admission fee of five cents for the exhibition on Saturday night, the Sunday night's exhibition being free. All churches and societies that are interested in this subject of the war against the great "white plague" should write at once to either their local or state anti-tuberculosis association or to the National Association, 105 East 22d street, New York City, for full particulars of the special campaign that is being inaugurated in connection with the Edison release of November sixteenth: "Hope—A Red Cross Seal Story" by James Oppenheim, produced in cooperation with the National Association. This advice also applies to regular exhibitors for whom the association has provided special cuts and advertising literature on the picture, a description of which will be found in Mr. Sargent's "Advertising for Exhibitors." The picture itself is not only one of the best that the Edison company has produced but apart from its hygienic value contains several strong moral lessons that make it particularly useful for Sunday work.

October Sermon Photoplays.

Several requests have come in for the photoplays suitable for illustrating sermons that have been released in October. Most of the requesters refer to the list we published in the issue of The World for November 9th and one of them offers the excellent suggestion that if educational workers with the pictures would keep track of the recent releases as they appear and make their booking arrangements as far ahead as possible instead of waiting until the last minute they would find half the difficulty of procuring what they want would disappear and that much of the complaint about a scarcity of suitable pictures would turn out to be imaginary. There is a great deal in this, altho we must say we wish there were more sermon photoplays (we don't mean photoplay sermons), and in order to help along the men who are working under difficulties and to encourage the manufacturers who are actively assisting them we publish the October list as desired. As before, the list contains only those photoplays we know and can vouch for either from personal inspection or on the authority of an actual religious worker.

Licensed Manufacturers.

"Where Love Is, There Is God Also" (Selig.—Tolstoi's story of the same title, illustrating St. Matthew 25:45: "Inasmuch as ye have done it unto one of the least of these, my brethren, ye have done it unto me." Good for a sermon on Charity or the two great commandments of the law.

"Forgive Us Our Trespasses" (Melies).—Based on the petition for forgiveness in the Lord's Prayer, and good also for sermons on the seventh commandment.

"Young Mrs. Eaton" (Edison).—Good for sermons on extravagance, society gambling and the relations of husband and wife.

"The Usurer's Grim" (Edison).—A story of the loan shark system, one of the best of its kind, more sociological than theological, but contains a very strong moral on the relation of employers and employed.

Independent Manufacturers.

"The Warning" (Thanhouser).—Good for sermons on intemperance, the duties of parents and children, conscience and the guiding hand of God.

To All Concerned.

It will be noted in the above lists that each picture is useful for illustrating a number of topics. This is true of almost all photoplays of this character and very probably we have not exhausted the themes in any one instance. Every worker in this line can, if he will, add something of value to the experience and suggestions of others, both in respect to the subjects the pictures illustrate and also the other pictures that are useful. Will not every one interested send us his experience for the benefit of all? Remember, "It is more blessed to give than to receive."

APOLLO THEATER OPENS.

The Apollo, a new house with a seating capacity of 407, was opened in Indianapolis on December 12. There are now fifty-six picture theaters in Indianapolis.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE annual crusade against moving picture theaters is on in full blast. Every day during the past week the newspapers have been working on an overtime scale to further the interests of those who inaugurated the movement. A singular feature about all these crusades is that they are launched on the eve of the Christmas season. Why this should be has not been explained. The first big crusade was precipitated on Christmas Eve, when Mayor McClellan shut up all the picture houses in Greater New York, which were promptly reopened by Justice Gaynor from a standpoint of fair play. Each Yuletide since that time has brought a crusade, but none of them since the original has equaled the present one in vigor and widespread interest, and none has had so much apparent sanction from the moving picture people themselves. The explanation for this is that people who have the future of the business at heart want the authorities to know that they have no complaint to make when honest efforts are made to drive out of the business people who make no effort to bring credit to it.

* * *

Quite a surprise was sprung upon the offenders last Saturday when some of those arrested for violating the laws in selling tickets to and admitting minors were arraigned in court. Heretofore it has been the custom to impose nominal fines, but the accused in the present cases did not get off so easy, being held for trial at Special Sessions. Two proprietors of a place in Manhattan, charged with admitting girls between the ages of seven and eleven years, unaccompanied by parents or guardians, were among those arraigned in Special Sessions a few days ago. To escape spending sixty days in jail they paid a fine of $200 each. This is the severest penalty imposed in such cases. A hotel clerk was convicted in the same court for creating a scene in a Ninth Avenue picture theater through his action towards a group of young girls and received a sentence of six months in the penitentiary. All this will have an effect upon such proprietors of picture shows and certain frequenters of them who have persistently shown their disregard for laws of order and decency.

* * *

To my mind a power for good can be exerted by letters written to newspapers expressing views on public affairs, provided the people who take advantage of it understand what they write about. When such is not the case, the correspondents should lay their pens aside. One "R. E. Platt, New York," wrote a long letter to the Morning World a few days ago and not only displayed gross ignorance of the subject written upon but also betrayed a high quality of prejudice. In the first place, the correspondent urged that the announcement, "Passed by the National Board of Censorship," be barred from the curtains of the picture theaters, declaring it is a "cruel deception" and conveys a false impression. "As you probably know," says the writer, "the board leaves the duty of visiting film manufacturing plants to a sub-committee, and of the sub-committee only one or two members may be present."

* * *

This statement of the correspondent is absolutely false. In the first place, the board sits in session and passes upon films that are sent to their meeting place and projected upon a screen so that they may be amply inspected and commented upon before they are placed upon the market. Neither the board nor any of its committees, or sub-committees, visit the manufacturing plants for that purpose. Secondly, there has been but one session of the Board when there were less than five members present, and the small attendance was due to a severe storm prevailing that day. The next smallest attendance was eight members. At the last session there were thirteen present, and at times as many as twenty have been in attendance and passed upon the pictures.

* * *

This "R. E. Platt" betrays his prejudice when he (or she) expresses an inability to understand why objection should be made to giving the Mayor power to pass on films through his own committee, "unless the objection comes from the motion picture trust." The correspondent evidently does not know, or is holding the truth in the background, that the Board of Censors passes upon films manufactured by the Independents as well as those of the Licensed manufacturers, and that both groups of manufacturers are opposed to the method of censorship favored by "R. E. Platt," or by an aldermanic or police board of censors. Why? Well, no better justification for opposition to the proposed change can be cited than the revelations made by Mary Goode and others before the aldermanic investigating committee and the district attorney. It is better expressed in one word—Graft!

* * *

When I read letters to the public press like that of "R. E. Platt" I am impelled to quote what Martin Green, one of the Evening World writers, says: "The fanatics are all extremists, and extremists in morals are constitutional hypocrites."

* * *

The ordinance introduced last January by Mr. Folks for the regulation of picture houses increases the seating capacity to 600. The ordinance has been a subject of considerable discussion in the newspapers the past week and among the questions asked regarding it is one seeking information as to why the ordinance was shelved last Spring. Some people answer that it was on account of bitter fighting over a censorship clause; others say the large vaudeville interests side-tracked it because its passage threatened their business. Both explanations are correct to an extent. One of the most prominent truths in connection with the matter is that the small exhibitors were hoodwinked and double-crossed by the real opponents of the measure. A number of the small exhibitors wanted the seating capacity increased to 600. They had money to invest in enlarging their places and put their places and put themselves on better footing to compete with the constantly increasing big picture houses. The latter did not want the competition, but did not want to show their hand in opposition to the proposed ordinance. A well-known lawyer, who enjoyed the goodwill of the small exhibitors, was selected as a missionary by the big interests to go among "the small fry" and point out the disaster that would come to them if the ordinance became a law. "Why," said he, "the moment that ordinance is passed, the big fellows will put up a 600-house next door to you and wipe you off the map. Even if you have the money and space for a larger house, you cannot compete with those fellows. They want the ordinance passed so they can wipe you out." It can be readily imagined that the small exhibitors lost no time in exerting their influence to have the ordinance beaten or shelved, much to the gratification of the big fellows who did not want any of the proposed enlarged houses in their midst.

* * *

One of the most important interviews of the past week as to the purification of the motion picture business was one had with the president of the children's society. His views were chiefly upon improvement in the character of films. He says censoring is not the proper means. He thinks it is unconstitutional and there can be no more legal authority to do it than there would be to censor the newspapers. His idea is to regulate the character of films by law. Mr. Lindsay is a very able man, but it is extremely doubtful that he could frame a law that would come within a mile of establishing a standard that would be equitable to all concerned. To justify his views he says that after the enactment of such a law a person who saw a picture calculated to impair the morals of a child could cause an arrest, and if shown that the law had been violated, the exhibitor could be punished and his license revoked. Mr. Lindsay's sincerity and honesty of purpose is above question, but his views on this score cannot be concurred in. If, as he thinks, the censorship of films is unconstitutional, it would be far more just to amend the constitution and make censorship national and legal than to place a legitimate and law-abiding exhibitor at the mercy of every impostor, blackmailer and thief who might enter his place. No better measure could be devised to drive the exhibitors out of the business; in fact, ruin the business as a whole. They would be subjected to constant persecution by persons no more competent to pass upon the character of a film from a moral standpoint than the "gunmen." The placing of the power of censorship upon each individual cannot be sanctioned from any point of view when upon that power he can base a prosecution. The temptation for abuse of that power is too great. The jeopardy in which the exhibitor would be placed as a citizen is sufficient to knock the props from under Mr. Lindsay's suggestion.

Doings at Los Angeles

Monopol Film Company Gets Busy—Large M. P. Interests in Southern California—Reel Club Active—Brevities.

S. E. V. TAYLOR, of the Monopol Feature Film Co., who came here last week for the purpose of obtaining a location for a Southern California company, found it within two days, entered into a lease for a piece of property which pleased him, signed up contracts for the erection of necessary buildings and hired a bunch of extra people and went to work all within a week. The new studio is located at 1339 Gordon Street, in Hollywood, only a block from one of the Universal studios on one side and a couple of blocks from the Kinemacolor studio on the other.

With Mr. Taylor came his wife, the new star leading woman of the Monopol forces, who is known professionally as Marion Leonard, and a large company of actors from New York. Mr. Taylor has announced that the southern California company is to do nothing but big features and nothing less than three reels. The first production is already under way. Writers of photoplays are warned not to waste stamps sending scripts to the address noted above for the reason that the company has obtained motion picture rights for a long list of famous dramas and stories and will be kept busy with these for at least a year.

Southern California Claims the Palm.

It is now claimed for Southern California that it is the largest motion picture producing center in the world. There are 35 legitimate motion picture companies of recognized standing in the industry actively at work today in or near Los Angeles. Another will arrive within the next thirty days and four more are due within sixty days. It was only a little more than a year ago that there were but seven companies at work in this section, not counting those which since then have died painless deaths. The total amount of money which the various companies have invested in Southern California is estimated to exceed $1,500,000. The list includes the Biograph with one company here and another overdue; the Kalem with one company at Glendale and another at Santa Monica; the Essanay with one company at Hollywood and another at Niles; the Selig with four companies at Edendale; the Western Pathe at Edendale; the Powers with two companies and the Rex with two companies, all four at Hollywood; the Bison with two companies and the Nestor with three, all at Oak Crest; the big Universal outdoor studio in the San Fernando valley; the Vitagraph at Santa Monica; the Kaybee and the Broncho with one company each at Santa Monica; the Keystone with two companies at Edendale; the American with two companies at Santa Barbara; the Kinemacolor with three companies at Hollywood; the Monopol with one company at Hollywood; the Ammex at San Diego; and the Egan with four companies in Los Angeles.

Reel Club May Change Name.

The newly organized Reel Club of Los Angeles, consisting of men engaged in the producing end of the motion picture industry in Southern California, has obtained a clubhouse. A lease has been signed whereby it takes possession jointly with the Gamut Club of the latter's building in South Hope Street. The Gamut Club is an organization of professional musicians.

The name chosen on the spur of the moment for the new motion picture organization has not met with the approval of the members and in all probability it will be changed before the articles of incorporation, which are now being prepared, are filed with the Secretary of State. One objection to the name Reel Club is that it suggests an organization of fishermen.

Negotiations are now in progress with the Screen Club in New York looking toward an affiliation of the Los Angeles organization with the New York organization.

He Invaded the Holy of Holies.

The Kinemacolor Company lost a promising young actor from its company this week under circumstances which deserve to be chronicled in the annals of the industry. It would be cruel to name the unfortunate absentee.

The story itself has a prologue which tells of how Director LeSaint, with half a dozen hired automobiles and sixty extra performers, made a long trip away from the studio to take a big scene in the field.

It was to be the big scene in a three-reel production and when LeSaint returned at night he was enthusiastic over the 600 feet of film that had been exposed during the day. Everything had gone smoothly. It had been one of those days when luck hovered at his side.

The promising young actor had been hired as an extra in a scene which was being rehearsed in the studio under another director.

Idle for a few moments and being of an inquiring turn of mind, he set out to explore the premises. A closed door excited his curiosity and he entered. Another door confronted him and he opened that. There was a wild shriek from inside which so alarmed the young man that he turned and fled. He was not able to understand later why they made so much fuss about the incident, or why every person connected with the institution, from David Miles, the producer, down to the property man, should have taken the liberty of discharging him. He had only interrupted the developing of LeSaint's 600 feet of film and couldn't see how a trifling delay could make any difference.

Brevities.

The fair Lillian Russell, if not the queen, at least the dowager empress of musical comedy, is scheduled to arrive in Los Angeles the last day of this year to begin a series of motion picture productions in connection with the Kinemacolor Company. There will be several releases in which she will impart the secrets of her beauty regimen for the benefit of her sisters, and David Miles, under whose direction she will work, is also figuring on putting on silent reproductions of several of the past successes which contributed to her fame.

* * *

Mrs. Anita Hendrie Miles, photoplay editor of the Kinemacolor Company, is experimenting with a system in her department. She has placed a daily limit on the number of scripts she will read. Fifty a day is her regular stunt and since the supply far exceeds that number she has engaged an assistant to open the mail and select the 50 most promising.

* * *

Billy Clune's two-year wrestling match with the city authorities and the local courts over the issue of how tall an electric sign ought to be has just ended in a decision in his favor. It was more than two years ago that the city council passed an ordinance providing that no electric sign extend more than 35 feet above the top of any first class building in the fire limits of the city. Clune has ordered a sign for his Broadway motion picture theater which was several feet over size and he went ahead and put it up despite the ordinance. He submitted to technical arrest and took the case into court. At the same time he opened negotiations with the city council looking toward the passage of a more liberal ordinance. Since then the matter has been kicked around among various sub-committees and special commissions until finally the council's legislation committee has recommended that the limit be raised from 35 to 60 feet. The case against Clune which has been continued from time to time pending final action by the council probably now will be dismissed.

* * *

James Young Deer, director of the Western Pathe company at Edendale, is now on his way home after a trip to New York, where he went on business for the company. During his absence George Gebhart has been in charge of the studio.

* * *

Frank Green, a local photoplay writer, rises to ask a question. "When I send scripts to a photoplay editor for his inspection I am required to enclose return postage in case it is rejected," he says. "Whenever a script is accepted the studio keeps the postage and sends me back a contract to sign, but I have never found a company yet that sends postage for the return of the contract. It's only a small matter, but the studios tell us that it is mainly on account of the principle involved that they insist on return stamps accompanying scripts. What is the difference?"

P. M. POWELL.

HOW TO PUT ON THE PASSION PLAY.

The Passion Play remains one of the great moving picture classics. It is always seasonable, but at this time of the year it is in special demand. If you are about to show it in your theater you will get the benefit of years of experience by ordering the little book, "How To Put On the Passion Play," prepared by W. Stephen Bush and printed by the Chalmers Publishing Company. It contains valuable musical suggestions for the proper presentation of "Dante's Inferno," and "The Crusaders" may likewise be had from the same source. Price of each book is one dollar.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

All Pennant Winners.

THE Gardella Theater, Oroville, Cal., sends a sample of a pennant that is to be given out as a souvenir of their second anniversary some time this month. The letterhead suggests that a green pennant is the general trademark, since this design is embossed at the top of the paper. The pennant itself is of green felt thirty inches long, with the name of the theater and town in white fabric; the sort of pennant that sells for a quarter or more at street fairs. It costs the house about fifteen cents each and Manager C. E. Howard writes that they have had more than a thousand calls for the pennant already since they have been booming the distribution by poster, newspaper advertising, slides and dodgers.

Fifteen cents seems to be a lot to spend for a souvenir, but the pennant craze is upon us and nine-tenths of these really handsome flags are going up on the walls of homes where they will hang, a year-round advertisement for the theater. Surely fifteen cents is not much to pay for a year's advertising right in the home of a patron. Smaller flags in a lower grade could be had for much less than this price, but Mr. Howard has the right idea in getting something that will look well on the wall of the handsomest den in town, for these flags are really desirable and the mail clerk almost wept when he turned our sample over to us. If you are going to do something, do it well. It pays in the long run.

From the Arcade.

The Arcade Theater, Tientsin, contributes only one sample this week, a special folder for "The Glass Coffin" with a four-page insert of halftones. The folder is chocolate paper done in black ink, and frames up very effectively. Did you ever get together with your printer over some special bit of work? We think the manager of the Arcade must spend a lot of time in the composing room of the Tientsin Press, but he gets results and it is largely because he does get results that he is able to celebrate anniversaries where all other ventures in North China have not lasted a year out.

Inspection by Invitation.

A. P. Dickinson, of the Nutley Amusement Company, Nutley, N. J., sends a very fine invitation card to an inspection of the Park Auditorium. It is printed from a copper plate on heavy card with a fabric finish and invites to an inspection and exhibition, the former between 2:30 and 4:00 and the latter from 7:00 to 10:00. He explains:

> I call it inspection night because some folks feel hurt if they do not manage to be present at an opening night, and on the other hand we are having an invitation affair because there are a great many people who will attend our inspection who never have been in a motion picture theater before. They have seen the pictures at Proctor's and in other vaudeville theaters, but never in a picture theater. They will come to an invitation night where they could not be tempted to an opening. From the start we are making our appeal to the very best people in town; best both socially and morally. The town has heretofore been antagonistic and it has taken a great deal of educational work to bring them to a receptive mood. We have the support of the Women's Club and educational bodies and have arranged to follow the public lectures this winter with films from Mrs. Dolese's department, using the same subjects as the lectures.

Good Work.

Persons who mentally group the dives and the picture theaters under the same head are likely to be surprised at the receipt of a copper plate card of invitation, and they'll be won over, but even better is the idea of supplementing the public lectures with the films appropriate to the subjects lectured upon. Here is a splendid opportunity to drive home the educational value of the pictures in a way that will be profitable to management and the public alike. It is work such as this that banishes the old disrepute in which the pictures were held and places them in their proper classification. The films will be talked about at the lecture and brought to the attention of the audience in a way that will draw them to the house. We wish Mr. Dickinson all the success he deserves—and he deserves a lot for his plan of campaign. The house will be a ten-cent admission, with music occasionally, but no vaudeville.

Mr. Dickinson wants to know about the New Handbook. It should be from the press by the time this gets into print, and it will be found worth waiting for. The delay has been occasioned by a double proofreading and the unexpected bulk of the volume, but it is off the press now and will be delivered in a few days.

Lots on It.

On a sheet eight by nine Lou Wittman, of the Star Theater, Hamilton, Ohio, not only gets a seven-day program that does not seem unduly crowded, but has the space for a display advertisement of Monte Cristo. The sheet is folded twice to make a six-page leaflet. On one side in three columns appears the weekly program and on the other one-third of the space forms the cover and a six by six advertisement of the feature reel for the following week takes up the remaining two-thirds.

A careful choice of type and the use of a brief line or full description as may be most expedient gives the suggestion of amplitude rather than economy of space. Poor proofreading stands against the printer, but the idea is distinctly good. A little six-point type, some seven and eight point and some few lines in larger sizes produce a sort of optical illusion of space where the reverse is the fact. You can do a lot of juggling with type if you "get next" the foreman and get him interested. Printers, as a rule, are a bunch of mighty nice chaps if you go at them right. Off and on we've stood on the editorial make-up side of the stone for twenty-one years and we never yet saw a grouch we couldn't break up into smiles by not putting on airs or asking impossibilities.

How Should We Know?

Harry Marsey sends in a small one-page slip from the Happy Hour Theater, Buffalo. It is on yellow paper with a huge red question mark on the front and in black the question:

What
Happened
to
Mary
at the
Happy Hour
Tuesday, November 26.

We don't know what happened to Mary at the Idle Hour on November 26, but we imagine that a lot of Buffalonians went to find out, for the leaflet is striking and effective. Red on yellow always works up effectively, particularly with some black to back it up, and the form of the question will catch the eye more quickly than some arrangement of the phrase following more conventional lines. The only other wording is the explanation that this is the fifth of the series, "A Letter to the Princess." What Happened to Mary may be worked up in many ways. Send in what you have done with it.

Winstock Again.

Melvin G. Winstock sends a clipping of the report of the meeting of the State Federation of Women's Clubs for Oregon. The morning session was held in the People's Theater, and Mr. Winstock made an address in which he pointed out the good that the pictures can do, aided by three illustrative reels. There were delegates from every town in the state and they all went home with a better idea of the pictures. Mr. Winstock writes:

> Enclosed please find a clipping which does not in any way do justice to the occasion. Representatives from every city and town in this state were at this gathering, and the audience was very attentive, appreciative, and demonstrative. I did not insist upon rigid censorship. I agreed heartily with the plan which I have fathered for the last two years, which is Voluntary Censorship, of a Board composed of representatives of the various Clubs and Societies, and they sit with us every morning and act in a suggestive and advisory capacity. The Chairman of this Committee gave a very good talk and complimented us on the sincerity with which we had co-operated, and spoke depreciatingly of those who had not played fair. Then followed my talk, which was rather extensive on the question of Motion Pictures in general.

We are not in favor of that local censorship idea because one never can tell when the idea will turn out to be a boomerang. It may run along for months or years, but there is certain to come a time when the censoring becomes arbitrary and unreasonable. The intelligent manager is amply able to censor his own films and a voluntary censorship will do the other sort no good. It is a thing well let alone.

Rather Neat.

Mr. E. L. Blanchard, of the People's Theater, Sunbury, Pa., sends a newspaper advertisement in which very effective use is made of white space. The advertisement drops six inches across two columns. The name of the house appears at the top in white against a black background. The remainder of the advertisement is a series of four boxes set in a light six-point gothic and boxed in with one-point rule. There is a thirty-point space between each box and the lines are thrown into relief in a manner that for a change is vastly more effective than the usual black face type. We cannot indicate the make-up of the advertisement, but reproduce these lines, which may suggest something to others.

DON'T FAIL TO TAKE IN THE BIGGEST ATTRACTION OF THE WEEK. THIS EVENING.

NINETEEN-TWELVE OLYMPIC GAMES AT STOCKHOLM, SWEDEN. IN THREE REELS.
(THIS PICTURE LASTS ONE HOUR IN ITSELF).

VITAGRAPH—"HIS LORDSHIP THE VALET" WINS A TRIP ACROSS THE OCEAN AND ONE THOUSAND DOLLARS BESIDES; HAS A LOT OF FUN DOING IT AND WINS A PRETTY GIRL IN THE BARGAIN.

WE INVITE YOU TO TAKE A TRIP WITH US TO CHINA AND THE FLOWERY KINGDOM OF THE MIKODO; WILL BE BACK IN TWENTY MINUTES.

Making It Known.

Frank Montgomery has been booming the Bernhardt pictures with full page advertisements and offers about the best work he has done in this line. We have before us a page from the Dayton Journal. We are inclined to think that the text is a bit crowded where there is so much white space at the top, but Montgomery advertisements are all solid reading and this adheres to the tradition.

At the top is a large portrait of Mr. Montgomery himself, for his face and name are his trademark. There is a large cut of Mme. Bernhardt and smaller cuts of the local manager with a frame of repeated titles and players' names similar to that reproduced in this department not long ago.

The top line is "So high as a tree aspires to grow, so high will it find an atmosphere suited to it." Then follows a characteristic Montgomery talk. It is earnest, honest and sincere and good for you to read whether you can use it or not. Here it is:

> Read the above line over again and then just stop and think—think—let it work down deep in your brain and after you have fully realized what it means, let me say to you
>
> "THAT LINE IS MY MOTIVE POWER"
>
> Without that thought I would be as a ship without a sail. A man, if he pulls himself together, is able to steer the ship of life and dominate the rudder, but it takes motive power to make the ship advance, and that little line is what helps me.
>
> THAT THOUGHT IS WHAT MAKES MONTGOMERY WIN
>
> Some people say: "Montgomery, you're too much of an idealist, and ideals are expensive." Are they right? I firmly contend that they are not. Did you ever know a man who put all his time and thoughts to doing things right to lose in the end? There are many things which I do in the interests of my patrons, which I need not do and, perhaps, if I never did them they wouldn't be missed. For instance, take the "Ladies' Parlor" at my Majestic Theater.
>
> I never heard of any great amount of hue and cry being raised before I conceived the idea of spending a little money to make the patrons of a picture theater comfortable, because such theaters did not afford a parlor for the ladies, which commanded a view of the screen. But, after I added it, how many, many ladies said:
>
> "MR. MONTGOMERY, YOUR MAJESTIC THEATER IS SO ENJOYABLY COZY"
>
> The same thing applies to the box seats. I don't charge extra for them to my regular patrons, and all you have to do to prove that you are a regular patron is to buy a dollar's worth of admissions at once. This gives you a coupon, admitting you to Montgomery's Majestic ten times, with *free* use of the boxes.
>
> THE WHOLE TRUTH OF THE MATTER IS THIS:
>
> In every trade, business or profession you will find a representative person; that man excels; and it is the thought and worry he applies to his business that makes him stand out pre-eminently in his class. To be a leader in any line requires deep thought, and thought causes worry, and worry causes gray hairs, and therefore I say to you:
>
> "THE GRAY HAIR TELLS THE STORY"
>
> Some men devote a few hours a day to studying your wants, but the man who lies awake nights figuring out an advantage for you is the man who wins out in the long run. I worry over every detail of my performances, and one of my greatest thoughts is to secure features which will be particularly suited to my patronage. With this particular thought in mind I have booked a production which I consider
>
> THE GREATEST PICTORIAL PRODUCTION SINCE THE ADVENT OF THE PHOTOPLAY.

There follows the descriptive matter and then an offer to refund the admission of any person who is dissatisfied, and since Montgomery patrons know he means it when he says it, it clinches the matter.

Novel Box Scheme.

The scheme of offering the boxes free to those who take ten tickets at a time is a novel one. If the offer is too liberally accepted it might be well to qualify with an if to the effect that there must be room in the boxes, but it is a good scheme for getting the people to come regularly and the possession of such a coupon is viewed with pride by a lot of people who see in it an intimate connection with the house. If you can erect a loyal clientele you will never have to worry about paying your bills. And here is a point in passing. For the Bernhardt engagement the admission was advanced to twenty-five cents, but the holders of box coupons did not surrender their rights. They were entitled to the boxes without extra charge other than the admission. It's a small point on paper, but it's a big one in the mind of the regular patron who would not relish being thrust aside on a special night were that to be done. Two reels in addition to the four parts of "Queen Elizabeth" were shown each day in addition to the musical program, the other subjects being changed daily the three days the special remained.

To show that it was a draw there was a news cut picturing the crowd attracted to the Atlanta house when the picture was shown there.

More Bleichisms.

George A. Bleich, whose work has recently been extensively mentioned in this column, sends in some more stuff now that his Empress Theater, Owensboro, Kentucky, has been opened. He writes:

> I should give your department in THE MOVING PICTURE WORLD credit for a good many ideas obtained. For instance you will notice "A Show You Would Take Your Mother to See." That was lifted from some other exhibitor through your department. If any of my stuff is worthy of use by others I place it at their disposal cheerfully.

One line that catches the eye reads:

"Not a new feature, but new to those who have missed seeing it in the past." It has reference to "A Tale of Two Cities," now more than two years old, but as good now as when it was first produced. Don't miss a good thing because someone else had it six months or a year ago. Evans and Hoey played "A Parlor Match" fourteen years, and we saw it every year. There are a lot of last year's films that we would be glad to see again, and there are others who feel the same way about it. Why not dig up some of the old hits and play them back?

Another advertisement reads: "Not new. This is the original production made a year or more ago. If you have seen it, you will enjoy it over again. If you have never seen it, don't miss this opportunity."

Two Styles.

Mr. Bleich seems to believe in printer's ink, and newspaper advertising as the best way to use the ink. He has two styles of advertisement—a cross-page, three or four inches deep, across the bottom of a page, and a two-column panel without display. One of the latter reads:

> A SIMPLE REMEDY FOR THE "GRUMPS."
>
> Have you got 'em? They afflict you mostly in the evenings when you sit around the house, with your mind on your affairs of the day.
>
> What you need is a little mental recreation. You want to forget your business and bothers, and the best way to do so is to pick yourself up and come to the "Empress." An hour spent here will just fresh you up wonderfully.
>
> Bother an old picture show, maybe you say. That's all right. If moving pictures don't interest you, it's probably because you have seen only "bum" ones put on improperly, or else you have formed an idea that they are intended for people inferior. My, but you've lots to learn if such thoughts as these are in your head.
>
> The kind of moving pictures and the way they are put on at the "Empress" are not like others. I will guarantee to make you see this form of amusement in a different way if you will come to my theater.
>
> Consider just a moment. I offer you over an hour of recreation and entertainment for 10 cents. Perhaps you imagine yourself a spendthrift when you "loosen up" to the extent of a dime. Do you give any thought to the many dimes you spend during the day for little fleeting indulgences? You don't.
>
> Well, you are cheating yourself by missing the good shows I am providing, and it's high time you changed up a little. Try the panacea I offer for mental relief—come out tonight. No fixing up necessary to go to the "Empress."
>
> Yours for wholesome amusement,
>
> GEO. A. BLEICH.
>
> P. S.—Bring your wife along.
>
> THE EMPRESS.

Note that postscript. It's a good thing to play up in your advertising. It gets you solid with the women and right-minded men.

Says "Not So."

Here is a letter from Mr. F. E. Rutter, of the Odeon, Bellefontaine, Ohio. We give Mr. Rutter's denial. We have not the publication at hand, but we very distinctly recall some blank pages and are willing to compromise on the advertising, though it is our recollection that there was some house advertising. Mr. Rutter says:

> Many thanks for the kind words about the Odeon News, but you made a slight mistake. You said that it was a 20-page paper and that some pages were blank, while others were devoted to advertising. There are no blank pages and not a word of advertising in it, although I could make it a very profitable investment if I would take all the advertising matter that has been offered. I cater only to the very best people, and get them, too, and would not think of intruding a lot of paid advertisements upon them. It is a rare occurrence with me to even use the screen for advertising my own program, but I do lots of newspaper and personal advertising, aiming to never over-estimate any picture. In this way I have that when I do advertise something special the public has confidence in every word that I say about it.

We do not see why Mr. Rutter should not carry a little paid advertising in his little book. In these days of the popular magazines it is clearly understood that the advertisements pay for the material given the reader, and only this last issue the American changed its form to get a make-up that would give all advertisers the coveted "next to pure reading matter" position. If we had a house we would make limited but effective use of slides for our own attraction, though we should not use the material of outside advertisers. Mr. Rutter is sending a copy of the second issue, which will be commented upon later.

A Special American Poster.

The American is issuing a special three-sheet frame for a one-sheet poster. The top sheet carries the wording:

"The American Film Mfg. Co.
presents a
Flying A
Feature
at this theater."

The bottom sheet carries the well-known winged A and between is space for a one-sheet in an ornamental frame. Frames for general subjects are to be had of the advertisers' supply companies, but this enables the American to be specially played up.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Here's S. T. Again.

HERE'S Steve Talbot once more and as usual he has something to say that is something, though he wrongs us grieviously when he says that we have only hinted at single spacing. We've told time and again in this and the inquiry department that most directors like single spacing and that the editors are more or less evenly divided on the subject. As the director is the man we want to please we do single spacing. Bannister Merwin double spaces and we do not know what Mr. Harris does. Most regulars use the single space because it looks more business-like. We use one page for the synopsis, scene plot and cast and from one to three pages for the action, according to length. Now comes Mr. Talbot:

Prompted by your statement that a script should not exceed five pages, I wrote you some time ago that my scripts ran to from six to fourteen pages. I neglected to state that I was in the habit of double spacing everything. This was some months ago. Now, my longest photoplay does not exceed seven pages—I single space everything. But this change has not come about through any advice or direct information from anyone. I am a steady reader of this department, "The Photoplay Author," "The Photoplaywright," "The Dramatic Mirror," "Photoplay Magazine," "Motion Picture Story Magazine," and "Telegraph," and in none of them have I ever read a word which would give me a hint as to whether single or double spacing is most desirable, except this department, and I can only credit it with the vaguest of hints. But a succession of vague hints gave me the idea that single spacing is customary and so I do it now—and get my stuff down to the five page limit. I might mention, incidentally, that since I have done so, my scripts have received better consideration and I have at hand three requests for more scenarios—one from a company which is repeatedly referred to, as "not buying from outsiders." To tell the truth. I don't know yet, whether Bannister Merwin, Epes W., Hugh King and others who sell, single or double space their "sellers," but have arrived at the conclusion that the former is "it" by my system of filing hints and information culled from the above mentioned publications.

I see frequent reference, in this department, to "my card index," "my files," etc. I must confess that I have not yet arrived at that enviable stage, where I feel the necessity of having a card index, linen envelopes (printed or otherwise), catalogues of releases, or the other elaborate arrangements I have seen described here; but I have a system of keeping in touch with the market that may commend itself to others. Here it is:

I have a book of about two hundred pages (it was "The Life of McKinley" before I started to write photoplays, and had six hundred pages), I cut two pages out, to within an inch of the binding, between every two pages left intact. Then I assigned a double page (two facing each other), to each film manufacturing company, by cutting out their name, address, and trade mark from some trade paper, and pasting at top of left hand page. I find that I have now, ten pages devoted to the Licensed companies (use one double page for the two Kleine companies and same for the two Pathes), twelve for Film Supply and thirteen for Universal. Also a Kinemacolor and Arrow page. The rest of the book, I fill with matter from this column, classified under twenty headings—"Submitting the Manuscript"; "The Synopsis"; "Plots," etc. On each company page, I paste all matter I run across pertaining to that company's activities, wants, etc. For instance, my "Majestic" page starts off with an article from THE WORLD, headed "Majestic Wants Split-reel Comedies." Next is an article from this column—"Hoadley For Majestic." Then an advertisement from the Photoplay Magazine, for scenarios. Then an article from Gordon Trent's Gossip (Sunday Telegraph), mentioning the photoplays that Herbert Prior has written, and an announcement of the engagement of Robert Goodman as author and producer. On the opposite page I paste each week's list of the company's releases. If I get a rejection from a company, I paste the slip to one of the inch tabs (left after cutting out pages between), and write on it, the name of story, date submitted and returned. So, with each rejection, I have a new page to use in case the matter gathered is so voluminous as to require more than two pages—paste it on the back of the rejection slip. My Reliance department covers six pages now, owing to the numerous rejections from that company. My Bison, or Spencer department, covers six pages, owing to the abundance of news published regarding the changes in the New York M. P. Co. My Lubin takes up lots of room owing to the size of their slip, but I have each slip pretty well plastered with "Sayings of McCloskey," lists of releases, etc.

This book is only about eight months old, but I think it would surprise you to look through it and see the amount of information it contains. I consider it the best book of instruction and up-to-date information for a photoplaywright "in the ring," taking it as such, and it only takes up a space on my desk, 9 x 6 x 4 inches.

The scrap book idea is a good one, but we think that the ideal arrangement for those who lack a six hundred page Life of McKinley would be a loose leaf book and cover. One of a proper size would cost two or three dollars but would be worth the money in the long run. If you do not want to make so heavy an investment get a pack of envelopes large enough to take a sheet of typewriter paper. Paste up on these sheets, number the pages and bind them with McGill fasteners. Write the name of some company on each envelope and file the information inside. The cover might also carry the address, the average length of time it takes them to read and the prices received.

Oversensitive.

We've been asked to express an opinion on this question.

A novice sold a script to a licensed company last spring. It has not yet been produced. She thinks that honesty requires that she return the money since it was evident that the script was of no value.

There are few writers who will refund money for work not used and we see no reason why they should. If an editor accepts a script he knows precisely what he is buying. If he has made an error of judgment he or his company should sustain the loss, not the writer who sold the story in good faith.

Several years ago one of the big magazines had a housecleaning. They threw into the furnace $20,000 worth of scripts that had been bought and paid for. They did not return them to the writers and ask for the money back. Someone in the shop had bought the stuff. It was the company's loss.

It's the same way in photoplay studios. A story may be taken and never used for any one of a dozen reasons. It may have been made by some director who did not get the value out of the story. Perhaps it lies on the shelf to be taken down some day and remade. Perhaps it is being held for some favorable opportunity to get certain scenes. Perhaps it was bought because its release would hurt some subject already made, or it might have been purchased because it suggested some entirely different play to the editor. If you sell a story you have completed a transaction. It is up to the studio to get its money back from it. We know one studio that has held half a dozen scripts for more than three years through no fault of the author.

Saving Words.

We are not in favor of a parsimony of words, but on the other hand we do not believe in using a line to tell what can be told in a fraction of that space. To the director the script is little more than a memorandum of the action and he cannot wade through half a page of single spaced typewriting for a single scene. He wants something that can be read almost at a glance and will favor the short script, provided it is fully informative.

The other day a correspondent to whom we loaned a script wrote that we had given in two words a stage direction for which she had used nine and we had conveyed the idea more clearly, at that. Now she is studying condensation. If you cannot fully explain yourself in less than nine words do not use the two and leave the editor to guess the rest, but if you can make two words tell as much as ten, do not write the extra eight. The shorter the script, if the story is all told, the more favorable impression it makes on editor and director because it argues the trained writer and the trained writer argues good work.

Take some old script. Pick out the longest scene and see how many words you can cut out without destroying the complete sense. If you work slowly and painstakingly you'll be surprised at the words you can leave out; probably enough for another play, and you'll find that at the same time you have gained in directness of action and clearness of plot. You're likely to get the action so condensed that you can see the faults yourself, for it is easier to pick out the flaws that stand out in all their nakedness than when they are bundled up in a mass of useless words that confuse you even more than they do the director. Condensing the script is one way to expand the bank account.

Not the Right Spirit.

We got a letter the other day from a man who wanted someone to put his plots into plays. He wrote: "The plot comes easy, but I find the writing hard work. Can you put me in touch with someone who can do this for me on a sharing basis?"

Probably the writer thinks he is a photoplaywright, but he isn't and never will be until he is willing to work and work hard and long. If you really are a writer, the work is part of the fun. There is a real joy in writing, and it's fine to sit back and feel that you have done something well. Primarily we write photoplays because we can and because we like to see Ira Lowery's signature at the bottom of a check, but we like the work. We don't feel so much that it is work. If you go at a play in the right spirit it is like putting a jigsaw puzzle together. They are out of fashion now, but do you remember the time when you used to swear that a piece had dropped on the floor and was lost because there was nothing in sight that would fit that hole? And then all of a sudden some piece of a shape wholly unlike that you were looking for bobbed up and made the snuggest kind of a fit?

Photoplay writing is a jigsaw puzzle of words and situations instead of wooden shapes. You'll be ready to swear that there isn't a scene in your imagination that will fit in this particular spot, and then, all of a sudden you get the inspiration and you grin at the action and feel proud of your creation. Every photoplay is a puzzle, a puzzle of how to make the best possible use of your material. If you look at it in that light it is not work at all—it's play.

It's the same with everything else that is worth while. You must work and work hard to win and if you have not the heart for work you never will be more than a miserable failure, but if you put your heart into your work, the work becomes play, the burden rolls from your shoulders and you take pride in creation. If you dig a ditch dig the best ditch possible; dig a better ditch than anyone else ever dug, or if you cannot, do the best you can and study constantly to improve your work. If you write a play, put the best of you into every script. If it takes a week, give a week to it willingly and cheerfully. If it takes three days, give three days. The time will come when you can rattle them off if you keep at it long enough.

You cannot take the same pride in the work of another. Anyone can form a plot. We used to have an office boy who could give us a short story plot as quickly as we could form one ourselves, but he couldn't write one

to save his life, and he knew it. He's writing stories now because he was not content to merely supply someone else with plots. He worked to perfect himself and he's drawing royalties from half a dozen vaudeville sketches because he wasn't afraid of hard work but was willing to buckle down and labor until practice lightened his labor and then made it play. He had no fluency of diction, no smoothness of phrase, not even a grammar school education, but he had imagination and a willingness to go home after a hard day's work and hustle along on a story.

He had the right spirit, ambition and a willingness to pay in labor for his achievement. Don't be content to be a tipster. Be a worker. It's worth while but you won't know how well worth the while it is until your hardly earned success comes to you. That's one of the things that cannot be put into words.

Sound Sense.

There is a lot of sound sense in this letter from B. Franklin Townsly. It is rather long and it deals with a subject that has been hammered out time and again, but if the free lances could know how close to the edge many of the studios are, they would be as insistent as this writer. The dog-in-the-manger incompetent is spoiling the market by unwarranted abuse of the men with whom he seeks to do business. More and more the competent writer is being assured a certainty to the exclusion of the free lance and if this puppy barking of the school manufactured genius isn't stopped, the gates are going to be shut and stay shut against the outsider who piles his bromidic effusions into the studios and then raises a row when he gets them back. Editors are not sending back good stories that fit that studio's style of production. They want them; they welcome the good new writer like a letter from home with a check in it, but they are tired of the yapping of the novice who is certain that his scripts are good because some school professor who knows no more of real photoplay needs than he does, told him so.

If you can't write, don't make the way hard for those who can. Now listen to Mr. Townsly:

> Why it is some fellows cannot use a little common everyday horsesense and figure things out for their own benefit? All this raving about the treatment received from the editors isn't going to help matters for the "down-trodden, unfortunate and mistreated" script writers, who are endeavoring to better conditions from a money standpoint. It could be bettered somewhat, I will admit. But if all this continues much longer, it will become tiresome to the manufacturers. When they get to that point, it will mean that the market will be closed permanently to outside scripts. Then we can politely go to-rot, as far as they are concerned. I do not mean this as a lecture, but I would despise myself, if I sat with folded hands and watched some other cuss "spill the beans" on a good thing, without a word. Yes, a good thing. The photoplaywright profession is an art, also a Godsend, to lots of poor devils who have more brains than pocketbook—and to some who have neither. If you were an artist, would you write to papers, articles containing knocks about your patrons, who bought your best efforts, even at their own price; a price which gave your bread and butter? Figure out how long you would have that bread to butter. A slice from the loaf is better now than none at all in the future. For future there will be for the manufacturers. But with the market closed, how long will we last? They know the screen and market value along with several others unknown to us, better than we do. Give them credit for knowing more than we do when we get our scripts back. That is why they are the editors. Some editors do not know it all, but the manufacturers give them the benefit of the doubt—why shouldn't we? I hate to have a script turned down, but I would rather have that to happen, than have it accepted, produced and placed on the screen for me to see how really rotten it was, knowing then, I had not given value received.
>
> After a few more get on the blacklist, they will cut it out. With the market closed against them, they'll naturally have to write for their own fool pleasure. Something is bound to happen sooner or later. I have put two and two together, and the answer isn't three, five or seven. It means finis to a good profession for the free-lance. I have had as many scripts refused as the next one. I have never inquired for one although it lay out to one firm for three months or more. But when I did hear from it, it wasn't what I had sent out by a long shot. And I received as perfect an apology as a free lance could wish or dream for—along with the check. They stated what they wanted, and I have managed to get them two a month for the past four months, and all were accepted. I studied my market. If I wrote out of their style, the others got a chance at it, not the one. They stated what they wished from me and I am not anxious to spoil a good market.
>
> We are the Keystone, you might say. The ones depended on mostly by the market to furnish sensible ideas, which will bring in the bacon to the exhibitors. Ever figure out how much Mr. Exhibitor has to say about your ideas? If licensed pictures do not fill his cash-drawer, he figures the independent pictures will. The exhibitor, manufacturer and the free-lance form the market triangle of picturedom. If one doesn't fit the other, there is apt to be a change at either angle. If you can get the ideas that will cause an audience to grip each other, or the arms of the seats, you have caused them to talk about your idea and a betterment of conditions will result for all in the triangle. If you have a well-founded grievance; something to make the kick go home, I say make it. But these petty howls that are raised each week are not going to better conditions any more than they are at present—and they might become a great deal worse in the future. A good many of these kickers who are looking for sympathy themselves need a kick well placed.
>
> Let us all work for better ideas for the screen and see how it works for awhile. The ideas of yesterday are gone, soon to be hackneyed. Tomorrow is coming—perhaps—if it does it will bring newer and better ideas with it. I say grab them as they "flit or flitter" by and store them.
>
> I do not want to be set up as a "know-it-all." My ideas have made the "bacon" for me, so why not for someone else.

Getting It Right.

The other day, when the four informers in the Becker case were released from jail, the technical charges on which they had been held were withdrawn before the committing magistrate. In photoplay they would have been run out of jail by some turnkey with no formality whatever. In spite of all that has been said on this subject, there are scores of stories in the studios each week in which the wrongfully convicted man is bounced from the jail with scant ceremony, or the wrongfully accused person is shot out of the station house with no more formality than a muttered "Git!"

There are two ways of getting out of jail if you have been wrongfully convicted. You may be pardoned by the Governor and have your rights as a citizen restored, or an attorney may move to reopen the case before the court. If a man has been charged with a crime and has not had a hearing he cannot be discharged without a court appearance, when the charge will be withdrawn.

These simple legal facts are so well known that it is astonishing that writers do not follow these very simple rules. If you don't know, ask someone who does, but get it right.

James Dayton

We wrote Richard Willis for his photograph for the gallery of Photoplay editors and he sent back a portrait of James Dayton, who is doing the reading for the Pacific Coast division of the Universal Company. Unlike the eastern sections, the Los Angeles companies do not depend upon tame authors, but are in the market for good outside material. There are sections from several of the eastern studios and the Nestor

MR. JAMES DAYTON.

and Bison, which are essentially western, notwithstanding the fact that some of the house organs credit Nestor with still being in Bayonne, N. J. This is Mr. Dayton's picture. You can frame it or make faces at it according to how your scripts fare in the west.

Mr. Dayton was formerly a member of the Selig staff and is not only a writer but an actor of some note. He stands six feet two and Mr. Willis adds that he has a very sunny temperament.

Comments on the Films

Licensed

"TOLL GATE RAIDERS" (Kalem), December 12.—There's a good deal of fresh historical interest in this picture of Kentucky at the time of the toll contentions. When the country was first being opened up, highways were constructed by private corporations which levied tolls every few miles. This was but a form of special privilege, an old world, undemocratic practice, that soon incensed the common people who had to pay the price. The trouble was not confined to Kentucky; New York had its share with other states. The incident pictured in this offering, is melodramatic. The raiders have set the toll house on fire and by chance, not only the keeper's daughter but the daughter of the road's chief owner is in danger and both are rescued from the flames by a young lawyer. Without doubt it was taken in the very place of the story and the photography is clear enough. The players are pleasing and their work fair. As an offering it is better than the average.

"THE PROSPECTOR" (Essanay), December 12.—Crude western life as a setting for a story seems becoming pretty barren ground. When fertilized by a good scenario, a producer can still raise a good picture on it. This offering lacks a fresh or very interesting idea and we fear to commend it very highly as entertainment; its crude happenings have been pictured too often. It is very well acted.

"GLIMPSES OF THE BALKAN WAR TERRITORY" (Eclipse), December 11.—This offering is sure to be watched for and is well worth seeing. For the most part, it deals with Bosnia, a province that Austria helped herself to a year or so ago, but it also gives some excellent views of Constantinople from along the water front. The photography is good and especially the Bosnian scenes give a very fair idea of the inhabitants. An instructive and very valuable offering.

"A SUNDAY AFTERNOON IN RURAL ENGLAND" (Edison), Dec. 11.—Unfortunately the photography in this picture is not up to the standard. Some of the views are clear and show the misty dream-like atmosphere said to be peculiar to English country scenes; but some are too dark to give much idea of the land.

"FATE'S DECREE" (Pathe), Dec. 11.—A pleasing but not strongly dramatic picture of hacienda life in Mexico. Its backgrounds are a patio with ferns, palms and fountains, a flight of stone steps or a garden path flooded with sunlight and one or two interiors, perfectly set and trimmed, and it is played in rich brocaded costumes. The owner of the hacienda has found his wife in the arms of a friend and has turned her out of the house. She was not very guilty and is now living in a cottage not far away. Their child, a very pleasing little girl, is lonely and falls sick. This brings about a reconciliation. The producer has skillfully handled his material and the offering will probably be liked.

"THE WONDERFUL ONE HORSE SHAY" (Lubin), Dec. 10.—Once Oliver Wendell Holmes in a jocular mood wrote of a wonderful shay that went for a hundred years and then suddenly crumbled up as though it had been in the mill and ground. This Lubin comedy, which doesn't give us the history of the contraption, introduces it and the catastrophy, which we see has an important effect on the outcome of a love story. As for this story, it is made fresh by little things, like the shay for instance; for in outline it isn't new. Mrs. George B. Walters carries off nearly all the honors as the widow. Her daughter has just eloped. She is following the pair in the shay, which is owned by one of her own swains, who at present is more favored than his rival, her daughter's new father-in-law. The shay goes to pieces and this changes the complexion of the whole situation. It's a very fair offering, well photographed and pleasing.

"THE RANGER AND HIS HORSE" (Selig), Dec. 10.—William Duncan, author and producer of this picture, deserves much credit. He, himself plays the ranger, the leading role, and has made an offering that keeps all eyes glued to the screen. It is thoroughly romantic without being luridly melodramatic and its value as entertainment is much enhanced by the smooth and natural way the scenes come out and by the skill with which natural peculiarities of its backgrounds are used to create a feeling of mystery. Myrtle Stedman plays the heroine, captive of a band of outlaws. Lester Cunio is the chief desperado. The ranger, posing as a badman, gets in with the band and with the help of his horse effects one of the most sensational of rescues. Rex de Rosselli plays the girl's father. It's a much better picture than the synopsis would lead one to expect.

"THE CAPTURE OF MR. SOFTY BEATIT" (C. G. P. C.), Dec. 13.—One of those trick films full of absolutely incomprehensible doings and brim full of laughter.

"THE APPLE INDUSTRY IN WASHINGTON" (C. G. P. C.), Dec. 13.—And this on the same reel is a very instructive subject and one that will be more than welcome in many places. So many people, it is said, have made fortunes from apples that we all are interested in how it is done. This shows a good deal.

"THE ERROR OF OMISSION" (Essanay), Dec. 13.—Many things are possible in real life that are much too improbable for use in fiction. As Mark Twain said, and we can afford to repeat it again, "Truth has the advantage over fiction, for fiction has to seem true." The idea behind this farce comedy doesn't convince us enough to be truly amusing. In it, for lack of a birth certificate, a boy grows up from one difficulty to another; he is refused admission to a school (where was the truant officer?); he loses his first vote; is denied a marriage license, and finds the sole record his father left only on the back of a dog license. Perhaps someone disgusted with the red tape required in modern city life made the farce; but we didn't hear any laughs from the spectators.

"IRELAND THE OPPRESSED" (Kalem), Dec. 14.—An Irishman is a good lover and a good fighter and the world loves him on both counts. Pictures dealing with oppression in Ireland strike a ready chord and are likely to be acceptable nearly everywhere. They stir indignation and this would be their drawback were they not, as this one surely is, relieved by loyalty and heroic self-sacrifice. This picture is not a love story. It deals with a priest who gets into trouble for daring to take the part of the penniless tenants, thrown out into the cold by their pitiless landlord. It shows how the "White Boys" jumped into a squad of redcoats and rescued him, how he was fed in the hills, sold for the reward by an informer, and helped at the last moment to escape by a girl, who paid the penalty of seven years in prison. All this is pictured as a tale told by an old man at a modern Irish harvest party. We find in it lovely Irish scenes, and its story is clearly developed and very effective. Jack Clark plays a lad who takes the lead in the rescue; Alice Hollister, the girl, his sweetheart, who sacrifices herself to save the priest; Sidney Olcott, the priest, and he is also the picture's producer. J. P. McGowan plays the major, in the same makeup that he used in "Kerry Gow." Robert Vignola plays the informer.

"A CHRISTMAS ACCIDENT" (Edison), Dec. 14.—Annie Eliot Trumbull has written a picture with true Christmas atmosphere which is something worth while. The holiday spirit is feeling not cold fact; one can't find it by sitting up for it and, in describing it, something more than realism is demanded. It is like the thorn that blossoms in the snow. It isn't believable except at Glastonbury.

Dickens' "Christmas Carol" is also not wholly believable, but it is most convincing. And the same is true of this picture. It is a story of two adjoining houses just alike and of two families, one with no children and rich, the other, poor but blessed with five likely youngsters. It shows how the rich man refused to allow his wife to "do something" for the children next door and then by accident presented them with a turkey and so found Christmas without expecting it, like Sir Launfall. It is a clean-cut, true and wholesome offering; just the thing for any occasion, and all occasions. William Wadsworth and Mrs. William Bechtel play the rich people. Augustus Phillips, Mrs. C. J. Williams and Edna Hamel, with four other children, play the poor family and all do very well at nearly all times.

"BUSTER AND THE CANNIBALS" (Lubin), Dec. 14.—A picture played by children and as such very interesting. It is the same delightful crowd of youngsters that have acted in other pictures for us, and it will be liked.

"HIS FIRST SKATE" (Lubin), Dec. 14—On the same reel is this farce with speeded-up action that makes a few laughs.

"NATOOSA" (Vitagraph), December 11.—The chief interest in this picture comes from its scenes as illustrations rather than as steps in the progress of a story; for the story as pictured is not plausible. It has some very pretty views. Natoosa is an Indian princess who falls in love with a white man. Her father offers her to him as his wife and being refused is incensed. His revenge is, after capturing the man and his white sweetheart, to stake them down in the desert; but they are rescued by Natoosa. If the red men had been the dominant race, which they never were so near well-built houses, the story might have convinced. No one would suspect that Robert Thornby, in the part of the chief, was not a real Indian. Natoosa, Mary Charleson, is almost as perfect. Robert Burns plays the cowboy. It was produced by Rollin S. Sturgeon from A. S. Behrmann's scenario.

"THE GOD OF GOLD" (Selig), December 12.—A rather bitter picture of a man who gives everything for gold until he has absolutely nothing else and dies. The author, G. V. May, has written a sermon not a work of art. He has not shown true imagination in his character drawing, hasn't convinced us that the man is human like ourselves and gets no gripping hold of our imaginations. Thomas Santschi plays the votary of the false god and is ably assisted by Bessie Eyton and the two little Wades, Lillian and Frankie. Camille Astor and Lillian Hayward have short roles as have Messrs H. Rawlinson, E. James, W. Oakman and D. Simpson. Collin Campbell produced it. Photographically the picture is fine; it makes a fair offering.

"THE COMPACT" (Pathe), December 12.—A very popular novel of a few years back, by Mrs. Katharine Thurston, dealing with two men who looked exactly alike and who made a compact to exchange lives for a few hours, furnished the idea for this picture. One was a rich drug fiend, the other a struggling young lawyer. The compact enabled the drug fiend to endulge his weakness and have his important work carried on efficiently. In the picture, his work is that of an assistant district attorney with an important trial on his hands. Everything turns out as expected except that the drug fiend dies on the poor man's bed. The suspense comes when the rich man's wife fails to see through the imposition; thinks the new man is really her husband. We do know at this point what the end is going to be

for it is only later that the real husband is found dead. The picture fails to get hold of the situation very effectively; it doesn't show what the wife's feeling is, nor what she wants; it wasn't the best kind of a situation for a film offering. Yet it has much that is interesting; is well acted and the camera work, a double exposure, has been perfectly accomplished.

"WHEN LOVE LEADS" (Lubin), December 14.—A picture somewhat more romantic than usual and not very convincing as conducted. Ormi Hawley and Edwin August play the leads, but their roles call for actions sometimes not sensible. In one instance, the former is run over by an automobile. The producer's straining for effect at this point resulted in a comical accident which made the audience laugh. A trite situation and a few weak places like this have kept the offering from being effective.

"ALL FOR A GIRL" (Vitagraph), December 14.—A newspaper man's love story which, without being very believable, is convincing enough to be entertaining. The reporter, to win a raise that will permit him to marry the girl of his choice, contrives to purloine from a woman seeking a divorce a package of letters. His sweetheart is this woman's friend and finds him making love (somewhat disgustedly) to the cook. She is holding the very package of letters, which in her astonishment, she drops on the kitchen floor, and after she has flounced out, the reporter picks it up. Later we have a pretty making-up scene. The author, Wallace Ried, has given producer Frederick Thompson a good chance to make some pretty scenes. Dorothy Kelly plays the girl; Leah Baird, the woman in the divorce case; Kate Price, the cook; Mr. Fox, the reporter, and Harry T. Morey, the editor.

"TURNING THE TABLES" (Vitagraph), December 14.—On the same reel, is this comedy, a true laugh-maker, by N. Burnham. It was produced by William Humphrey. Edward See draws a queer character who loves to doll up before the glass, but who is no fool. The office force tries to play a practical joke on him. A vain man is usually credulous and when he gets the decoy letter from an admirer (?) he believes it until he catches the crowd laughing. What comes of it made the house laugh heartily.

"A LEAP-YEAR PROPOSAL" (Vitagraph), December 16.—Mrs. Dean Willets has used a freshly pleasing idea in writing this photoplay of a newspaper woman who wins the love of a rich man's son. Leah Baird plays the girl who is sent by her paper to verify a report that the young man is to marry one of his father's employees. She gets a job in the store as a fashion model and before she knows it, is making the story true herself. E. K. Lincoln plays the hero; Tefft J. Johnson, his father, and Hal Wilson, the editor of the paper. As an offering, the picture entertains. It is well-acted and well-put together; but it is only a story, not a picture of life.

"PATHE'S WEEKLY, NO. 51" (December 16).—What could possibly be a greater feature anywhere in the world today than an authentic picture of the battle of Lulle Burgas? The topical this week has two or three views of the battle taken on the fireing line and they're immense. It also has a glimpse of the lake near Scutari and a good view of the King of Montenegro. The other items are good; they include a spectacular fire; but the war scenes will certainly be a drawing card.

"THE BURGLAR'S DILEMMA" (Biograph), December 16.—If this picture is a story about a burglar, it isn't built in the best way; for it brings and keeps another character to the fore from the first. It labors under a poor title which is certainly a defect, for a name at the beginning of a picture directs the attention, it might almost be said, prepares the space in the mind which the picture is to fill. And if the offering fails to fill that space, there is almost sure to be a feeling of dissatisfaction. In this case, where the situation is neither very likely nor significant, the shortcoming is the more noticeable. It's a story of a man who was stunned and thought to be dead. His brother who had knocked him down, discovers a burglar in the house and contrives to have him caught and suspected of murder. This was the burglar's bad fix; it wasn't a true dilemma which is a choice between two bad fixes. The unconscious man comes to. It isn't up to the best Biograph pictures.

"STRANGE PLACES AND QUAINT PEOPLE IN NEW YORK" (Kalem), December 13.—Views of the different quarters of New York, among them Syrian, Italian, French, Chinese, Jewish, etc. It will of course be far more interesting outside of New York than in it.

"THE MUMMY AND THE COWPUNCHERS" (Kalem), December 13.—On the same reel as the foregoing is this weak comedy.

"MY HERO" (Biograph), December 12.—Henry Walthall has the role of Indian Charlie, who, although strong in mind, has failed in the hero test through a weak body. He incites a massacre in order to raise himself in the estimation of his fellows. If one of the latter be not Frank Lanning then this writer has poor eyesight. There is a love story running through the picture. As in most Biograph pictures there is a flash of comedy at unexpected moments, just enough to ease the tension. There are some fine outdoor settings. In one of the scenes, where the boy and girl lovers are seated on a hollow log, the head of an Indian protruding from the end of the decayed tree gives one a start. There are several situations similar to this one. The picture goes over all the way.

"FOG" (Edison), December 13.—Here is real drama—and why not, with Marc MacDermott, Miriam Nesbitt, and, as the coster girl, Mary Fuller? The opening scenes are laid in London. The story, which is by Bannister Merwin, is deeply interesting throughout. Miss Fuller, by her work, will add to her admirers.

"THE CROOKED PATH" (Lubin), December 13.—In this two-reel story of the underworld, most of the work falls to Jack Halliday, who has the role of Dan Lyons, a crook who steals a watch and is sent to prison. His escape from the institution is a feature of the story, and many feet of film are devoted to it. Ormi Hawley has the part of Nell Harris, a girl of the underworld, who under the guidance of a clergyman and his blind mother changes her mode of life, later falling in love with the clergyman and becoming engaged to him. Edwin August is the clergyman. What little he is given to do is in his usual finished style. Mr. Halliday, as Dan Lyons, is excellent. He plays his part. Mary Stuart Smith as the clergyman's mother is also worthy of praise. Miss Hawley's portrayal in the earlier scenes is along lines different from those in which she is usually cast, but she was convincing.

The best situation is where Lyons has broken into the minister's home at night; Nell has discovered him and gone to the burglar asking him to take her jewels and leave the house. The clergyman also has come upon the two. Misunderstanding the situation, he denounces the girl. "Forgive me," says Nell, "for telling you he was my brother. I knew him before I took the straight road." Frederick Wright is the author of the story. The photography is excellent, the action smooth.

"THE CASTAWAY" (Melies), December 12.—A story enhanced by fine views of a rocky shore. There is an interesting child in the picture, which makes a good release.

"THE RED MAN'S HONOR" (Eclipse), Dec. 16—If for no other reason than that this is the first Indian picture ever made in Europe, it would excite interest. It must be admitted, however, that in spite of the distance from the home of this class of pictures its producer has done well. He has caught the Indian spirit. There is high dramatic quality and a judicious selection of natural settings.

"THE VIRTUE OF RAGS" (Essanay), December 17—The writer herewith makes a confession. After seeing this picture he determined to look up the identity of the Old Grouch. When in future he sees the statement that Francis Bushman is a master of makeup he will remove his hat and acquiesce. He was able, however, to discover Howard Missimer playing the butler and the club member; and one of the other club members also playing the police sergeant.

This is a fine picture—a sort of Christmas Carol on the screen, although there is no suggestion of Christmas in the play itself. It is notable for the work of Mr. Bushman; it is convincing and it reaches the heart. The cast gives splendid support. It may be of interest to know that the little one in the film is Margaret Stepplng; she looks it.

"TIME FLIES" (Essanay), December 11—Augustus Carney in this picture takes the part of a husband who plans to go out with the boys and get rid of a promise he has made his wife to hang pictures. The plans go awry, but there is considerable fun.

"THE NIGHT BEFORE CHRISTMAS" (Vitagraph), December 17—This is a pathetic story. The work falls to Maurice Costello and little Helen Costello. There are some tense moments, one when the father enters the operating room and learns that his wife is dead, or when, the night before Christmas, the child hands her stocking to her aunt; again, when the convict, escaped from prison, comes to his home, dresses in his old Santa Claus costume, and goes to the bedside of his little one.

"BAR K FOREMAN" (Lubin), December 16—An interesting picture. It is a western, in which Edgar Jones has the lead.

"A RIVAL OF CARUSO" (C. G. P. C.), December 17—Comedy, which makes considerable fun. A man in order to win a woman pretends a talent for singing which is not his. He engages a substitute; all goes well at first, but he gets caught in the end. It is not new, but it is well done.

"METAMORPHOSES" (C. G. P. C.), December 17—On the same reel as the foregoing is this bit in colors. It is unique and very pretty.

"LADY CLARE" (Edison), December 17—This portrayal of Tennyson's poem was made in England by Marc MacDermott and Miriam Nesbitt. Arundel Castle is used for some of the backgrounds. The picture was reviewed on December 7.

Independent

"THE MOUNTAIN GIRL'S SELF-SACRIFICE" (Nestor), Dec. 13.—This drama at no time rises out of the ordinary. A mining expert goes to examine a mine; swindlers have "salted" it. When the engineer discovers and denounces the trickery he is assaulted. The criminals are finally brought to justice.

"OWING MORE" (Victor), Dec. 13.—This is the suggestive title of a comedy in which Owen Moore plays the lead. He plays it well. So also does the supporting cast. It is all well done.

"TO THE CITY" (Rex), Dec. 12.—The story is of an elder sister who goes to the city, and in the battle loses out, but retains her respect. She rebuffs a man whose manner is sufficient to engender a strong desire on the part of the spectator to kick him. He plays his part. A younger sister who follows to the metropolis falls into the hands of the same man, but is saved from him through timely discovery by the older sister.

"THE BUSY BEE" (Eclair), Dec. 15.—Very interesting pictures showing the raising of the bee and the making of honey.

"FUNNICUS' HUNTING EXPLOITS" (Eclair), Dec. 15.—On the same reel as the foregoing is this amusing broad comedy of the man who is so imbued with the hunting spirit that he shoots up the house and is sent to bed by his wife. What he then dreams is shown on the screen. By means of triple exposure he is shown in bed, also climbing a tree, and at the foot of the tree is shown a lion.

"THE OTHER HALF" (Thanhouser), December 17.—A film produced in conjunction with one of the charity societies. The picture shows a family on the downward path through misfortune. Injury to the breadwinner has discouraged him; he becomes a panhandler. Through the agency of a charitable society the sick mother is taken to a rest, where she is taught the proper care of children; the father secures a situation. Fortune again smiles on the family. Mr. Cruze should not have been cast as the father of a daughter of twelve years. He is too youthful. The picture is well done.

"SAVING THE INNOCENTS" (American), December 21.—Showing the care of afflicted children in an institution. There is a fire drill, calisthenics, also scenes of the youngsters working at basketmaking, chair caning and weaving. It is an interesting release.

"MRS. BROWN'S BABY" (American), December 21.—On the same reel, a burlesque.

"BRAINS VS. BRAWN" (Thanhouser), December 15.—Riley Chamberlain and Margaret Snow try to interest in this comedy, which seems to be in several parts. In the first the two mentioned go to some athletic games, where a crook tries to get away with Margaret's purse, but a husky athlete restores it. Then the professor dreams he is in Ancient Rome, and to the

insistence of Cæsar that he lick somebody he offers to fight six, choosing his own weapons. He picks a bomb. Then by means of an electric current the professor has fun with a blackhander. There are laughs.

"THE RECOGNITION" (American), December 23.—The story does not get over. In the last scene there is some explanation of the story, but it is too late to make the film interesting.

"THE RACE" (Thanhouser), December 20.—The picture seems forced, artificial. The story appears to have been hastily thrown together, just for the purpose of showing a motorboat in the water. There is an alleged race, but no start is shown nor is the finish clear.

"THE WONDERS OF SURGERY" (Majestic), December 17.—The title of this film would indicate to some minds that the picture would portray a gruesome subject. A boy at play is hurt, and the doctors decide that skin grafting is necessary. By the payment of money a little girl is secured who will furnish the necessary cuticle. By a subterfuge the sister of the little sufferer obtains entrance to the hospital and substitutes herself. The operation is shown with some detail. There is a moment of suspense when the parents are searching for the daughter and their departure for the hospital is delayed.

"THE CLUE IN THE DUST" (Majestic), December 15.—This drama contains novel situations. There will be some who will miss the significance of one or two of the opening scenes, but to those who "get" them the drama goes over well.

"THE STIGMA" (Nestor), December 18.—William Dowlan here enacts very creditably the role of a young ex-convict wavering between the right and wrong. Shunned by his old friends he goes West, determined to become an honest man. But he falls in with horse thieves and highwaymen. Unknowingly he helps them rob his own father's house. The father, recognizing him, sends him away, but he gets the stolen money and returns it. In so doing he is fatally shot. A story of real life, well presented.

"COPS AND COWBOYS" (Nestor), December 16.—This is something different in the comedy line and works out in an entertaining way. Two young chaps from the East decide that a certain Western town needs a police force. They don uniforms and proceed to act in that capacity, with results that are unsatisfactory to themselves, until they succeed in arresting Peevish Pete, the terror of the countryside. Then, of course, they are real heroes and have their pick of all the girls in the vicinity.

"MOTHER" (Rex), December 19.—Mixed babies bring about the situations here depicted. It is naturally brought out that a young mother nurses her own sick babe and thinks it is another's. The young father becomes jealous of her because the child likes her so well. He, of course, does not know that it is really her child and that his own child is dead. A letter from the former nurse clears up the complications. The picture is well taken throughout and the plot is a novel one, making it quite a desirable offering.

"HIS DAY" (Gem), December 17.—This is a "woodsy" story, with a fine out-of-doors appeal about it. The waterfalls and other scenes are attractive, though static light rays mar the general effect somewhat. The manner in which the wandering hunter teaches the brutal, domineering husband how to treat his wife better, holds the attention. John Adolph, Fern Foster and Frank Powell are the characters who work out the story.

"THE LONG STRIKE" (Imp), December 16.—Here is a splendid film in two reels. The factory strike and subsequent shooting of the superintendent are well pictured. The hero finds himself in prison, accused of the crime, but his wife hires a tug boat to go in pursuit of an ocean liner and bring back the only witness who can prove an alibi for him. The scenes are dramatically good and the suspense well brought about. Wireless messages and special trains are employed freely as the pursuit goes on. From a legal standpoint, however, the arrival of the witness was ill-timed. The impression is conveyed that the jury has already rendered its verdict of guilty and that the witness was allowed to rush dramatically into court and clear the man without a second trial. But the fault is a minor one to the average observer. There is a good view of the famous " Bridge of Sighs" in this film.

"RIGHT SHALL PREVAIL" (Champion), December 16.—In the first scene George and Bob, brothers, watch the dancer, Irene, from a box in a Broadway playhouse. They call upon her later and George insults her. Bob interferes and falls in love with the girl. They are married over the father's objections. George renews his advances and is again repelled. He plans a revenge by having her accused of theft, but in the end makes a confession. The story is interesting and the pictures varied and well chosen. It is a good offering.

"THE NEW FIRE CHIEF" (Imp), December 19.—This is a carefully prepared burlesque on the volunteer fire department of the average small town, but it is only passably amusing. Still, there is an interesting lot of characters, including a sailor, an Irishman, a Jew, etc. The pretty heroine waits vainly at her window to be saved, and is finally obliged to rescue herself, as the department is so slow.

"A PEACH FOR A PRISONER" (Gaumont), Dec. 24.—A beautiful, hand-colored film, telling a very romantic story of French aristocrats, perhaps in Louis XVI days. The backgrounds are certainly appropriate. The prisoner, a young count, has been most romantically trapped by his aunt and kept in a tower until he shall be willing to marry the girl of her choice. His fare is bread and water. It is the girl who every day picks peaches and climbing a ladder to his window, leaves them for the prisoner. He has never seen her, but catching her one early morning, falls in love and elopes with her, much to his aunt's amusement. It is full of lovely scenes and makes a good offering.

"THE CONSEQUENCES" (Victor), December 20.—Based on a marriage for money, this picture with many possibilities and good situations seems to have been written by some one quick to see openings that lead to fresh dramatic situations, but somehow not sure in his development, not able to make any one situation wholly effective to us. What is in the picture might furnish material for three; but the whole of it is not strongly effective. Fritzi Brunette plays, with her usual grace, the girl who is persuaded by her mother to marry for his money a man she dislikes. Owen Moore plays the sweetheart she leaves. All three principals act very well; but his part in the tragic consequences of the match doesn't fit Owen Moore so well as other roles he has carried.

"A MAN" (Powers), December 20.—In Powers' pictures we find a big improvement during the last six months. It obtains all along the line; but is most noticeable in the acting. In this picture we have an entertaining story; but we could wish a better and more worthy medium for its producer and his company. It is a little backwoods love story like many another we have seen; but has a charming heroine, Jean Macpherson, who makes the best of company for people who want to be entertained. The well set-up hero (G. White) acts his part as convincingly and as naturally as does the heroine and as do the two other players who furnish the struggle. The girl's father is J. Mackensie and the rough man he wants her to marry is Mr. Russell.

"JACK IN THE BOX" (Majestic), December 22.—A Christmas phantasy as good as a chapter from Alice in Wonderland. The rich child calls a poor little girl in to spend the night with her. They dream that the toys surrounding the Christmas tree in the room below comes to life, and the dream is nicely worked out. Jack-in-the-Box and his merry companions make a fine company for the holiday screen.

"HOFFMEYER'S LEGACY" (Keystone), December 23.—A legacy of five hundred dollars lead Hoffmeyer and his wife into a series of eccentric situations. They are pursued through the streets in night attire, and are haled into court, where the judge fines them the exact amount of the legacy.

"THE DRUMMER'S VACATION" (Keystone), December 23.—This is on the same reel with the above. It tells of a drummer's experience on a farm. He makes love to every woman in sight, including the farmer's wife. The farmer of course resents this, and brings his shotgun into play. The reel as a whole is fairly amusing.

"THE PROSPECTOR'S DAUGHTER" (Broncho), December 25.—A romantic story of a girl who masquerades as a young man after her father's death. The Western setting is well depicted. The scenes wherein she and her partner strike gold follow naturally. He rescues her from ruffians and discovers she is a woman. Their love comes later. An entertaining film.

"THE LAW OF THE WEST" (Kay-Bee), December 27.—A three-reel film. The extended narrative begins with pioneers crossing the mountains and plains in prairie schooners. The father resents the attentions shown his daughter by two young men. He is killed and a good case of circumstancial evidence is built up against the hero, who is next seen abandoned on the desert, with his hands tied behind him. The pictures in the Indian camp are good, and the problem of the hero, who has become a squawman during his life there, is interesting. But at the close of exciting scenes, he rescues his former love from captivity, his squaw kills herself, and he rides away, with his papoose behind him. The story is coherent and the interest is sustained.

"CLEANLINESS IS NEXT TO GODLINESS, BUT—" (Lux), December 20.—A French comic of the exaggerated type, which appeals so strongly to certain observers and less strongly to others. The shiftless maid and her relatives in tneir efforts to "clean up," flood the whole interior of a fine home. They put ducks in the bathtub and start miniature waterfalls all over the house.

"A NEAR TRAGEDY" (Punch), January 2.—Little Herbert Rice and a small girl indulge in much mischief in this photoplay. They cut up a fine ball gown and spill red ink on the floor, which is mistaken for blood.

"HER MISCHIEVOUS BROTHER" (Punch), January 2.—This comedy on the same reel is more amusing. It reveals the diminutive Herbert Rice in Buster Brown costume, reveling in pranks that create many a smile.

"FIRES OF CONSCIENCE" (Reliance), December 18.—Depicting, in this two-reel production, the way in which a jealous couple interrupt letters between two lovers and bring about an estrangement. The ball room scenes, the marriage of the girl to the scheming count, and the father's loss of fortune in Wall Street, make an interesting first reel. The second is even stronger, showing Bob's efforts to find happiness, and the way in which this was accomplished after five years. His finding of the small boy, the play in the gambling house, and the scenes in the church are all well executed. The photoplay, written by Marion Brooks, proves a very good offering.

"THE LOVE THAT NEVER FADES" (Comet), December 16.—An illustrated poem, in which an old man sits by his fireside dreaming over the days when he loved and lost the girl of his heart. The pictures progress in a leisurely manner and altogether make quite a pleasing offering of a pathetic, human interest kind.

"THE POWER OF THE CROSS" (Nestor), December 20.—This film contains a curious study of a man with a lost identity. A young rector is struck down by a thief. When he recovers his physical health he has become a different man. He steals whatever he can get hold of and is very quarrelsome. As the story progresses, in its Western setting, he makes an attack upon a girl. As he kisses her, her necklace breaks, leaving the gold cross in his hand. The sight of this affects him with such force that it restores his reason. He wires his mother and later goes back to his church. The idea is very well developed and the reel is pictorially good.

"HIS WIFE'S STRATAGEM" (Crystal), Dec. 22.—A sophisticated farce with far less spontaneity in its humor than usual in Crystal pictures. It is also a trifle vulgar in its idea; but it is acted by competent players.

"THE MIXED BOTTLES" (Crystal), Dec. 22.—On the same reel is this neat little farce with a good deal of fun and laughter in it. The scenario is cleverly put together, freshly conceived and even brilliant at times. Competent players sustain the humor of the situation very well and it makes an offering that will be acceptable generally.

"WHO IS THE BOSS" (Powers), Dec. 18.—A well-acted office-life farce in good humor and good taste. There is no doubt about who is the boss; it is not the man who employs the pretty stenographers, but his wife. She catches him making love once too often and takes the job herself. This, as far as outline goes, is old; but it is acted to be fresh and breezy. The wife takes the lead, a harsh, old-maidish kind of character.

"CHRISTMAS TURKEY" (Powers), Dec. 18.—On the same reel is this picture of a colored family. The old man steals a turkey for their dinner. It is of the slightest.

"THE NEW FIRE CHIEF" (Imp), Dec. 19.—A new presentation of an old farcical situation by new players in a fairly fresh way. For instance, the new village fire company buys its uniforms at "a fire sale." It is also a "union company" and can't work after five o'clock; not a stroke after the clock strikes, etc. There are laughs in it; but it is not a masterpiece.

"WHEN AN OLD MAID GETS BUSY" (Eclair), Dec. 17.—A satirical farce, with Mrs. Stewart in the leading role, and one that is very well acted throughout. The old maid gets rich, and in her more or less frantic efforts to get married manages to complicate two love affairs. It gives amusement, but the large number of characters and the fact that we don't always know who is who, obscures the thread of the story and at times keeps the spectator guessing.

"INDIAN DANCES AND PASTIMES" (Bison), Dec. 21.—An extremely valuable picture mostly of ceremonial dances of Pueblo Indians. In our own vaudeville sketches skillful dancing is always acceptable. Some of the most interesting dancing we have ever seen is in this picture. It would stand among the best of offerings on that count alone. That "Eagle Dance," for instance, is something worth seeing and there are a half dozen others almost as good. Besides, it is very instructive. We commend it most highly.

"SEA ANEMONES" (Eclair, Paris), Dec. 22.—An educational picture of the best kind for the ordinary show. The sea anemones are half plant, half animal. They are wonderful things glued to the rock, yet able to send out delicate branches to capture and bring in their prey. These glimpses of them at work seem like the beautiful dreams of some exotic poet. The creatures grow in an underwater forest as marvelous as anything in the "Arabian Nights." The offering is scenic as well as scientific. A very desirable picture.

"AN UNFORESEEN EVENT" (Eclair), Dec. 22.—On the same reel a farcical love story in the costume of the time of Louis XIV. As a photoplay, it doesn't amount to much; but is full of lovely illustrations. It is somewhat sophisticated, not at all spontaneous in its humor.

"LOVE SUBLIME" (Milano), December 21.—A two-reel feature picture giving a very dramatic romance, full of good scenes, that makes a first-class offering. The backgrounds are mostly in and around a palace-like home of wealthy people; they are luxurious and full of the atmosphere of high life. Some of its scenes make lovely pictures. We don't think the title is the best that could have been chosen; it seems stilted, and we could also find fault with some of the leaders on the same score. The story is of a girl engaged to a count who, on her sister's return from college, finds that he has made a mistake. The older sister gives him up to the younger. After the wedding, the young people live very extravagantly and the older sister sacrifices herself in vain trying to save the man from ruining himself. It is a tragic picture without being a harrowing one. Audiences will probably find it entertaining.

"A MILITANT SUFFRAGETTE" (Thanhauser), Dec. 27.—A farce comedy, fresh, lively and funny enough to tickle real laughter out of any normal audience. We don't think that real militant suffragetts will like it wholly, its a bit too sharp for that; but it is good tempered, if it is witty, and was made for the average spectator. If cranks see themselves in it as others see them, so much the better. Marguerite Snow plays, with her usual grace and charm, a society girl. She meets the Chugworths, man and wife. They are English militant suffragetts, whom it would be fun to meet anywhere. These two players are clever enough to keep from burlesquing the cranks too much and they make them seem like real people. The outcome of this meeting is very laughable, perhaps most because it is humanly probable, but it is acted naturally by all in the cast. James Cruze plays the heroine's fiance. It's a real comedy, worked out with a good deal of brilliance and will make a first class offering.

"BRINGING A HUSBAND TO TIME" (Comet).—The young husband is too fond of club-evenings and is neglecting his wife, so sister-in-law and wifey, the former in man's cloths, frame up a flirtation to make him jealous. One of grandma's love letters, presumably undated, helps. We cannot call the story wholly fresh, but at least by the principals, it is fairly acted and there is a smoothness in its development and there is in its scenes enough artistic feeling to make it fair entertainment.

"HEY RUBE!" (Comet).—A rural love story in comedy vein. Two swains are in love with the pretty daughter of a farmer and the picture exists for the laughable vicissitudes of their courting. It has a good scenario behind it; but it fails to convince laughter from the audience very often, chiefly because it is not naturally acted.

"DANISH HUSSAR'S (Great Northern), Dec. 21.—A good picture of fast riding over a rough country and of cavalry passing in review. It is very fairly photographed.

"A CHRISTMAS GIFT" (Great Northern), Dec. 21.—The husband has hidden his wife's Christmas surprise in one of his old coats which she has sold to a second hand man. On Christmas eve, there's a very interesting chase for it. It is amusing; and its scenes are very good. We could have stood more of these glimpses of how people in Denmark celebrate Christmas. The two on this split reel make a good offering.

"GAUMONT WEEKLY NO. 41" (Dec. 18).—The gathering of the governors at Norfolk, Va., gives to the topical this week some extremely interesting portraits. People in the different states will be glad to see their chief executive. The million-dollar fire in the Standard Oil Company's plant in Bayone is another item, and among other good things, there are the usual fashion plate, the weekly cartoon, an exciting cross-country gallop in France, and a hydro-aeroplane in action.

"THE REPORTER" (Thanhouser), Dec. 22.—A naturally presented picture of sentiment, with Christmas atmosphere. It will make a good offering in the holiday season. The name describes it only in a roundabout way and doesn't seem fortunate. The story's hero, a reformer in politics, has been accused and convicted of "padding the registration lists," but on procured evidence and on a frame-up, made by the ring leader's heeler, William Russell. He is sent to prison and the story works out to his coming home, a cleared and rehabiliated man, on Christmas eve. In a convincing way, the heeler's conscience has been touched and he shows up his former ring leader in order to set free the innocent man. Marguerite Snow and the Thanhouser Kidlet play the family to whom the father comes home on Christmas. There are many good scenes, some showing the politicians at work, one or two in a big department store and, scattered through the picture, some very lovely ones, showing the reformer's home life. It is a picture that will be liked, for it is well acted throughout and beautifully photographed.

"BEDELIA HAS THE TOOTHACHE" (Reliance), Dec. 25.—Every one will remember Bedelia, who nevertheless doesn't appear often enough to be tiresome. In this offering, which will hardly fail to make laughter from first to last, the big cook is troubled with an aching molar. The dentist gets it out, but has trouble doing it.

"FOOLING THE SPECIALIST" (Reliance), Dec. 25.—A farce that is very light. A comic keeper of a sanitorium plays he is mad to fool a specialist who has called him a quack. It will be found amusing, but it has very little substance.

"ALL ON ACCOUNT OF A BANANA" (Majestic), Dec. 24.—A realistic and seemingly truthful picture of police grafters. It is convincing anyway and may, probably will, make many a spectator get "hot under the collar." The trouble starts when one of our cops helps himself to a banana from Tonio's cart. Tonio objects, is arrested, fined, loses his stock which is left unguarded and becomes the spoil of street boys. The cop is in love with the judge's cook and it works all around in a ring to a happy ending. It is a well made and naturally acted picture and is a good offering.

Kinemacolor

"THE BALKAN WAR" (Kinemacolor).—There are many scenes of events in the theater of war. Most of the views are not of marching troops. They are of the side of war which is usually neglected by the layman and forgotten by him—the supplying of the troops. Many pictures are shown of troop trains; also of artillery being hauled by oxen. Turkish prisoners do not seem particularly downcast. Certainly they enjoyed having their pictures taken. All very interesting.

"A CHRISTMAS SPIRIT" (Kinemacolor).—A Christmas drama prettily told.

THANHOUSER ACTIVITIES.

The Thanhouser road companies are off—or going! The California stock organization left New York for Los Angeles, Sunday, December 15th. The principals were Flo La Badie, Jean Darnell, Wm. Russell, Wm. Garwood, Fred Vroom and Riley Chamberlain, under the direction of Lucius Henderson.

Thursday, January 2nd, the Middle Western company go, directed by T. N. Heffron, and headed by Harry Benham, Ethyle Cooke Benham, Mignon Anderson, Leland Benham and Frank Urson. Their first stop is Chicago. William Zollinger is the cameraman, while Arthur Cadwell is the operator for the California crowd.

This will leave as principals in the home (New Rochelle) stock company, Marguerite Snow, James Cruze, David Thompson, Eugene Moore, Justus D. Barnes, Victory Bateman, Lila Chester, The Thanhouser Kid and Kidlet, under Lawrence Marston's direction. This organization is now producing the historical story of Mrs. Charlotte M. Yonge, "The Dove in the Eagle's Nest." They are making it in two reels, for release on Tuesday, January 28th.

The New York Association for Improving the Condition of the Poor announces that in co-operation with C. J. Hite they have produced a Thanhouser film entitled "The Other Half," which, it is thought, will help to reduce the number of street beggars and point out the evil effects of indiscriminate almsgiving. The association feels that through motion pictures it can emphasize the fact that helping the other half to help themselves will bring happiness to many persons who seem to be headed for the prison or the almshouse.

AMERICAN COMPLETES SECOND OF CALAMITY ANNE PICTURES.

"Calamity Anne's Inheritance" is the title of the second film on the subject, to be released January 11th by the American Film Mfg. Co., of that delightfully erratic woman of the hills. "Calamity Anne's Ward" was the first of the series, and the instant success that greeted this Western comedy assures a series of really funny subjects, centering around her.

"Calamity Anne" beautifully typifies that ancient woman of the rough mining camps, rough, coarse, cussing, smoking woman, more man than woman, but hiding beneath the uninviting exterior a heart full of warmth and kindness. Calamity Anne was a familiar figure in every camp during the '49 days of California, and the picture given here is as careful a photograph as painstaking research would permit.

Projection Department

Edited by F. H. RICHARDSON

Mortimer Film Cleaner.

PURSUING the policy of this department in describing appliances pertaining to projection, where the article is furnished by the manufacturer for inspection, we present to our readers the Mortimer Film Cleaner. We must, in the first place, compliment the manufacturer of this little device on the excellence of its mechanical construction. Everything about it shows good workmanship, and that is something we do not always find these days—in fact, it is something which is all too often lacking. In the picture, 1 is the body of the cleaner, its base extending to and supporting brush holder 6; 2 is the top of the cleaner, on the upper surface of which is a square of glass, set into the wood, for convenience in patching film. The top is hinged to the bottom, and when in operation is closed down, being held in that position by latch 3, which engages with catch 4 on the top piece. 8-8 are pieces of soft felt, stretched tightly and held in place by swinging clamps 5-5-5-5, one of which is open in the illustration, thus releasing one end of the upper strip of felt. 6 is a metal standard, holding two brushes, between which the film first passes before entering the cleaner proper.

These brushes are held in place by wing nuts 7-7. In operation the film cleaner is placed between the two rewinding reels. The film is passed between the brushes and laid on the top of lower felt 8. Top piece 2 is then closed down and fastened by latch 3, thus clamping the film between two pieces of felt with just enough pressure to cause the film to wind on the reel tightly as it is rewound, but not with sufficient pressure to make rewinding laborious. As the film passes between the felts it is cleansed of all the dust and dirt which can be removed with that kind of process, and the tight rewinding of the reel will make the process of "pulling down" unnecessary, thus reducing the damage to the film. I can give to this little device my hearty recommendation. Within the limits of such a machine it is effective. I believe that by adding some carefully prepared cleansing compound, such as was recently published in this department, films could be very thoroughly cleaned with the Mortimer cleaner. The address of its maker will be found in our advertising columns.

Various Ideas.

Mr. B. W. Sanders, Winfield, Iowa, writes thusly:

> In your answer to Winfield, Iowa, September 28th issue, you say that 25 amperes is hardly sufficient to get good results. I am operator at this theater now, and am using 15 amperes at the arc, projecting a 12-foot picture at 50 feet, and get good results. On some pictures I have too much light. What is the matter?

In the first place, Winfield, if you are using an ordinary screen, such as cloth, plaster or even aluminum, and are getting "too much light" on a 12-foot picture with 15 amperes of current, you certainly are a wonder. I have never seen that particular trick done yet. Assuming your shutter to cut 50 per cent. of the light, you would only have 7½ effective amperes to illuminate 108 square feet of surface. Your ideas of too much light and my ideas of too much light are evidently at wide variance. You might get a very fair illumination if you are using a mirror screen with a satin finish, and your picture is a small one—not otherwise, I think.

Information Wanted.

Marinna, Ark., inquires:

> Would you kindly inform me as to where I can secure literature dealing with the history of the moving picture as an invention?

There is no such work published that we know of. There would be small demand for a book of that kind. There have been brief magazine articles on the evolution of motion photography, notably in the Scientific American during 1907. There are a number of court decisions which you might get on track of by writing to Messrs. Kenyon & Kenyon, attorneys, 49 Wall Street, New York. Most moving picture men are more interested in the present and future of the business than they are in the past. There are so many claimants for the inventive honors that their song has become monotonous.

Information Wanted.

Mr. F. F. Greene, 1752 West 45th Street, Los Angeles, Cal., writes:

> Upon opening a stereopticon slide recently, found the coloring was a sort of transparent enamel, applied to the cover glass, not on the emulsion glass, as is ordinarily the case. Can get no information as to what this coloring is, or where it may be had. Can you advise me?

I cannot. If any brother knows, let him please communicate with Friend Greene; also send the information to the department.

Threading In Frame.

Chicago contributes the following:

> On page 880, November 30th issue, is set forth a method of threading in frame, which, while very good, does not induce me to change from my own way. Before starting the show I cut the very first title of the film exactly along the dividing line and cement in an inch or so of transparent leader, unless, of course, it is already in that condition. When I thread the machine I push the framing lever clear down, make the upper loop, allowing enough title to reach well below the aperture from the upper sprocket. I then place the first title picture over the aperture, with the transparent strip as close to the lower edge of opening as it will go, leaving the margin above the lower edge. I lock the film on the intermittent sprocket and, placing my finger in the upper loop, pull the film tight and frame the splice into position with the framing lever. It does not take nearly so long to frame in this way as it does to tell about it. I occasionally find it unnecessary to touch the framing lever at all during the whole evening, after once placing it in the correct position with the first reel. This method is good on any make of machine.

No one could dispute the practicability of your scheme, Chicago, but why go to the bother of making two splices in every reel, when the other method is fairly accurate and is available without any bother whatever. Of course, by your method, once having set the lever, there being no misframes in the film, and using due care in setting your film in the intermittent each time, you might not have to touch it again that evening. I can readily understand that. We thank you cordially for having submitted the idea, which is passed on to our readers for their consideration.

Good Idea.

A lady is a certain town in a certain state, both of which for obvious reasons are suppressed, writes as follows:

> Find enclosed money order for $2.50, for which please send me one of your new handbooks in time to be given as a Christmas present to my husband. He has one of your old books and values it very highly. We are doing a good business. House seats 300; snow-white screen and Power's "6-A" machine, with good, steady, clear projection.

At the risk of being misunderstood, I will say that theater managers could please their operators, while at the same time benefiting themselves, by making their operator a Christmas present of the new book. It would be a good investment, from any and every point of view. The book will positively be ready a week before Christmas, and perhaps sooner. It's only a matter of days now.

Lamp Lubricant.

Mr. N. S. Ward, Royal Theater, Abilene, Texas, writes:

> Have noticed different things suggested, from time to time, as lubricants for screws, rack and other parts of lamp. Have tried some of these, but found none entirely satisfactory. I recently blundered on something that is most excellent for this purpose, and it only costs a nickel. Those who have not tried it will do well to invest 5 cents immediately in a stick of Dixon's No. 691 Cycle Chain graphite, made by Joseph Dixon Crucible Co., Jersey City, N. J. It can be bought at any bicycle store.

We thank you, Neighbor Ward, for passing along the idea. It is the graphite that does the work, and I dare say that Dixon's graphite would do the trick very nicely, indeed. I suppose, of course, you apply the graphite while the lamp is warm.

Lens Trouble.

Redondo Beach, Cal., is puzzled by the following:

> Use Power's "Six" on 110-volt, 50-cycle a. c.; 2-wing shutter; projecting a 13-foot picture at 61 feet; convex screen, with every point of same exactly the same distance, by accurate measurement, from the lens. The trouble: We get an unusually clear, sharp and distinct picture, except a perpendicular strip about two feet wide on the extreme left, this strip extending from top to bottom of screen. The out-of-focus effect is slightly more noticeable at bottom. It cannot be gotten into good focus. It is not out bad—just enough to be noticeable. What is the reason? Use two 7½

condensing lenses; have tried others, with no appreciable change in result; also have tried turning the glass in projection lens one-half around, without result. Projection lens is perfectly square with condensers and in perfect line with the lamp. No obstruction in the path of the light, or any conditions differing from those governing the opposite side of the picture.

Either you have inadvertently misstated something, Redondo, or else I think your trouble can only be due to the lens not being properly centered; that is to say, too far to one side. Loosen the screws holding same and see if you can move the lens a trifle one way or the other sidewise—the whole lens, holding ring and all, I mean. There is one very ppuzzling point, however, and that is that the picture at that point cannot be brought into focus. If you mean by this that it is impossible to focus that section on the screen, regardless of effect of the other part on the screen, then I hand you my goat. You have fairly captured it, and I do not know what is wrong. If, however, this part may be focused by throwing the other part out, then the condition might be due to the lens setting to one side, thus being out of center with the condenser. If it is possible to focus this section of the screen by throwing the other part out, and nothing else helps, then try loosening the aperture plate and blocking out one side slightly with a narrow, heavy strip of paper. If this makes it worse, try blocking out the opposite side. I can suggest nothing further, except that you try another lens.

An Argument.

South Berwick, Me., comes in with the following:

An argument with a friend, an operator, again brings me to the department. He claims if I change my 60-ampere fuse plugs to 90 amperes, I will get a 20 per cent. better light, while I say it will make no difference whatever. I am using a transarc, and the highest I can get is 60 amperes. Can you tell me how a transarc can be overhauled, if it can be done? I think mine is not right, and am afraid I will injure it if I attempt to do anything.

Your friend is wrong, South Berwick. The substitution of 90-ampere fuses would not make any difference in the light, even if the fuses were on the secondary. They are, or should be, however, on the primary, and you are not pulling more than 30 amperes from the primary—not that much, in fact. Better send that transarc back to the factory. The manufacturer is the only one competent to repair it properly, I think—that is, assuming there is something wrong with its windings.

Glass Ports.

New York City writes:

Have been operating in one theater in New York City for more than two years. Am amused at some of the foolish questions asked and the way you roast them for it. But there are, nevertheless, some who use good judgment in asking questions and answering others. The one thing I am particularly interested in is glass covered lookout ports. There is no ordinary glass perfect enough to see through and get a good clear cut focus, even though its surface does not reflect. The way I fixed my lookout, more than a year and a half ago, was to cut a piece of glass two inches wider than and just as high as the hole itself. I then placed an L-shaped screw, such as the small brass window rods are attached to, one inch from the edge of the hole, three inches from the top on each side, and one at the bottom in the center about one inch, or a little more, below the hole, to suit your taste. This leaves an open space across the top part of your lookout, through which you can keep your eye on the picture with nothing between you and the screen, but at the same time have the protection you are after with a chance to keep your focus sharp. I hope this idea will start the glass port business in the right direction. I am sending you a sample of a new reel hub and spring for you to test and give your candid opinion concerning the same, as I am its inventor and patentee. I have placed it with the Stern Manufacturing Company, Philadelphia, on a royalty basis. You will do me a great favor if you can recommend it as being a good device.

I am not exactly prepared to either affirm or dispute the brother's contention that focus cannot be kept absolutely sharp when looking through ordinary glass. I am, however, rather inclined to believe he is correct. His idea seems to be to cover all the port except an inch or two at the top of the port with glass. It seems a better scheme than this would be to set a sheet of glass in grooves, with a counterweight so that it could be instantly lowered to examine the focus—provided such a thing is necessary. The reel hub spring is similar to those in common use, except that it is made in the form of a maltese cross, two of the ends being

bent down at right angles and fastened into a curve cut into each end of the hub. This is a great improvement over the old method of fastening. I can certainly recommend the spring as being very much better than the ordinary reel spring, but would suggest that its ends be bent up just a little bit more to give the operator a better chance to raise it when slipping the film under. The accompanying picture illustrates the spring.

Lamphouse Ventilation.

Claude Warner, Lowell, Mich., contributes the following:

I read of the trouble a Michigan operator is having with his Motiograph lamphouse. The extra heavy deposit of white, powdery ash is due to insufficient ventilation. I remedied this by cutting out the top of the lamphouse, leaving a hole 2 x 6 inches, which I covered with a ventilating tube, which is shown in the picture.

The white powder then collects in the tube, instead of on the condensers. Have been experimenting with a new mica shutter, and if I get it to work successfully will send pictures. It is to make an a. c. projection as flickerless as d. c.

As you all are aware, this department has long contended that lamphouses do not have sufficient ventilation. I would certainly advise not only the Motiograph manufacturers, but the others as well, to make the whole top of their lamphouse of perforated metal. I know of but one machine on the market with a lamphouse giving, according to my idea, sufficient ventilation. I do not know that the Motiograph is any worse in this respect than the others. That film tank, Brother Wallace, certainly looks like old times. First one I have seen in three or four years. Thought they had all gone out of existence. We welcome you to the department, and trust we shall hear from you again. As to the shutter, will be glad to examine it, but——?

Less Resistance.

Bowmanville, Ont., propounds the following:

Am using 110-volt, 60-cycle a. c., and do not think I am getting sufficient number of amperes. What change must I make in my resistance to increase the current?

In replying to your question I would refer you to pages 113 to 120, inclusive, of the new handbook. Meanwhile, you must cut out one or more of the coils of your rheostat, provided the remaining coils do not heat too much. If the remaining coils show red in a dark room, they are overloaded, and you must cut the others in again, and connect in another rheostat in multiple. I think you had better wait for the new handbook, in which all these things will be explained. It will not be long reaching you now.

Low Current Cost.

Mr. John R. Wade, Star Theater, Trenton, Tenn., discourses as follows:

I have two Standard machines and a Brush electric lighting outfit, the same consisting of a Fairbanks-Morse gas engine, belted to a d. c. generator. I am not using this now, since I figured up the total cost and struck a monthly average upkeep of $26.70, whereas my city current only cost me $16 per month, and the light nearly as good. Have a d. c. generator, 125 volts, 5 k. w., speed 15,000 r. p. m. Would it be possible to belt this to an a. c. motor, current supply being 110 volts, 60 cycle, single phase a. c.? Would want to produce 30 to 35 amperes d. c. After making this connection, would I be obliged to use my field rheostat to hold the pressure down to the arc voltage, or would I need a resistance in a series with the arc? Would my consumption of current (a. c.) at the motor be less than at present? Would light on the screen be as good as it would be with 110 volts through a resistance? If practical to make this connection, what size motor (a. c.) would you advise me to get? For more than a year I ran my machines with an old d. c. fan motor. Am now using an a. c., 1/20 h. p., clutch type Emerson motor, connected to the flywheel with a cord belt. Have always had perfect results from same. Could you advise me where I can get two reels of an educational film for use one night, in conjunction with service furnished by the Mutual Film Corporation of New Orleans? The principal of the public schools here will boost pictures if they have some educational value. My questions may seem elementary to you, but they are vital ones to me. I enclose check for $2.50 for the new handbook.

Your current bill certainly is remarkably low, Brother Wade, particularly if you are using any number of incandescent lamps. Yes, you can readily pull your d. c. generator with an a. c. motor, taking current from the city lines, but will find there will be a considerable loss in conversion—that is to say, in the motor itself. The motor efficiency will probably not exceed 66⅔ per cent., which means that only two-thirds of the actual

current taken by the motor will be reproduced as d. c. at the generator terminals; therefore if the generator output is 5,000 watts, then the motor input must be half as much again, or a total of 7,250 watts. You therefore not only do not effect any saving in energy consumed, but actually have a loss, and a large one, too, always assuming you would use the same number of amperes d. c. that you would use a. c. But right here is where you do, in fact, effect a real saving, notwithstanding the apparent loss, since it would not be necessary to use nearly as much d. c. as you would use of a. c. in order to get the same curtain brilliancy. As a matter of fact, you would only need approximately 2/10 ampere d. c. per square foot of screen, whereas 3/10 ampere a. c. would be necessary to get anything like equal illumination. This would mean that with a screen having 200 square feet you would need 60 amperes a. c., as against 40 amperes d. c. With your present generator another question enters, viz.: Your dynamo is a 125-volt machine and, being wound for that pressure, would not operate very satisfactorily at any other, though you might hold it down to 110 with the field rheostat with fairly satisfactory results. I doubt if this would be economical, but in any event you would necessarily have a heavy loss in the resistance which you would have to use to reduce your generator pressure to the arc voltage. This could be not be done with the generator field rheostat. By this I mean that your generator would not operate successfully at 55 volts, and even if it did you could not handle your arc without resistance, except the generator be of a type wound especially for that kind of service. I would suggest one of two things: either exchange your present dynamo for a 70-volt generator, which might mean the rewiring of your house, since the incandescent lamp wattage would remain practically the same per lamp, thus calling for heavier amperage; or else get one of three machines, viz.: Mr. Hallberg's A. C. to D. C. Economizer, the Fort Wayne Electric Works' A. C. to D. C. Compensare, or a Mercury Arc Rectifier. With either one of these two latter machines you would do away with all resistance, thus effecting a considerable saving on your arc circuit, but you would have to operate your incandescents from the city lines. Of course, if you use less than 5 k. w. on the d. c. side you would not have to have too large a motor to pull your present generator. Multiply the number of amperes you purpose to use by 125, the voltage of your present dynamo, and add one-half that product, which will give you the necessary motor size. If your exchange cannot furnish you with educational subjects I would suggest you take the matter up with the nearest branch of the General Film Co. As to flywheel connection, I cannot advise it.

A Demonstration.

Recently in Bilbao, Spain, about fifty children were killed in a panic in a moving picture show. Only one adult was found among the dead. A large circus had been converted into a continuous cinematograph show, and the building was crowded to its utmost capacity, for the most part with women and children. A film ignited, and the operator, who was himself able to extinguish the fire with difficulty, lost his nerve and yelled "Fire!" The blaze itself did no damage, but the resultant panic killed about half a hundred children and one woman. They were trampled to death. This department has for more than two years been pointing out to authorities this one fact which this incident demonstrates, viz.: That there is no danger whatever to an audience through a film fire viewed as a fire. *It is not the fire that does the damage, but the resultant panic.*

We have been trying to get managers and the authorities to understand that it is quite possible—and, in fact, a very simple matter, indeed—to so construct an operating room and so arrange the shutters covering its openings that, in conjunction with an ample vent flue, the audience would absolutely never know there was a fire in the building, should a reel of film, or half a dozen reels, for that matter, be set ablaze inside the operating room. We are glad to say that we have partially succeeded in accomplishing our object. We have at least gotten the vent flue installed in many houses, and the new handbook will tell how to arrange the shutters in such a way that they will drop within two or three seconds of the time a fire starts. We again say that with proper construction, with a vent flue of ample size, not less than 24 inches in diameter, and with shutters properly suspended from a master cord and rightly arranged, there need never be an alarm of fire in a moving picture theater, or never any damage whatever done, outside of the operating room itself. In this connection we desire to say that asbestos rooms, so popular just now with law-making bodies, are by no means ideal operating rooms. They are far inferior to either hollow tile, gypsum blocks, concrete or brick.

Light Trouble.

Michigan contributes the following wail of woe:

> This is my first appeal, and perhaps, as you help so many, you may also assist me. The light through my stereopticon lens has a yellowish ring all around it. I have tried several lenses, but with the same result. Also through the moving picture lens it shows on the screen where the carbons meet. Current is 110 volts a. c., 133 cycle, using 30 amperes through a rheostat. I quite understand that this is not just the thing, but would it cause this trouble? As regards making announcement slides, I take a bottle of ordinary ink, any color, and mix it with a bottle of mucilage. In this way one can have varied colors cheaply and make some very attractive slides.

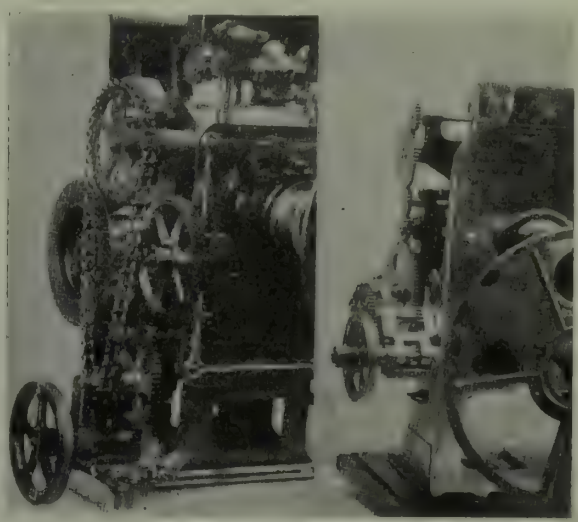
You need not expect anything like good results in your moving picture, using 30 amperes of a. c., unless it is a very small picture, indeed. With 30 amperes a. c. the crater is so very small that it is difficult to handle the light. I am of the opinion that your condensing lenses are of the wrong focal length, but I cannot say definitely until you give me the width of your moving picture and of your stereo picture and length of throw. I will then tell you what condensing lenses you ought to use. Possibly you are projecting a relatively small stereo as compared to the moving picture, or vice versa. Operators asking questions of this kind should invariably give the length of the throw and the width of the picture, both stereo and moving picture but the width of the stereo picture should be measured when using an ordinary Standard slide with a mat three inches wide. If the mat is not three inches wide, give it its exact width.

Evansville's Union.

Mr. E. S. Musgrave, Evansville, Ind., contributes the following:

> I send you herewith photograph of our Labor Day turnout. It was our first time to parade, as we only received a charter the 13th of last month. Brother James Chambless, secretary of our union

> Auxiliary No. 10, I. A. T. S. E., is the patentee of the motor-drive attachment recently referred to in the department. He has been sick for perhaps seven weeks, but will soon be out and in shape to fill orders. Have heard no complaints as to the device, but, on the contrary, have heard many words of praise. I was



> a crank turner long before the five cent show was thought of, and we of the old days can more thoroughly appreciate the Projection Department than can the operator of today. The boys here are all hungry for the World. My helper is no good at all until he has gone through the paper when it arrives each Monday. I would like to make remarks on a great many of the letters appearing, but am a better operator than writer. We would be glad to hear from union boys in all parts of the country.

We welcome you to the department circle, Brother Musgrave. Those desiring to write can address E. S. Musgrave, Lyric Theater, 707 Main Street, Evansville, Ind. We trust the new auxiliary will meet with all kinds of success. It certainly has the hearty good wishes of this department. And now as to Brother Chambless' motor-drive attachment. I would not like to say too much until I had personally inspected this device, but so far as I can see, from the excellent illustration submitted, it seems to be entirely practical and very excellent, indeed. I think Brother Chambless will do well to submit one of these devices for our inspection at his earliest convenience. The cut shows the device attached to the Power's machine and to the Edison machine. Never mind your lack of ability as a writer, Brother M. Just make yourself clear and I'll do the rest. Glad the Evansville boys like the World.

Shutter Patent.

Alex, Burnside, Weyburn, Sask., Canada, contributes the following interesting letter:

> In a recent issue I note your request for reports on the three-wing inside shutter pattern for the Edison machine. (Presume you mean the one published in October 19th issue.—Ed.) I made an outside shutter for my new Edison from it, enlarging on the pattern, of course, and find that after getting it to the proper size

it gives better satisfaction than the two-wing shutter which came with the machine. There is less flicker and more light. Brother May is to be congratulated in contributing the three-wing shutter pattern to the department. I now ask a little space to comment on aluminum screens, as I have had considerable experience with the same and find that the following method is the proper way to make a good one: Aluminum for this purpose should not be mixed with oil or put on with a brush. The oil is, I believe, responsible for the glare, which, together with the flicker, injures the eye and to a great extent spoils the effect. First paint the screen white, to give it a good background. When this is dry put on a coat of white shellac, and just before it is dry, using a good sized sponge, daub the aluminum powder over the surface. This is an easy way to get it spread uniformly, and when the shellac is dry it will not rub or peel off. When finished, project the clear light (without any film in) and paint all the screen outside the light with black. I might add that my throw is 110 feet, with a 16½-foot picture. I use 60 amperes through a Fort Wayne compensarc. Our picture is very clear and distinct. Am glad to say our film exchange puts the films through a cleaner before sending them to us. We find it much easier to get a good light through them after they are cleaned. Regret to say, however, that some of the reels are in pretty bad shape, and it is tough for the operator to be bothered quite often with what is known as a "bum reel." By this I mean reels with screws out, or part way out, or the spring gone and a nail in its place, or, worse yet, the hub chewed up so that the pawl on the take-up spindle will not hold. Quite recently I had a reel which was bent so badly it caused the film to run on the outside of the reel until the take-up reel stopped. When I opened the magazine door the whole works fell on the floor—a nice thing to happen with a packed house and many waiting outside to get in. Of course, such happenings are always charged up to the operator, but I believe brother operators in this section will quite agree that it is more often due to the above named cause. Such cities in this province as I have had the pleasure of visiting have both good projection and good business. All were playing to packed houses; admission 10 and 15 cents. Since the projection is good, it follows that they must have good operators, and I would like to see the brothers in this part of the country wake up and come into the Projection Department Circle of Good Projection Fans, thereby helping to improve their own work, as well as the work of others, and to elevate projection to a high standard, keeping pace with our other brothers across the line.

I think, Brother Burnside, you are in error about the three-wing shutter giving a greater percentage of light than the Edison two-wing; however, it might give better results otherwise. As to the aluminum screen, I am sorry to say that I cannot recommend your plan for general adoption. You might get very good results, while the very next man who tried it might not be at all satisfied. In fact, I have found so much trouble and dissatisfaction with the home-made aluminum screen proposition that I have ceased to recommend it all. In this connection I would call your attention to the leading article in the December 7th issue of the department. As to the reels, I would recommend you to follow what used to be my own procedure in this matter, viz.: Have a half dozen operating room reels, which are owned by the theater, and are kept in perfect condition. When you get films from the exchange, either rewind them on your own reel when inspecting, or else place your own reel in take-up magazine the first time you run the film, laying the exchange reel aside. The last time you rewind the film, rewind it on to the exchange reel again. The house reels should be painted a bright red, or some other conspicuous color, so that there will be no danger of shipping them back to the exchange by mistake. This procedure would obviate all your trouble and give you perfect reels to work with all the time.

It Didn't Work.

Mr. J. T. Beck, Faribault, Minn., encloses $2.50 for handbook, and writes:

Am a constant reader of the World, and find something helpful in every number, though I have never contributed to the department. Have been operating for three years. I find that Milwaukee is a little off in regard to threading in frame, page 880, November 30th issue; at least it does not work on the Power's "Six" I now have. The films we are getting are in first class condition, and I handle them with the utmost care. If there happens to be a little scratch or a drop of oil we are sure to hear all about it the next day. Not long ago I visited the exchange, and one thing I noticed in particular was the way they cleaned the films. I can always tell when I get films that have been cleaned, as they are covered with lint, and the first time I run them through, the machine is covered with lint and there is a regular border of shrubbery all around the picture. Have I a kick coming or not? Would like to hear from others in this neck of the woods, who are using licensed service, in regard to this. Am now running my machine with a fan motor belted to the flywheel. Do you approve of this, or should I get an attachment for crank shaft? If so, where can I get it?

We welcome you to the department, Faribault. I wish all exchanges were as particular about their films. Much of the damage done to films is due primarily to rank carelessness on the part of operators, and still more is chargeable to the speed-maniac managers who demand that a thousand feet of film be run in ten minutes. I would like to see exchanges shut down absolutely on both propositions. If the cleaning process used by your exchange leaves the films covered with lint, they should adopt a different process. You certainly have a legitimate kick coming. I most emphatically do not approve of belting to the Power's "Six" flywheel. You should either get the regular motor-drive attachment from the Nicholas Power Company, No. 90 Gold Street, New York City, or else get the Chambless attachment illustrated elsewhere in this issue.

Water Cooled Condensers.

Mr. R. E. Miller, Brooklyn, N. Y., contributes the following information concerning water-cooled condensers, recently inquired about by a manufacturer, page 981, December 7th issue:

About fifteen years ago Lumiere, Paris, produced, for use with his Cinematograph, a condenser consisting of a spherical flask filled with water. This device was described in the annual of the British Journal of Photography, 1897, '98 or '99, I have forgotten which, thought I think it was '98. Some time after this appeared an English apparatus, called the "Electrical lumiscriptor," was shown at Keith's Boston theater. This latter was a combination of pantograph and magic lantern and had the above named type of condenser. The operator wrote, or drew, on a card, his work being reproduced one-quarter size on a coated glass in the lantern, and was projected in the form of white lines on the screen. The water condenser was to keep the glass from breaking, and served that purpose very well. I have just rounded out sixteen years in the moving picture business, starting December 14th, 1896, and am still learning.

We are very much obliged to Brother Miller for his explanation of the water-cooled condenser. The nearest approach to anything of this kind I had knowledge of was known as the "Allen" or "Alum" (I have forgotten which) cell, which consisted of a glass tank about five inches square by one inch thick, filled with water impregnated with alum. This cell removed the heat from the light ray, but it absorbed too much of the light; therefore its use was discontinued. We do not think, however, that that is what the manufacturer referred to, as it seems to be something in present use, or at least supposed to be in present use.

Threading in Frame—Something New.

Cleveland, Ohio, writes thusly on the threading in frame proposition:

Enclosed find sketch, which will possibly give you an idea of what I am driving at in the following: To thread film in frame, any make of machine, set the edge of the blank leader at the lower edge of the aperture when locking the film on the intermittent sprocket; then close the gate and the picture will always be in frame. Also to focus picture while the other machine is working, thread the machine with the top of the blank leader at the top of the aperture, so that the blank leader covers the aperture opening. If the room is dark the picture from the curtain will reflect upon the blank film, and if this reflection be focused sharply the picture, when projected upon the screen, will be in focus. I would like very much if you would give this a personal trial, as I have not given it out to anyone, though it has proven very satisfactory every time I have tried it. I am sure it will work in every case. We hope you will pay us a visit in the near future, as the members of 160, I. A. T. S. E., myself included, would be very much pleased to have you with us. I trust what I said will be of some assistance to those who make operating their means of livelihood.

Your sketch is excellent, Cleveland, but it is hardly necessary to go to the expense of making a cut for something which can be explained quite clearly without it. Of course, where a blank leader is used, it would be easy to set the top of the leader at the edge of the aperture, or nearly so, lock the film on the intermittent sprocket and frame until the top of the leader came exactly at the lower edge of the aperture, which would, of course, provided the leader be spliced to the film in frame (which is by no means always the case), bring the picture into exact frame. As to the focusing by reflection, you certainly have sprung a new one. I could not personally test this without considerable trouble, whereas thousands of our readers can do so without any bother at all, and can then report. What puzzles me is, how do you see this reflection? If you look in the lens end your head would cut off the reflection. Perhaps, however, you can see it through the leader, though I would not suppose so, if you mean the ordinary opaque white leader. Anyway, the experiment will be quite interesting, but the operating room would have to be pretty dark, or else you would have to shade the aperture when looking at the reflection. I spent a week once in your beautiful little city, and would certainly like to meet with the Cleveland boys, though I do not know when I can do so. I took a week's vacation last summer, and when I got back there was work piled up knee high all around me. It took two weeks of hard work to catch up again.

Light Trouble.

F. M. Bloom, Box 281, Bolivar, Mo., writes as follows:

I have a Power's "Six" machine, 52-foot throw and a 12-foot picture, using one 7¾ and one 6½ condenser, the former next the arc. Current is 110 volts a. c., through a rheostat. Have had good light, but have now run into something I cannot figure out. For the last few nights the picture has flickered. Shutter seems to be in time and everything O. K. Would be glad if you would give me a little help on this, as it is too much for me. The best thing I have found to prevent the condenser breakage is to keep the draught off the lenses after the arc has been shut off. Would be glad to hear from any of the boys who care to write.

You will have to describe that flicker more accurately, Brother Bloom, before I can offer you any help. Have not changed your screen lately, have you? It is also possible that you have had very light films lately, which has caused you to observe the flicker more than usual. Likewise, it is possible that, for some reason or another, you have been running the machine slower than usual, and this would produce a flicker. The shutter being out of time would cause flashes of white up or down from white objects in the film, or from letters in the title. It would have no effect on flicker. In asking questions of this kind the brothers should describe the defect minutely, so that I can form an accurate idea of the effect produced.

Patents Company Files Answer

INDIVIDUAL COMPANIES ALSO REPLY IN GOVERNMENT'S ACTION BROUGHT IN FEDERAL COURT AT PHILADELPHIA—DOCUMENTS ARE VOLUMINOUS.

ISSUE has been joined in the cases brought by the Federal Government against the Motion Picture Patents Company, and the allied defendants and the case is now on the Equity Calendar of the Federal District Court in Philadelphia. Answers were filed in all the cases. While nine separate and distinct defendants were named and served by the government the answers are much alike in all cases, because the matters traversed therein are substantially the same.

The answers go very fully into all the points raised by the contentions of the government. They set forth the conditions of the business as they existed before the formation of the Motion Picture Patents Company. The claim is made that the business at that time was in a chaotic condition and that the Patents Company succeeded in bringing order out of chaos and confusion. The Motion Picture Patents Company, it is alleged, developed the production of motion pictures into an interesting and instructive art after the business seemed like to degenerate into a nuisance and a menace to public morals, and that there is $100,000,000 invested in the business.

With the denial that it committed the illegal acts as alleged by the government, it is explained that prior to the organization of the moving picture producers no lawful art or trade in moving pictures existed, and that the respondent could not agree or combine in restraint of trade.

On the other hand, it is asserted that it created whatever lawful trade there is in such pictures, and that the organization of the defendants is necessary, not solely for convenience and profit, but to the very lawful existence of the moving picture art.

A history of the litigation, beginning with the patent infringement suits brought by the Edison company, is given in the answer. According to this explanation there was not a single concern or individual in the United States that was able to do a lawful business before the organization of the defendants. One company owned a patent on film, another a patent on projecting machines and others on cameras, making it impossible for any one to produce and exhibit pictures without infringing upon some part of the numerous patents. The result was that every one was suing every one else, until manufacturers were afraid to make investments and exhibitors hesitated to erect theaters.

This condition caused the importation of foreign films, many of which were indecent and which were used long after they had become worn out. The use of the latter became so prevalent that the medical authorities began to condemn the production of moving pictures, contending that they were injuring the eyes of the public. The patent owners, recognizing the unfavorable conditions, desired to terminate the expensive litigation and get the business under a single and efficient management so that films could be produced successfully as an instructive art.

With this end in view the organization was formed in 1908, and it is averred since that time the defendants have used every effort to regulate the business fairly, going so far as to form a national board of censorship composed of well-known citizens, who receive no salary, who pass upon the productions before they are exhibited to the public.

It is contended that if the suit, which the defendant asserts is an experimental one on the part of the government, is successful the business will again be cast into its former unlawful and infringing condition, and that all lawful competition will be rendered hazardous and that no further exercise of the art can lawfully be had in any of the 10,000 or more theaters in this country.

The answer, in conclusion, denied that the organization is illegal and asks that the bill be dismissed. It is expected that an examiner will be appointed to take testimony in the case.

Nine separate answers have been filed. They are in two general groups, one headed by the Motion Picture Patents Company, the other by the General Film Exchange.

The answer of the Motion Picture Patents Company is the largest and most complete of the series and comprises 175 printed pages, making a bound volume with numerous charts and halftones explanatory of the patents which it controls. It was filed by Attorneys David J. Myers, George R. Willis, Luther M. R. Willis and Frederick R. Williams, solicitors for the respondent, as well as for the Biograph Company, the Armat Moving Picture Company, Jeremiah J. Kennedy and Harry N. Marvin. Besides the answer for the Motion Picture Patents Company these attorneys filed separate answers for each of four other defendants above named.

In the second group of answers those of the General Film Exchange and Thomas A. Edison (Inc.) are the more elaborate. These answers were filed by Caldwell, Messlich & Reed of New York and John G. Johnson, J. H. Caldwell and Charles H. Zug, of counsel. Other well-known lawyers are associated in the case, but their names do not appear on the answers.

Separate answers were filed by this group of attorneys for Thomas A. Edison (Inc.), Frank L. Dyer and William Pelzer; Pathe Freres, Kalem Company. Gaston Melies, J. A. Berst and Samuel Long; also for the Melies Manufacturing Company. All of the answers in both groups are shorter than that of the Motion Picture Patents Company because it was not necessary to duplicate in each separate petition much that is contained in the very elaborate and complete brief of the Motion Picture Patents Company, the first six sections of which are adopted by the other leading defendants as part of their answers.

In each petition, however, the defendant for which it has filed responds with such admissions as were correct in the government's suit and then each defendant sets up for itself the denials of matters in the government's petition which they will challenge in the consideration of the case in the courts. Generally the answers deny the allegations of the government that the defendants are acting, or have acted, in violation of the Sherman Law, and challenge other contentions made by the government's lawyers.

The answer contains the following exhibits:

1—Photograph of a man operating a motion picture camera.
2—A diagram of the interior of such a camera.
3—Diagrams of exposed and unexposed motion picture films.
4—A photograph of a motion picture projecting machine.
5—A diagramatic picture of the working parts of a picture projecting machine.
7—A diagramatic picture of an early Edison camera.
8—A photograph of the Edison kinetoscope.
9—A diagramatic picture of the interior of the Edison kinetoscope.
10—A diagramatic picture of the Latham projecting machine.
11—A similar picture of the Jenkins-Armat projecting machine.
12—A diagramatic picture showing the Latham, Armat and Pross shutters.
13—A diagramatic picture of the Edison, Latham cameras, the Armat projecting machine, the Pross shutter and the modern projecting machine, shown comparatively, with the statement that when the Motion Picture Patents Company was organized "there were no other projecting machines on the market and all infringed the patents of Latham, Armat, and Pross, and used the Edison patented film."
14—A statement of patents litigation arranged chronologically, the supplemental license agreement of January 26, 1909, between the Motion Picture Patents Company and the American Mutoscope and Biograph Company; also the text of the license agreement of June 6, 1912, between the Motion Picture Patents Company and the Biograph Company.

The Motion Picture Patents Company denies that the government correctly names in its suit the ten manufacturers and importers of films, and avers that the Kleine Optical Company "was an importer of films"; also claims that the Motion Picture Patents Company "has no knowledge of the existence of such corporation as the George Melies Manufacturing Company and that George Melies individually is a licensee" of the Motion Picture Patents Company, but not made a party defendant to the suit. The Motion Picture Patents Company admits, as claimed by the government, that all these producers of positive films (American Mutoscope and Biograph Company, Edison Manufacturing Company, Essanay Film Manufacturing Company, Kalem Company, George Kleine, Lubin Manufacturing Company, George Melies, Pathe Freres, Selig Polyscope Company and the Vitagraph Company of America) "were engaged in shipping and distributing their films throughout the United States to rental exchanges," but the Motion Picture Patents Company avers "that such shipment and distribution was of films intended to be used in infringing projecting machines."

The Motion Picture Patents Company denies, as alleged, that the rental exchanges in turn lawfully distributed the films to the thousands of exhibitors, but avers that "such films were intended for use in infringing projecting machines."

The Motion Picture Patents Company also denies that every rental exchange did or could have many customers located in other States than the State in which the rental exchange was

situated, because "such customers are limited by distance, whereby shipments of films or reels from a far off exchange could not supply the necessary demand in service of change of subject," and because "that demand between customers and exchange was necessarily limited and cut down, by the daily drop in the value of the film, transportation charges, and loss of revenue on film in transit."

The Motion Picture Patents Company also denied that in 1908 and before keen, lawful competition existed in the motion picture business, but avers on the contrary "that whatever pretended competition did at such time exist was a fraudulent competition between infringers and infringing users," and it is averred that before the organization of the Motion Picture Patents Company in September, 1908, and the date of its license agreements, the defendant manufacturers and importers carried on their business independently, each seemingly competing with all the others in manufacture and disposition of their products and there seemed to be actual and active competition throughout the United States among all these defendants, but that they, in carrying on their business, unlawfully infringed or contributed to infringe the Motion Picture Patents Company patents; that the business and pretended competition carried on by these infringers was unlawfully in violation of the rights conferred by these patents, and that while it may be true that before the licensing by the Edison Manufacturing Company early in 1908 the defendant manufacturers and importers sold their motion pictures or films outright, as did two of the defendants, a manufacturer and an importer, before the organization of the Motion Picture Patents Company and the date of its license agreements, in 1908 and before, to concerns similar to the rental agencies, and these concerns in turn to exhibitors, still all such business and pretended competition, including that of the Edison Manufacturing Company and its licensees, was transferred in plain and distinct violation and infringement of some or all the patents now owned by the Motion Picture Patents Company, and whatever competition there was among these infringers was fraudulent.

"It is immaterial," says the answer of the Motion Picture Patents Company, "whether there was in 1908 or prior any interstate and foreign commerce in films, moving picture cameras, projectors and other appliances relating to the motion picture art, or, as averred, that it was unrestrained; but it is hereby averred that by virtue of the true extent and dominion of the lawful patent monopoly under the Constitution of the United States and the acts of Congress pursuant thereto all manufacturers and users of articles within that dominion may be lawfully licensed and restricted for the particular and peculiar commerce within that sphere and dominion."

It is admitted that rental exchanges leased but did not sell films to exhibitors.

It is denied that the defendants determined to destroy competition, but on the contrary it is averred they have established and now maintain competition among them; and a competition fairly regulated for the purpose of producing by each manufacturer or importer improved quality of pictures, and the maximum return of income to each manufacturer or importer is only limited by the ability of each to supply the demand from exhibitors for the product of each, depending on the quality of each.

It is averred that this respondent fixed and adopted lawfully a minimum price for leasing by the defendants, its licensees, which has never been materially changed, and lawfully had the right to fix such a minimum price for the purpose of benefiting the public, in this by preventing its licensees from putting on the market cheap films or inferior quality or cheap and inferior motion pictures, but in no agreements or transactions between any of the defendants is there or can there be found any limitation or restriction destructive of just or proper competition either in quality or quantity of films or machines or appliances or apparatus, and on the contrary the motive for lawfully licensing said defendants was to end the long continued litigation between patentees of devices so closely interrelated and materially necessary each to the other to produce a perfect camera film, motion picture and projecting machine and so necessary that no one patentee could manufacture either an ideally or commercially perfect camera, film, motion picture, projecting machine without in some material degree infringing upon and hence conflicting with the lawful rights of other patentees, and no patentee could compete with any other since he needed a patented device of the other to help him to construct the very article or machine which he himself desired to use in competition with the other.

It is averred that "infringement" cannot by rule of law be twisted or transposed to spell "competition."

It may be months before the cases will be reached for trial, as the calendar of the Court in which they were brought is somewhat congested. Whatever the decision in the District Court may be, it is morally certain that there will be an appeal to the Circuit Court of Appeals. In view of the very important questions involved it is altogether probable that the Supreme Court of the United States will be appealed to as the court of last resort.

JENKINS' LOOSE-PIN FILM RACK.

C. Francis Jenkins, widely known as an inventor of moving picture devices, is offering a new film rack of ingenious construction and considerable merit.

In handling film the drum, the rectangular frame and the pin-rack have been in use for some time. Notwithstanding the difficulty of putting the film on the pin-rack, that device is widely used because less tank space is required. Mr. Jenkins' device overcomes the objections to the pin-rack.

The pins normally lie down along the length of the cross-arms, with the exception of the inner pin of each arm, which stands up about half way. Upon one of these pins the looped end of the film is slipped. Then with the roll of film held in one hand, the rack is rapidly rotated by the other hand. This causes the film to lie against the semi-reclining pins, each of which thereupon instantly comes up into a vertical position. The short extension at the bottom of the pin sets up the next pin half-way, each in succession throughout the entire series, the film catching thereon in turn, until the whole of the film is wound on. The result is that the rack can be turned just as fast as may be desired. One hundred feet of film can be laid on these pins in ten to twelve seconds, and two hundred feet in somewhat less than twice as long.

In taking off the wet film, after development, the end of the film is attached to the drying reel and the motor started. By hand the film is guided onto the rotating drying reel, and the film comes off without being marred in the least.

The use of the new pin-racks permits fresh solution with every negative developed, which, obviously, insures the very best photographic quality in the resultant negative.

The racks are also particularly desirable in the tinting of film, for but a small quantity of each solution is required, and therefore a great many colors can be assembled in a limited space.

I. W. McMAHAN'S MOTHER DIES.

Mrs. Mary J. McMahan, mother of I. W. McMahan, of McMahan & Jackson, Cincinnati, died at her home in Aurora, Ind., at 12:30 P.M., Tuesday, December 3rd, 1912, of apoplexy, aged 82. She leaves five children—two daughters and three sons.

CHICAGO LETTER

By JAS. S. McQUADE

EVEN at this late day, after all that has been accomplished in the uplift and progress of the moving picture, the Rev. Frank S. Rowland, D. D., of the Cass Avenue Methodist Church, Detroit, allies the moving picture theater with cheap dance halls and low theaters, and their immoral surroundings. During the delivery of a recent practical sermon on the topic, "Are Our Boys and Girls Safe?" Dr. Rowland indulged in the following statements:

"Huge dance halls are opened to which hundreds of young people are attracted and admitted for a dime or a nickel. In these pleasure houses lurks the procuress and the immoral leech, who are waiting their opportunity to lead astray the innocent youth. Scattered throughout our cities and villages are the moving picture show and the low theater, which are undermining the characters of our boys and girls and preparing them, if not to join the criminal classes, to make their lives by and by a menace to the highest and best citizenship. On almost any pleasant evening we can see multitudes of our youth walking up and down our principal streets with no places open save these brilliantly lighted and attractive places of amusement.

"Not long ago a boy of 14 was found to be spending $3.75 a week for moving picture shows. An eminent alienist of Chicago states that he has a number of patients among neurotic children whose emotional natures have been so overwrought by the crude appeal to which they have been so constantly subjected in these picture shows that they have become victims of hallucinations and mental disorders. Jane Addams tells of three boys, aged 9, 11 and 13, who had recently seen depicted the adventures of frontier life in a moving picture show, including the holding up of a stage coach and the lassoing of the driver, spending weeks in planning to lasso, murder and rob a neighborhood milkman, who started on his route at 4 o'clock in the morning.

"They made their headquarters in a barn, and saved enough money to buy a revolver, adopting as their slogan, "Dead Men Tell No Tales." One spring morning the conspirators, with their faces covered with black cloth, lay 'in ambush' for the milkman. Fortunately for him, as the lasso was thrown, the horse shied, and, although the shot was appropriately fired, the milkman's life was saved. Such a direct influence of the moving picture show is by no means rare, even among older boys."

I wish that the reverend gentlman had given the name of the "eminent Chicago alienist" referred to, so that I could have secured his personal opinion on the effect of moving pictures on *normal* children as well as on neurotic patients. We know that some pictures are exciting, and are willing to confess that "neurotic" children may be injured thereby. Is that the fault of the pictures or of the parents of such children, who permit them to attend? What one does strongly object to is the fact that the reverend gentleman makes a wholesale condemnation of moving pictures because they affect *abnormal* children injuriously; and that, either willfully or by oversight, he is silent as to their effect on healthy, normal children. The latter class, thank Heaven for the future of our common country, are in the vast majority.

With regard to the attitude of Jane Addams towards moving pictures, we don't need the aid of Dr. Rowland to enlighten us. We know that this noble woman has taken a stand for moving pictures, and that she has declared from her experience that *when there are plenty of play grounds and moving picture presentations, there is, as a sequence, a small percentage of moral delinquency.*

The reverend gentleman betrays an eagerness to arouse discrimination against moving pictures generally by citing the case of the neurotic boys, aged 9, 11 and 13 years. It really inclines one to laugh, and laugh honestly, at the seriousness with which Dr. Rowland describes their attempt at a hold-up. Think of any of those boys being able to throw a lasso and catch that milkman! We challenge Dr. Rowland to learn to throw a lasso successfully in three weeks or in three months, if he relies on his own efforts, and does not receive instruction from a professional. And that popgun, which the reverend gentleman magnifies into a death-dealing engine of destruction! He should have given his hearers its real caliber to increase the sensation caused by his remarks!

Now let us find out how other prominent Michiganders look on moving pictures, men who are actively interested in civic and social betterment.

At Ypsilanti, the State Normal School has installed a projecting machine, and educational films are now being shown. The school directors of Crosse Isle have installed a picture machine, and have been exhibiting educational films for the past three months. The Board of Education, Grand Rapids, has installed two machines, and educational films are being presented regularly. Mr. Mills, superintendent of recreation in Grand Rapids, is a great believer in the future possibilities of moving pictures. The Rev. Father Krakouski, one of the leading Polish Catholic clergymen of the west, has been showing films in his church, in Grand Rapids, for several months past.

John McDonald, superintendent of Detroit's famous House of Correction, the only institution of its kind which is self-supporting, installed a picture machine for the inmates about six months ago, and pictures are presented at regular intervals. Superintendent McDonald considers these exhbitions among the best aids at his disposal for the uplift and betterment of the inmates.

In the near future, the Board of Education of Detroit will install moving picture machines in the public schools, and only the lack of necessary funds prevented this being done some time ago. Many churches in Detroit and throughout Michigan are at present using pictures for entertainment and educational purposes. Several of the prominent churches on Woodward Avenue, the fashionable section of Detroit, have considered the installation of machines and have appointed committees to attend to the matter.

Edwin S. Booth, owner and general manager of the Detroit News, Grand Rapids Press, and newspapers in Muskegon and Saginaw, has furnished the auditorium of the press hall at Grand Rapids with complete equipment, and runs moving pictures every Sunday for the boys in his employ. Mr. Booth is considered by all who know him as a leader in civic and social betterment.

The City of Detroit can boast of having Roy A. Baker, a well known playwright, connected with the Detroit police department, as police censor. Every film shown in Detroit must pass the inspection of Mr. Baker, who has the reputation of being able, strict and fair.

Surely it will not be considered irreverent to use that famous passage of Scripture, which refers to Elisha when he was encompassed by enemies, and apply it in this case to the moving picture: "And the Lord opened the eyes of the young man; and lo! the mountain was filled with chariots and horses of fire round about Elisha."

The Passing of Harry Cashman.

Big, brave, physically rugged, talented Harry Cashman has passed away. Go where you will among his acquaintances and friends in Chicago, you will find but one common lament, that he has passed all too soon. Not yet in his prime, and with a promising future as a comedian and character actor in the production of moving pictures, aside from his genial and lovable qualities as man and friend, his sudden taking-off comes with a shock both sentimentally and artistically to those who knew him intimately, as well as to the great public who knew him only by his work before the camera, in Essanay productions.

For myself, I shall always remember him best in his chosen work of after days, by his dignified, reverent, finished work as the clergyman in "Sunshine." In that fine character, it seems to me, he revealed not only true art, but his own innate sympathy with human frailty and the heavy burden often imposed on the weak by the inscrutable dictates of fortune. His big heart and gentle manners were always on the side of the oppressed. As one looked on his peaceful face in the coffin, there was consolation, in the thought that "life's fitful fever over, he sleeps well."

It was with the deepest regret that all connected with the Essanay Film Manufacturing Company, from President George K. Spoor, down to the humblest worker at the plant, learned of Mr. Cashman's death at the Alexian Brothers' Hospital, this city, on Saturday morning, December 12th. He had been troubled with a slight attack of pneumonia for several days previous to entering the hospital, and had treated it lightly. He finally decided to take a rest at the French Lick Springs, but the disease had gotten such firm hold on his constitution that it was deemed best to take him to the institution mentioned. He was an inmate less than three days when he expired.

Mr. Cashman's experiences on the stage, before joining the Essanay forces, were long and varied. His work had chiefly to do with light opera. For several seasons he was associated with the Tivoli Opera Company, of San Francisco, where he established a fine reputation in comedy roles. Following this he was a prominent member of companies managed by T. Daniel Frawley, James O'Neill and Edythe Chapman. For two years he starred in Charles Hopper's "Chimmy Fadden," and afterward worked in stock at Atlanta, Ga.

Mr. Cashman was a member of Essanay's Eastern Stock Company for about two years. During that time he appeared in many striking comedy and character parts, in which he will, doubtless, be remembered by a wide circle of admirers for years to come.

The funeral was held at the home of his sister, 4356 Kenmore Avenue, this city, on Monday, December 16th, and his remains were interred at Graceland Cemetery. A large gathering of friends and acquaintances was in attendance, among the number being many members of the Essanay and Selig forces. The beautiful floral emblems were conveyed to the cemetery in a large automobile, used solely for that purpose.

Kaiser Wilhelm a Moving Picture Fan.

A recent cable despatch from Berlin to the Chicago *Tribune* states that Berlin's finest and newest cinematograph playhouse, the Nollendorf Theater, will soon open its doors. It is the creation and property of two Americans, Messrs. Goldsell and Kinsella. The building, which is like a Greek temple, is architecturally one of the most striking structures in the Kaiser's capital, and does much to beautify the big Nollendorf plaza on which it stands.

The new theater contains a feature which is an absolute novelty in German motion picture houses—it doesn't require to be darkened while the films are being shown. Its domed roof is also an innovation, as it is built to be removed in summer and during other propitious weather, so that at night time the spectators have nothing above them but starlit heavens. The theater which it is hoped to make society's cinematographic Mecca, will hold 700 people.

The Kaiser is the latest recruit to the growing ranks of film show enthusiasts. He has a motion picture theater built in Potsdam palace, and dedicated it Wednesday night, December 11th, with a performance for the benefit of a distinguished company of political guests. A number of the films exhibited showed recent events wherein the Kaiser himself participated, including the royal hunt given in honor of Archduke Franz Ferdinand, of Austria, near Hanover.

The cinematograph industry is so grateful to the Kaiser for his imperial patronage that it has just issued a handsome volume called "The Kaiser on Film," as a Christmas book, which is also intended to commemorate his majesty's silver jubilee of 1913. The book is handsomely gotten up with reproductions of motion pictures, showing the Kaiser amid all his varied activities.

The text discloses the fact that the Kaiser first became interested in motion pictures during one of his recent summer cruises aboard the Hohenzollern to North Cape. He caught the court photographer, who always travels with him, making motion snapshots one day, and when they were reproduced on a screen aboard the yacht, the same night, the Kaiser at once became a confessed "fan," and ever since has posed cheerfully under all sorts of circumstances for men working moving photo cameras.

Better Ventilation for Chicago Theaters Obligatory.

The health department of Chicago has detailed inspectors to investigate ventilation systems in all the theaters of the city. It is known that several small playhouses have been refused licenses temporarily, and it is declared probable that others will be ordered to install new systems for assuring the patrons clean air.

A recent bulletin from the department explains the attitude of Major Young:

"The question of theater ventilation," it states, "becomes doubly acute with the onset of cold weather, because of the larger patronage theaters receive at this season and by reason of the tendency to exclude the cool outdoor air so that patrons may be comfortable.

"The department is determined there shall be better ventilation of the city's playhouses, both large and small. At the present time a number of licenses are being withheld pending the approval of systems of mechanical ventilation. Several new theaters thus affected, and others about to be constructed are awaiting the results of the investigations being made."

Chicago Film Brevities.

F. P. Bloomfield, traveling representative of the Mirror Screen Company, called at THE WORLD office on Tuesday, December 17th. Mr. Bloomfield will spend two or three weeks in the city in the interests of his company.

* * *

Miss Ruth Stonehouse, leading lady of Essanay's Eastern Stock Company, is quite popular in Memphis, Tenn., as a photoplay actress. Last week the manager of the Majestic Theater, in that city, offered a prize to any patron giving the name of the lady whose photo appeared on the cover of the week's program. Everybody guessed right. There wasn't a single mistake. The names of the guessers were then put in a box and one slip of paper was drawn, deciding who the lucky person was. The picture was one of Miss Stonehouse, of course.

F. O. Nielsen has sent out 3,000 handsome announcement cards, stating that his new theater, the Stevens, on Evanston Avenue, near Irving Park Boulevard, will be opened Wednesday evening, December 18th. The Stevens seats 300 people. Ten cents admission will be charged for all seats. Mr. Nielsen's big house, the Parkway, on North Clark, near Diversey, is playing to capacity every evening. The Parkway seats 850 people and the admission is ten cents for any seat.

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The Thanhouser California Stock Company passed through Chicago, on the way from New York to the coast, on Monday afternoon, December 16th.

* * *

Miss Eleanor Blanchard, of Essanay's Eastern Stock Company, has departed for her home in New York, where she will spend the holidays.

* * *

The General Poster Company, owned by M. A. Choyinski and Nathan Wolf, will be opened to do business in the Wellington Hotel Building, 241 South Wabash Avenue, on January 1st. This company will handle posters for all licensed films, and is under the auspices of Local No. 2, M. P. E. L., of America.

THE UNIVERSAL IN THE HAWAIIAN ISLANDS.

The Universal is sending a company of sixteen people to the Hawaiian Islands. They will be gone for at least three months and perhaps longer. The company will be in charge of Charles E. Inslee, who was recently Director Otis Turner's leading man. Mr. Inslee will direct all the pictures taken and a better man could hardly be picked, for Mr. Inslee has not only directed motion picture plays before, but has been for many years in the business and has seen all sides of it. He played leads with the Biograph and several other prominent companies.

The company's headquarters will be Honolulu. The pictures will cover an entirely new field, and what an interesting one! Its history abounds in quaint folk lore and interesting legends. The series of pictures will be more appreciated in this country owing to the fact that the Hawaiian or Sandwich Islands comprise a territory of the United States of America.

There is a wealth of material from the industrial standpoint, running from the guano industry to shark fishing. The whole country is tremendously picturesque. Its flora and fauna comprise specimens and species not to be obtained elsewhere, and the fact that it is a volcanic country means that its rugged and lava covered mountains are cut out by picturesque canons and precipitous ravines. In fact, the whole of the islands are built up by an eruptive process from a base some 15,000 feet below sea level and the great volcanic peak, Mauna Kea, the largest in the world, stands 13,823 feet above the sea level, a little higher than Pike's Peak. It measures 75 miles in width at its base. Lava still flows from some of the pit craters and there are several liquid lakes of lava in various parts of the islands.

One can readily understand what a compelling and interesting series of moving pictures can be taken with such settings provided by nature. The pictures will be leased as a series.

DOBBS' PICTURES PULLING AT WEBER'S.

Beverly B. Dobbs' "Atop of the World in Motion," is attracting large and well pleased crowds at Weber's Theater. Tomorrow afternoon the pictures start in on their fourth week. Mr. Dobbs' films have registered a most emphatic hit in New York, and, judging from the attendance the past three weeks, they are scheduled for a long stay on Broadway. It is Mr. Dobbs' intentions to withdraw the films from the market January 15. State right buyers should address Joseph Conoly, Suite 702, 1482 Broadway, New York.

MANY NEW M. P. THEATERS IN NEW YORK STATE.

The indications gathered from new machine sales by J. H. Hallberg, "The Economizer Man," point to the opening of many new theaters for motion pictures in Syracuse, Oswego, and neighboring towns in that vicinity. Mr. Hallberg has just shipped two Power's No. 6A and three Standard Hallberg A. C. Economizers to James Kernan, Syracuse, N. Y. Two Simplex machines, with two Hallberg Standard A. C. Economizers to Chas. P. Gilmore, Oswego, N. Y. One 1913 Motiograph to Castle Theatre, Syracuse, N. Y., and one Power's No. 6A with Hallberg Standard A. C. Economizer to Stanley Southworth, Canton, N. Y.

Motion Picture Exhibitors' League

INDIANA STATE CONVENTION.

THE Indiana Motion Picture Exhibitors' League held its annual meeting in Indianapolis on December 10 and 11. There was a big attendance and the future of the organization promises a prosperous career. Every effort has been made to build up the organization since it was established little more than a year ago. Meetings have been held every few weeks in different parts of the State, with the result that a majority of the motion picture men of the State are now affiliated with the association. An even more vigorous campaign for members is to be conducted during the ensuing year.

The officers elected were: Dr. J. M. Rhodes, Indianapolis, president; Sprague Green, Fort Wayne, first vice-president; Philip Skora, Evansville, second vice-president; John Trulock, Indianapolis, third vice-president; H. L. St. Claire, Gary, fourth vice-president; Clifford Cole, Elkhart, fifth vice-president; E. J. Addy, Indianapolis, secretary, and A. C. Zaring, Indianapolis, treasurer. F. J. Rembusch, of Shelbyville and Indianapolis, was elected Indiana vice-president of the national association. He was the first secretary of the State association. Dr. Rhodes, the new president of the State League, is treasurer of the Indianapolis local organization and one of the pioneer motion picture theater men of the city.

A number of matters of importance were taken up during the meeting. There was considerable discussion of the matter of asking the State legislature, which convenes in bi-ennial session next month, to pass a law defining the rights of and regulating motion picture theaters. At the present time there is no law covering the subject and various localities have passed ordinances, many of which are believed to be unjust. One of these is the Indianapolis ordinance regulating the attendance of children under fourteen years old at motion picture theaters.

A resolution was also adopted, opposing the use of tobacco coupons for admission to moving picture theaters. A tobacco concern has proposed that ten coupons from a certain brand of cigarette be accepted in lieu of the usual admission fee. The league put itself on record as being opposed to any such scheme.

It was also concluded that a certain kind of wild west pictures are crude and demoralizing and that members of the league shall not exhibit them. It was also decided that no member of the league shall exhibit the pictures of the wedding of Jack Johnson and a white girl.

The association decided on an assessment of $5 a member for the expense of the legislative committee during the coming session of the legislature. This is to be used in paying the legitimate expenses of the members of the committee.

During the meeting a boom was started for Mr. Rembusch for next president of the national league. He will receive the solid support of the members of the Indiana league. Of about five hundred motion picture theaters in the State, approximately three hundred are identified with the State league, a showing it is believed no other Indiana business organization can make.

A banquet at the Denison Hotel was one of the features of the convention. This was held at noon and was an informal affair, about one hundred and fifty members attending. The attendance at the convention was the largest in the history of the organization.

Another meeting of the Indiana league is to be held in Indianapolis on February 2.

A. C. Zaring, Treasurer.

Dr. J. M. Rhoades, President.

Ed. J. Addy, Secretary.

INDIANA STATE LEAGUE OFFICERS.

CONVENTION OF KANSAS STATE EXHIBITORS.

The Kansas State Branch of the Motion Picture Exhibitors' League of America held their first convention at Kansas City, Kan., on Monday, Tuesday and Wednesday, December 9, 10, and 11, 1912. The convention was called to order at 10 o'clock A. M. at the Electric Theater on Monday. President M. A. Neff addressed the exhibitors and the following officers were elected:

National vice-president, E. Wayne Martin, Hutchinson; president, N. H. Spitzer, Wichita; vice-president, Carl Mensing, Leavenworth; secretary, Geo. McCrum, Kansas City, Kan.; treasurer, Jack Brainard, Mulberry; sargeant-at-arms, Karl Bornschein, Ellsworth.

After completing the organization the exhibitors adjourned for luncheon at the Grand Hotel and also adjourned the meeting until 10 o'clock A. M. Tuesday at the Maze Theater, Kansas City, Mo. President Neff again addressed the meeting and after general discussion of the welfare of the league adjourned until 2:30 P. M., when at that time the Missouri and Kansas exhibitors held a joint meeting at the West 10th Street Theater. This meeting was addressed by President Neff, President G. H. Wiley, of the Missouri State Branch, Carl Mensing, of Leavenworth, and many other exhibitors. The attendance at the joint meeting was 150 exhibitors from both states and the fact that they remained in session from 2:30 until 5:00 o'clock shows how interested they were.

Through the courtesy of manager Bronson, of the Empress Theater, Kansas City, Mo., the exhibitors of both states attended a special performance on Monday evening. On Tuesday evening an elaborate banquet took place at the Sexton Hotel, Kansas City, Mo., and 150 was the attendance. Presi-

dent G. H. Wiley, of Missouri, acted as toastmaster. No stone was left unturned by G. H. Wiley, president of the Missouri State Branch, to make the joint convention of Missouri and Kansas a big success and Mr. Wiley was given a rising vote of thanks for the successful way the convention was handled.

The Kansas State Branch will hold a special meeting at Wichita, Kan., on January 13 and 14, 1913. At this meeting they expect a very large attendance, as Wichita is located in the central part of Kansas and will be of easy access.

Following are the names of the members of the Kansas State League: E. Wayne Martin, Hutchinson; Carl Mensing, Leavenworth; Geo. McCrum, Kansas City; E. J. Grubel, Kansas City; Geo. Grubel, Kansas City; Chris. Wagner, Newton; W. B. Moore, Galina; Jack Brainard, Mulberry; Floyd Schultz, Clay Center; William Meyn, Kansas City; Fred Savage, Great Bend; Karl Bornschein, Ellsworth; N. H. Spitzer, Wichita; J. R. Burford, Wellington; W. H. Willey, Mulberry; Rogers Bros., Wamego; J. H. Blawitz, Kansas City; B. C. Auton, Clyde; L. R. Shannon, Mound City; C. C. McCollister, Wichita; Guy E. White, Beloit; W. W. Maze, Kansas City; H. C. Allphin, Lawrence; T. H. Magruder, Caney; J. C. Elliott, Topeka; C. E. Glamnann, Wellington; E. V. Wagner, Newton; F. L. Wright, Wichita; Mrs. Maud Goudy, Topeka; L. C. Whitebrain, Chapman; E. H. McMauns, Salina; C. C. A. Gringolf, Salina; William Berry, Jr., Wichita; John Plhy, Fort Scott; C. R. Blubaugh, Fort Scott.

SPECIAL MEETING OF THE MISSOURI STATE BRANCH.

The Missouri State Branch of the Motion Picture Exhibitors' League of America held a special meeting at Kansas City, Mo., on Tuesday, Dec. 10, 1912. Many matters of importance were discussed and disposed of. F. L. Welch, of Kansas City, was elected secretary for an unfinished term and J. S. Tillman, of St. Louis, was elected treasurer.

The Missouri State Branch were guests of the Kansas State Branch at a joint meeting held Tuesday afternoon and enjoyed the banquet given by the Kansas State Branch in the evening. The second annual convention of Missouri State Branch will be held at Springfield, Mo., on June 7 and 8.

THAT OHIO CONVENTION.

There will be big doings in Ohio on Tuesday, January 21st, and Wednesday, January 22nd, 1913. The Ohio State Branch No. 1, of the Motion Picture Exhibitors' League of America, will hold their annual convention at Columbus, Ohio. New officers will be elected, committees appointed, etc.

At the same time the Ohio State Convention meets the National Vice-Presidents from thirty-three states will meet in Columbus, The Ohio State Convention will be very interesting. As the State Legislature will be in session and the new governor, Hon. James M. Cox, will then be at the helm, and there are several bills which will affect the members of the State League of Ohio which will be introduced at the coming session of the Legislature, naturally there is a great deal of interest being taken in the coming convention. The attorney general is also very active and at that time will be working in conjunction with Senator Foraker's office and Hon. J. J. Lent's office in developments of legal points which will be left for the courts to decide.

The National Vice-Presidents will have a number of important matters to discuss. M. A. Neff, president of the Ohio State League, who has just returned from an extended and successful trip through the West, was in Columbus in consultation with Attorney General Hogan and also arranging for the State convention.

The meetings will be held at the Southern Hotel. A banquet will conclude the meeting.

MEETING OF NEW JERSEY STATE LEAGUE.

There will be a meeting of the Exhibitors' League of New Jersey at Newark on Monday, January 6th. Members will be notified of the meeting place and the exact time of day in a later issue. This meeting has been called by President Greenwood A. Robinson for the purpose of commencing a systematized effort to secure a legal Sunday opening in New Jersey. This is a matter which concerns every exhibitor in the state, and the only way to accomplish anything big in the way of results is for every exhibitor who can possibly be there, to consider it his duty to attend this meeting.

It is the opinion of President Robinson that the exhibitor should not remain content with negative victories, or victories which amount solely to repulsing the advances of the enemy. He declares that there should be more positive victories among the exhibitors. Merely being on the defensive accomplishes nothing, but leaves the motion picture men exactly where they were, in case they are able to hold their own. What is needed is advances on the part of exhibitors themselves. They should not stand still, but should be aggressive and invade the enemy's camp, and, if possible, rout them. If the exhibitors only knew it, they are stronger than any faction that is at present arrayed against them. But their strength is impotent because of lack of concentration. Agitators against motion pictures are in the minority, but their efforts are well concentrated on one particular object, which they usually gain.

Josh Billings used to say, "The heat of a candle, directly applied, is more uncomfortable than the diffused heat of a blast furnace," and Josh was eminently right. The agitators have had a candle under the exhibitor's chair for a long time, and the exhibitor has certainly squirmed some. The moral is: "Don't squirm." Do something. Let the exhibitors go out and accomplish some positive results instead of being forever satisfied with negative victories.

SUCCESSFUL BALL AT COLUMBUS.

Members of the Exhibitors' League of Columbus, Ohio, recently held a very successful ball at Memorial Hall. The attendance was estimated at 2,500, most of whom came to make a personal acquaintance of a number of moving picture favorites who were in attendance. Among these were Mr. Francis X. Bushman, of the Essanay Company, in whom still further interest centered from the fact that he was at one time a member of the Colonial Theater Stock Company, of Columbus; Arthur Johnson, Miss Lottie Briscoe and Miss Florence Hackett, of the Lubin studio, and George Perilot, of the American Company.

The visiting photoplayers were, of course, the center of attraction throughout the evening and held one continuous and grand reception. Aside from this everybody had a big time and the festivities continued until the small hours. It is estimated that the receipts from the ball exceeded $1,000, and it was generally conceded that the occasion was one of the most enjoyable that had occurred in Columbus in years.

REGULATING LENGTH OF SHOW.

At a recent meeting of the exhibitors of Sandusky, Ohio, the following members were present: John D. Kessler, of the Star Theater; H. E. Higgins, of the Royal; Charles Reark, of the Theatorium; Harry E. Mills, of the Gem. Realizing that they all must work together to uplift the standard of the picture business, they have decided to run two reels for five cents, and all three-reel features or more will be ten cents.

TO ORGANIZE MISSISSIPPI EXHIBITORS.

A convention of the Mississippi Exhibitors will be held in Gulfport during or about the first week in February. The purpose of this convention will be to organize the Mississippi Motion Picture Exhibitors' League, and to transact such other business as may properly come before it. President Neff will be present to help organize the league. The exact date of the meeting will be announced later by Mr. Fred Abbley, of Gulfport, Miss., national vice-president for Mississippi.

AN INTERESTING VITAGRAPH BOOKLET.

"How and Where Moving Pictures Are Made by the Vitagraph Company of America," is the title of a booklet just issued. There are twenty-four pages of 9 by 12 inches. S. M. Spedon, manager of the publicity department, is the editor. The booklet contains not only a history of the company, but goes into the details of the making of pictures. There are sketches of the negative department, joining department, printing department, and the studio or theatrical department. In this latter are described the taking of outdoor scenes. Following are articles devoted to the departments of scenery, property, costumes, development, washing and tinting, still pictures, accounting, machinery, carpentering and upholstery, ornaments (statuary, etc.), and ammunition. Sketches are also given of the Vitagraph western studio at Santa Monica, Cal., and the Paris factory. The publicity and scenario departments receive attention, as do also the camera men's department. Descriptions are given of the qualifications for and methods of employing players and of the company's board of censors. The booklet is profusely illustrated, furnishes much interesting information and is a credit to the enterprising company publishing it.

A detective story just filmed by the Majestic, in one reel, under the title "A Clue in the Dust," contains 124 scenes. The action is clean cut and the story excellently told. James Craig as a Sherlock Holmes detective does some very good work.

How I Made "The Star of Bethlehem"

Lawrence Marston, Thanhouser Director, Discusses Points in Dispute—Believes His Version Correct.

I AM asked to give my views on the Biblical motion picture, since I directed the much-discussed "Star of Bethlehem," released by Thanhouser. To begin, let me say that the success of the Biblical motion picture, like the picture of any other nature, depends on the players in it. Then comes Mr. Director. He might be a Biblical student and all that, but after he has extended his gray matter in preparing for the picture, his players must be competent enough to carry those preparations out. Especially trying on the actor is the portrayal of a character that is sacred and hallowed in the minds of all who will witness the film on its exhibition the world over a short time afterward.

Biblical and religious subjects when made into moving pictures must of necessity be treated with reverence. No matter what the producer may think, he must bear in mind that there are millions and millions of people who are sensitive on the subject of religion, and to whom the Bible is in the positive sense of the term, Gospel truth.

In making the production of "The Star of Bethlehem" for the Thanhouser Film Corporation, I had the advice of several theologians, to whom I am indebted for much information and wise counsel. For instance, portraying the prophet Micah, the question arose, "What did Micah look like?" After much consultation, we resolved to adopt the picture of Moses on the mountain as the best characterization in so far as make-up was concerned. Therefore, since I can't take the credit for this picture of Micah to myself, what I am going to say about it may not be construed as egotism. It is the first picture presented to the spectator in "The Star of Bethlehem," and to my thinking it is more beautiful than any conception of the prophet I have ever seen photographed or painted. The same in my opinion holds good of the shepherds and the sheep. They were posed from a famous painting of that incident. The marriage of Mary and Joseph, ending with Joseph putting the right hand of Mary on the door-sill of his house and saying to her: "Thou are mistress therein," is a reproduction of a description of Jewish customs, from an encyclopedia on that subject. The arrival of Mary and Joseph at the inn is a reproduction of a famous painting. All the manger scenes are exact reproductions of famous paintings. The view of Mary at prayer is a reproduction of Raphael's "Madonna."

Moving pictures to me have such wonderful possibilities that when the Thanhouser Film Corporation engaged me to produce "The Star of Bethlehem" I was more than overjoyed, and made up my mind that I would handle this most religious subject in a religious spirit. As a director for the legitimate stage, I have made such productions as "Ben Hur," "Thais," "The Prince of India," and others of like character; but never have I been so impressed with the performance of any play as with these moving pictures of the lives of the characters in "The Star of Bethlehem." There are many admirable things to talk about in "The Star of Bethlehem."

The majesty of Micah, the prophet, on the mountain; his despair when he sees his people within the walls of Jerusalem, defeated by the Assyrians; his appeal to his God and the answer to his prayer in the form of the Angel Gabriel appearing before him and informing him of the coming of the Redeemer, are all so life-like that the heart strings are wrung by his grief, and the mind made to rejoice at his pleasure on hearing the good news. The carnage on the battlefield is so unlike stage representations in its wondrous realism, that, looking on, you really take sides with the combatants. The despair of the Jewish women in ministering to their dead and wounded is another touching incident. From this bustle and carnage, and this commotion, as if by magic you are transported to the peace of the three wise men, reading the prophecy of Micah of the coming of the Redeemer seven hundred years after it was uttered. Their wonder and amazement at what they are reading and their final conviction when they see the star heralding the place where the Redeemer is to be born is so convincing that it is hard to believe you are looking at projected pictures on the screen.

So it goes on all through the play. The film is as nearly perfect as fallible humans can make it. The court of Herod, the pharisees, scribes, the Romans of the court, the cruelties of Herod, all parade themselves before you, not as pictures but as life. Of course the lives of Mary and Joseph are the center of interest. These two beings are treated with such reverence that they really appear to be the characters they are representing. But in many instances the picture departs from the general conception of the characters it depicts. For instance, the Angel Gabriel appears to Mary, to Joseph and to Micah clad in armor. This to my thinking is one of the finest touches of the whole picture. The Jewish people of the period knew nothing of the human spirit of Christianity. They were brought up under the orthodox Hebrew law and customs. Their God was the almighty God, the unforgiving God. The Biblical angel, appearing at the gates of the Garden of Eden, brandished a fiery sword. The Biblical angel appearing to Mary filled her with fear, so that she fled to Judea to her cousin Elizabeth to confide the news to her. The Biblican angel who appeared to Zachariah filled him with fear. The three angels who appeared to Abraham and told him that Sarah would bear a son—at which news Sarah laughed—really filled her with fear, for she denied when questioned by the angels that she had laughed—and so it goes through Jewish Biblical history. Now it stands to reason that either Mary or Joseph, imagining they saw a messenger from the almighty God, would see him as the Messenger of Might who we have accurately depicted.

In assembling our "Star of Bethlehem" characters, the problem of the age of Herod confronted us. Historical fact had it that he was an old man; and had it, too, that he was dead four years before the birth of the Redeemer. Again, in the matter of the wise men the text of Matthew stated that Herod "spoke to the wise men privily"—privately. It is hardly likely that a monarch who feared strangers as Herod did, would have received three of them "privily." And so it is that he who produces a picture on which he must go back into the ages for his facts, must weigh all of them with common sense. The task of the producer of a Biblical story is not an easy one—but it is interesting and gripping by reason of its very difficulties. The extra thought and care one must give to so important an undertaking fills one with a high sense of the magnitude of such a work.

NEW SLIDES.

The slide herewith reproduced is an exact likeness of the new announcement slides for all the licensed film releases, which are being manufactured and sold exclusively by the American Song Slide and Poster Company:

These new slides are interesting the many exhibitors who have ordered them, and Mr. Von Ronkle, owner of the above-menioned company, is pleased over the success which his original film announcement has made.

BOOMING A FEATURE.

Charley Abrams, the hustling manager of the Great Northern Special Feature Film Company, is as busy as the proverbial nailer these days in blazing the trail for his latest feature production, entitled "The Great Ocean Catastrophe, or Peril of Fire." Charley says the picture is a whopper and he has exerted his artistic accomplishments in designing some nifty pictorial matter.

Manufacturers Advance Notes

"THE NEW MAGDALEN" (Imp).

In these two reels Herbert Brenon continues the praiseworthy work he is doing in Imp pictures. In this melodrama he is fortunate in his selection of those who take the principal feminine roles—Vivian Prescott and Jane Fearnley. There is abundant opportunity for strong acting for both of these young women—especially for the latter in the closing scenes. William Shay as Julian Gray, a clergyman, looks the part; also, he acts the part. There is no overdoing of it. He shows the minister as a real human being; his eyes are on the earth and not, as is too frequently the case with the interpreter of the role of the cleric, continually rolling skyward with an expressionless stare. William Dunn plays Horace Holmcroft, war correspondent.

There are several battle scenes—some of them better than others. The one showing the battery of artillery in action, for instance, is excellent. Those showing cavalrymen riding in single file and discharging their pistols in the air are not convincing—especially as their target is not in sight.

The story is easily followed. Mercy Merrick, released from prison, goes to the Rev. Mr. Gray at the mission for assistance. He sends her to the French consul. The latter aids the girl just released from jail by sending her to France as an army nurse. Horace Holmcroft goes to the continent as a war correspondent. His mother in her loneliness writes to Grace Roseberry, an artist struggling in France, to come and live with her. Grace accepts the invitation. On her way she gets caught in the battle lines and takes refuge in a hospital in which Mercy is acting as a nurse. In a burst of confidence Mercy tells Grace of her prison record. Grace is struck by a shell and apparently killed; in fact, one surgeon says she is dead. Mercy takes from the bag of Grace her passport and the letter from Mrs. Holmcroft inviting her to visit her and sets out for the home of the latter. Young Holmcroft, who has met her at the hospital, keeps her company.

Scene from "The New Magdalen" (Imp).

Mrs. Holmcroft receives Mercy with open arms. The young woman wins the affection of Horace, he proposes and is accepted. Grace, at first thought to be dead, recovers through an operation and resumes her journey. When she arrives at Mrs. Holmcroft's she is spurned as an impostor. Grace goes to the Rev. Mr. Gray, who calls on Mrs. Holmcroft. He recognizes Mercy. The girl, however, insists that she is the one she pretends to be. The clergyman is not insistent. Grace again appeals to Mr. Gray. Mercy, suffering the tortures imposed by a guilty conscience, also visits Mr. Gray. Later, in a strong scene, when a policeman is taking from the Holmcroft home the victim of Mercy's pretensions, the impostor breaks down and confesses. Mercy returns to the mission, where the clergyman advises with her and consoles her.

"THE DOCTOR'S BLIND CHILD" (Pathe).

The struggle to answer the call of duty has ever been an engrossing conflict. It forms the basis of a Pathe film which is an elaborate production and a drama of unusual worth. It will be released January 4th.

Dr. William Tilford, a successful surgeon, has for his paramount desire the happiness of his little girl, who is blind. The demand upon his time is so great that he can give her little of his company. To offset this laxity he makes her many presents, the latest a valuable necklace. Upon the scene of this presentation there enters a woman of impoverished appearance with an ill infant in her arms. Her husband, Tony, she explains, because of his drinking, has forced her to seek the physician's aid without hope of paying him. Dr. Tilford provides a remedy for the sickly child and bids the woman pay him if ever she has the money to spare. She leaves his office deeply grateful. Dr. Tilford makes his customary visit to the hospital. During his absence his daughter accidentally overturns a lamp, setting the house afire. She manages to escape and wanders aimlessly down the street. Tony, a little the worse for liquor, meets her. The necklace attracts his attention and he takes it; the child screams; he silences her outcries and carries her to his home to hold her for a ransom.

Scene from "The Doctor's Blind Child" (Pathe).

Dr. Tilford is summoned from the hospital with the information that his home is ablaze. He is frantic upon learning that his daughter is missing and he leads the firemen in the wild search for her.

When Tony reaches home with the captive his wife recognizes the girl. She insists that Tony return the child to her father, and when he refuses, she renders him helpless with a blow, making a weapon of the first thing she finds handy. This done, she proceeds from the house with her protecting arm about the sightless child. Tony makes his way from the house to the street, where he is picked up and hurried to the hospital. Dr. Tilford is notified of the arrival of an emergency patient. Now is the call of duty contrasted with the call of love. Duty wins and he hurries to the hospital. In the course of his operation he finds hidden in the man's shirt his child's necklace. Again the call of duty awaits an answer and again it wins. With hatred gleaming in his eyes the physician watches the patient slowly regaining consciousness. A policeman enters with Tony's wife and the doctor's blind child. With his daughter again in his arms, Dr. Tilford is willing to let the matter drop, and the charge of theft and kidnapping hanging over Tony's head forces him to better provide for his family in the future.

Surely an original idea and sure to satisfy the most discriminating audience; you cannot go wrong if you book it on January 4th.

"The Woman Behind the Man" (Solax)

Review by W. Stephen Bush.

THIS aptly-named picture measured by ordinary standards in ordinary times would scarcely deserve more than passing notice. No pre-eminent merit is claimed for it and it is not described as a "feature." Nevertheless it is well worth a special review and if I were an exhibitor I would run and advertise this reel as a convincing argument against the denunciations of the motion picture as a camera for imitated crimes. The recent hostile wave was largely due to the unwarranted prominence given to portrayals of lurid and melodramatic wickedness.

"The Woman Behind the Man" is without a plot. It merely consists of a series of pictures, showing the contrast between two young wives—one addicted to the dangerous practice of living beyond her means, and the other fond of the domestic hearth and anxious to save and build a promising future for her offspring. It is a sermon against extravagance and discontent, but it is not at all prosy or dull. Indeed, the producer has not neglected the element of humor, and has cleverly shown that playfulness in the bosom of the famiiy which rarely fails to accompany domestic happiness.

The contrast between the home of Mr. Spendthrift and Mr. Frugal is finely and skillfully drawn. On the one hand we see a restless, dissatisfied woman, keen and insatiable in the pursuit

Scene from "The Woman Behind the Man" (Solax).

of pleasure and openly disloyal to her obligations as a helpmate and companion of the man, whom she had sworn to honor and obey. Her whole soul is dominated by a feverish, unwholesome desire for gayety and enjoyment. The effect of such a wife on the husband is shown with commendable directness. The end of all this defiance of the laws of God and man is pictured with vivid force. The descent down the steps of time from health and youth to old age and misery is brought home to the spectator with telling power.

The young wife with the homely views of her station in life is very cleverly acted by Blanche Cornwall. As the uneasy and pleasure-seeking wife leaves ruin in her wake, the young Mrs. Frugal is an inspiration to her husband. He is encouraged to do his best by the cheerful example and the loving companionship of his wife. The result is natural. His close attention to business brings increase of salary, and as the years go on the little home prospers and becomes larger, but loses none of its old happiness. When the children have arrived there is comfort without luxury. The last scene breathes the very atmosphere of a happy American home, such as we like to think exists by the thousands in every part of the country.

The story of the home will always be interesting. It is not to be believed that the millions who come from their homes to the motion picture theater are not interested in this sort of picture. On the contrary I firmly believe that such pictures go straight to the hearts of the average motion picture audience and are much preferred over sheriffs, gamblers, stories of lynchings, etc. While by no means a masterpiece of cinematography, this picture, by reason of its subject, is heartily to be commended as an example to a half-dozen or so of manufacturers who are increasing their output of melodramatic thrillers and monotonous chases in the Wild West.

It is estimated that more than ten million people patronize the motion picture houses daily in the United States. Just imagine twenty million eyes fixed upon the screens, with the owner of each pair of eyes empowered to prosecute the exhibitor if he "saw a picture *calculated* to impair the morals of a child!"

"THE REDEMPTION OF WHITE HAWK" (Bison).

THERE is a dramatic scene near the end of the second reel in this Montgomery picture. Dolores, a young woman from the fort, has been captured by a party of Indians, and is restrained in a tent. Her companion, captured with her, is outside tied to a stake. Young White Hawk, a chief, but of white blood, has entered the tent to look over the prisoner. His eye is caught by a crucifix hanging at the girl's neck. It is exactly the same as the one he wears. The two discover just what the audience has seen before—that it is brother and sister. The young Indianized white man orders the officer cut down.

The picture is a typical Bison. There are large fields, fine photography and careful handling of masses. The story opens with an attack by Indians on a "prairie schooner." The father and mother are killed, and a small boy is carried away by the savages. After the marauders have disappeared a little girl crawls out of the wagon and is found by a body of soldiers on the body of her mother. The boy is taken to the Indian camp and adopted by the old chief. The girl, Dolores, is taken to the fort and given into the care of the commander's wife. The boy and the girl each wear a crucifix.

Years later the boy, grown to manhood, leads a party of Indians in an attack on the settlement. But one man es-

Scene from "The Redemption of White Hawk" (Bison).

capes. He reaches the fort and gives the alarm. The Indians later are captured. Flower Face, an Indian girl, watches the approaching soldiers, and manages to give a signal to White Hawk. The Indian dashes from the group and jumps to the back of a waiting horse and rides away with the girl.

Lieutenant Lawrence and Dolores leave the fort for a canter. They are waylaid by three Indians and taken into camp. As before told, Dolores meets her brother. Just as Lawrence is cut free the troops appear in sight, sent out to find the officer and the girl. White Hawk rushes out in front and raises his arms. The troops ride into camp. The situation is explained to the commander and White Hawk returns to the fort with the soldiers, after all have smoked the pipe of peace. Here there is a reunion. The adopted Indian refuses, however, to remain in the society of his own kind and returns to Flower Face, who is awaiting him. Lieutenent Lawrence wins Dolores.

"PARSIFAL" (Ambrosio).

The Ambrosio Co., of Turin, has excelled itself in a grand production of "Parsifal," which has been immortalized by the music of Richard Wagner and is known throughout the world as an operatic masterpiece.

The opening of the film shows us the passing of the procession of the Knights of Monsalvata, who go to venerate the St. Graal, the cup in which is kept the holy blood of Christ. They arrive at the temple, where the Bishop appoints Amfortas as guardian of the St. Graal, saying to him: "This cup will make you invincible if you will keep pure."

The magicians Klingsoor and Kondrie suddenly appear and together conspire to make Amfortas sin. The next scene shows the trick of the two magicians and how successful they were in causing Amfortas to sin, which makes him unworthy of the office as guardian of the St. Graal.

Amfortas is punished by God by a mysterious illness and his suffering causes him to confess to the Bishop his fault. They both kneel, praying God to pardon him and appoint a worthy successor. They are rewarded by seeing a vision of Parsifal.

At that moment Parsifal is awakened by an angel and feels that he has been appointed to a great mission, and making way to his home he tells to his old mother of his vision. The next scenes show us Parsifal learning the laws of Knighthood and the use of arms. Then he obtains his father's sword and arms handed to him by his mother.

We again see the two magicians plotting to find the chosen Knight and they, using the magic looking-glass, see a reflection of him in it and then conspire to ruin him as they had Amfortas. After disguising themselves as a knight and his lady, they ride out and meet Parsifal and accompany him to King Arthur's court, where Parsifal meets the notorious Knights of the Round Table. He refuses to join in their orgies.

Scene from "Parsifal" (Ambrosio).

The Bishop of St. Graal, who is in attendance at the court, is mocked by the knights and safely rescued by Parsifal, whom the Bishop sees for the first time and recognizes him as the knight elected by his vision. Together they leave the court and the Bishop relates to Parsifal the mystery of the Holy Graal.

Parsifal is then left alone and the magician Klingsor tries to kill him, but he is disarmed by Parsifal, who makes his way to the Temple. Again the magicians try to cause his ruin and taking the short path, they intercept him and direct him wrongly. They then ambush him and entice him to their castle, where they make fruitless attempts to cause him to sin, but he escapes again and makes his way to the Temple.

It is the solemn day of prayers and Amfortas, who is stricken by God, tries to re-enact the miracle, but his prayers are not answered. Parsifal's timely arrival to Monsalvato is welcomed by the Bishop and by the knights, who thought him lost. He takes his place as guardian of the Holy Graal and performs the miracle, conferring the Heavenly Blessing.

A COMING SOLAX OF UNUSUAL INTEREST.

The Solax Company are preparing a fine two-reel feature, to be called "The Tiger," in which wild animals—a tiger, elephant and lion play more or less prominent parts. There was quite a good deal of excitement in the Solax studio, when the pictures with the tiger were rehearsed. The young girl, who plays a prominent part in the story, showed great courage for one of her sex and years in entering the cage of the beast and making friendly overtures to the king of the jungle. The overtures were well received by the tiger and it was not long before the magnificent striped cat allowed the little actress to do pretty well what she pleased. The production is directed by Mr. Warren, who is taking extraordinary pains with the picture.

"In the Grip of the Vampire" (Gaumont)

A PICTURE with a scene in which novel use is made of the motion picture camera. The heroine of the story has been left an idiot by the effects of a drug administered to her by her guardian, the "vampire," who will inherit if she dies. This man had left her for dead in a lonely spot on the seashore; but she was rescued by her lover, whom the villain managed to wound by a shot fired from the distance. No one knows who the culprit is. The girl's lover suspects the guardian; but there is no way of proving it, for the girl is still insane and can't speak. At this point, the help of a specialist is sought and the up-to-date scientist orders that the scene of the girl's rescue be enacted before a cinematograph and the reel run off in the mad girl's presence. She recovers her reason—a finely acted and deeply stirring scene.

The producer of this three-reel feature really deserves much praise, more than he will be likely to get from the average spectator, who won't understand it clearly nor find it very dramatic, except in parts. We have never seen a picture so good as this, so burdened by inadequate and befogging sub-titles. Take this, which is from one "leader."

Scene from "In the Grip of the Vampire" (Gaumont).

"The vibrations of cinematographic images transmitted by means of an optic nerve from the retina of the eye to the cells of the brain cause a state of hypnotism which lends itself admirably to suggestion." It is decided to try the experiment on "the heroine." It is pseudo-scientific and very stilted, and what is worse, it obscures the action which would have been clear without it. If this were the only shortcoming in the picture's leaders and in the general assembling, the offering as a photoplay wouldn't have suffered much. It is much more unfortunate that, at the very climax, where the action becomes most truly dramatic, we are left, for want of a simple clear leader, entirely in the dark. The girl has recovered her faculties. The last link in needed evidence against the guardian has been found. The guardian is at a masquerade and it has been decided to have the girl attend in mask and dance with him and then to uncover. The lover and the police officer are also to be present. We do not, however, know what is going on until the girl unmasks, then we see it all; but before that we didn't even know that the girl was to have anything to do with the incident, didn't know she was in the room.

The picture just as it is, might easily and with no great expense be made very powerful. Proper treatment, in the way of sub-titles, seems to be the only thing needed. The story is one that naturally lends itself to dramatic presentation and the acting and the scene-making have plainly been directed by an artist. The heroine is pretty and excites our sympathy from the first. She is a skillful player, and the other players also act their roles naturally and effectively. The photography is in most of the scenes fine and the backgrounds often lovely. It seems too bad that good work by the producer should be so vitiated after the prints had been successfully made, and by nothing else that lack of proper care in assembling the scenes with good leaders.

S. S. Hutchinson, president of the American Film Company, paid a visit to The World office during the week. He is enthusiastic over the new quarters of his company in California. The American, Mr. Hutchinson says, will in the future vary its program by all-around pictures—comedies and society dramas, etc.

"The Return of Lady Linda" (Eclair)

By George Blaisdell.

HERE is an American production, in two parts, that may well be featured. It will attract attention by reason of its photography. This is unusual—sharp all the way. Then again, the settings are fine; especially is this true of the exteriors. The outdoor scenes are taken in and about spacious grounds inclosing a mansion that may well be described as lordly. The story? There is abundant heart interest, especially in the second part. It is in this reel that a child enters; and this child has a pet—a fawn. Around this combination the climax turns. Miss Barbara Tennant carries the role of Lady Linda. The part fits her as smoothly as a glove. Fred Truesdale plays the beggar Baron Enrico, the real lover of the Lady Linda. His interpretation is sympathetic—he arouses and sustains the interest of the beholder. Little Clara Horton is Pietro, the young son of Lady Linda. J. W. Johnston is the successful lover, Claudio, Duke of Rimini. Alonzo, Duke of Genoa, is played by Will E. Sheerer, and Bianca, wife to Alonzo, by Miss Julia Stuart. George Larkin has the role of Antonio, servant to Alonzo, and James Davis of Caspar, servant to Enrico. Oscar Lund produced the picture, and he may well take pride in his work.

Scene from "The Return of Lady Linda" (Eclair).

Scene from "The Return of Lady Linda" (Eclair).

The story is of a pauperized baron who falls in love with Lady Linda, already pledged to Claudio, Duke of Rimini. Her fiance, in an attempt to show up the poverty of Enrico, invites the down-and-out neighbor to a function. Enrico pledges his last bit of jewelry and goes to the affair in style. Lady Linda is much attracted by Enrico; in fact, she pays to him so much attention that Claudio challenges the fortunate guest. There is a duel on the spot, but it comes to a sudden termination through unfair tactics on the part of Claudio's friends. Lady Linda is married in accordance with previous plans. Enrico from his grounds sorrowfully watches the ceremony.

Ten years later the Duchess of Rimini is a widow. She has a son, Pietro. The two are close to each other. Pietro has many pets, but tires of these when he discovers the fawn on the estate of Enrico. Each day the little fellow steals away and goes to his new friend. When he is unable to open the great gate he gets down in the dust in his fine clothes and crawls under. Enrico is happy. He pays much attention to the little fellow from the adjoining estate. There is real affection between the man and the child. Pietro is stricken with fever and confined to his bed. Enrico beyond the wall watches in vain for the sight of the little yellow head. Pietro begs his mother to bring to him the fawn. The Lady Linda hesitates. Mother love conquers, and she sends to Enrico a note that she will pay him a visit that day.

Enrico is in distress. There is nothing in the larder. He is determined that there shall be a spread; and the only beast on his place that will furnish it is the fawn so loved by Pietro. The fawn is slaughtered. The table is set with the best the baron has. The Lady Linda attended by her women appears at the home of Enrico. She tells him that Pietro is ill and asks for his friend the fawn. Enrico plainly shows his dismay. It is a situation to stir the heart. The baron confesses that the little animal has been sacrificed in order that due honor might be done the unusual guest. The baron is asked to go to Pietro. There is a pathetic scene at the side of the bed of the dying child.

Enrico later calls on the Lady Linda. The two old friends meet on the grounds in front of the castle. Enrico kneels. In the background are grouped all the friends of the mistress of the house. It is an animated scene, an interesting one. The final picture is of the marriage of Enrico and the Lady Linda.

"THE EMERGENCY WAITER" (Great Northern).

This comedy deals with the blunders and tribulations of Jack the cobbler, who has essayed to perform stunts not in keeping with his trade. A wealthy banker and his wife are to give a fashionable reception in their home and at the last moment it is discovered that one of the regular professional waiters has failed to report for duty. The guests have assembled and the hostess finds herself face to face with a serious dilemma. She sends a maid to the shop of Jim the tailor, who at times consents to display his agility as an emergency waiter. Jim has a previous engagement, but recommends his friend, Jack the cobbler. The latter, after much persuasion, consents to act, but only after he had been properly outfitted in suit of evening cut which has been furnished by the hostess. Jack is a tipsy mortal at best, but on this occasion he exceeds his customary limit and arrives at the house much the worse for liquor. His first achievement is to drop an armful of dishes in the dining room. This episode is followed by his spilling of a plate of soup into the lap of one of the guests. His crowning coup occurs when he picks cubes of sugar from the cups of the diners. At this juncture Jack conceives the fancy that he is being annoyed by flies; one of the maids, in a spirit of fun, gives him several sheets of fly paper with which he proceeds to smear his gloves. He is finally ejected from the house and his wanderings lead him to a boat wharf. Espying an old tub, he decides to escape the imaginary flies by taking a little trip on the water. His pesky enemies follow him, however, and in his efforts to swat them the tub upsets and Jack is given an unwelcome bath. When his faithful wife with a party of rescuers reach the scene of disaster, Jack is floating and doing his utmost to stave off his buzzing enemies.

On the same reel is presented "The Balkan War," which must prove interesting.

SYMPHONY ORCHESTRA INTERPRETS PICTURES.

At Carnegie Hall, Friday evening, December 13, a good-sized audience witnessed the production of F. W. Hochstetter's "Life of John Bunyan" in five parts. What made the evening memorable and perhaps unprecedented in the history of motion pictures was the interpretation of the pictures by the Russian Symphony Orchestra of fifty pieces. Modest Altschuler, the conductor of the orchestra, had specially composed, selected and adapted music for the occasion. There was generous applause throughout the evening, especially following the last scenes of the production, when the music in conjunction with the pictures was particularly effective.

CORRESPONDENCE

IN THE MISSISSIPPI VALLEY.

SAFEGUARDING of moving picture houses in the middle west with a view to reassuring the public of practical immunity from fire danger is always a timely topic, but never more pertinent than at present. The Springfield, Ill. authorities have taken up the matter and sent Fire Chief Bolte and Building Inspector Offlighter to St. Louis to investigate precautions there. Springfield houses are very well equipped in the matter of exits and there has never been any serious trouble in that respect.

The action of the Springfield officials is not so much to prevent fires because the theaters conform to city regulations. They are aiming at the inexperienced operator who is most likely to cause a panic and the officials probably will pass an ordinance making it necessary for operators to secure licenses. The action was precipitated by the Lincoln, a newly opened negro picture theater, in placing a young inexperienced man in the operating room. The place was closed for one night until a competent operator was secured.

The Bijou theater at Waukegan, Illinois, evidently has not found the stock company proposition profitable as announcement has been made that the old policy of moving pictures will be resumed.

Announcement has been made of the marriage of H. H. Fish, proprietor of the Crystal theater at Emmetsburg, Iowa, and Miss Rose Matthews of that city.

The Cosmopolitan Amusement Company of Gary, Indiana, has been incorporated with a capital stock of $10,000, to operate theaters, etc. The incorporators are, M. T. Wohl, L. Friedman, and I. J. Siegfried.

O. F. Frederickson has sold the Kaiserhof theater at Rockford, Ill., to E. K. Golden who in turn disposed of it to S. R. Boyer. Mr. Boyer is a Rockford resident and is an uncle of G. Cole of Chicago, who operates three moving picture houses in that city. Cole is also said to be figuring on obtaining a house in Freeport, Ill.

It is said that Rockford is to have another new picture show, but the plans have not been announced beyond the view that negotiations have been opened for two of the stores in Belting's block on Fourteenth avenue.

Herman Clubine has traded the opera house at Mapletown, Iowa to Charles S. Trickell of Independence, Kansas.

The films made by the St. Louis Motion Picture Company of St. Louis, in Alton, Ill., will be entitled "Know Alton." The company encountered some bad weather in securing the films and was necessarily delayed, but as Alton is picturesquely located on the Mississippi River Bluffs, the company was rewarded with some excellent pictures.

The firm of Handcock & Rice, which operates a moving picture show in Zion City, Ill., has been dissolved, Mr. Rice continuing the business.

J. Walter Schwartz, the baritone singer who has been at the Varsity theater in Champaign, Ill., for some time, has rejoined the Golden Gate Trio, which played last year over the Orpheum circuit.

William I. Flagg, secretary, and Leslie Bradbury, treasurer of the N. Kent Company, Inc., of New York, Chicago and Toronto closed a lease at Quincy, Ill., for the ground floor of the new Labor Temple in that city to be used as a picture house. A new front will be put in and 230 seats installed. It is hoped to have the place open by the holidays.

Manager Tudor has decided to change the name of the Family theater at Clinton, Iowa, to the Missouri theater.

William E. Whiteside of Moline, Ill., filed an attachment suit December 4th, against Thomas B. Keyes, manager of the White House, a moving picture theater in Moline and E. B. Scott and H. Lightcap, partners in the business, alleging that $200 is due him for attorney's fees. H. S. Ransom of the H. S. Ransom Printing Company also filed an attachment suit for the recovery of $38 from the same men.

R. S. Woodburn has purchased from S. I. Josephson at Moline, Ill., the site on Fifteenth street, now occupied by the Grand theater and will replace it for an office building.

Griggsville, Ill., which is credited with a population of 1,262, now has two moving picture shows. The one operated by Williamson, Hitch & Hunter gave a free show recently.

The Star moving picture theater has been opened at Moweakua, Ill.

Thomas Scott of Jacksonville, Ill., who has been in the moving picture business for several years, has purchased a site at 223 East Morgan street in that city, upon which he will construct an airdrome next spring. The new place which will be known as Scott's Hippodrome will be given largely to moving pictures but early plans include vaudeville.

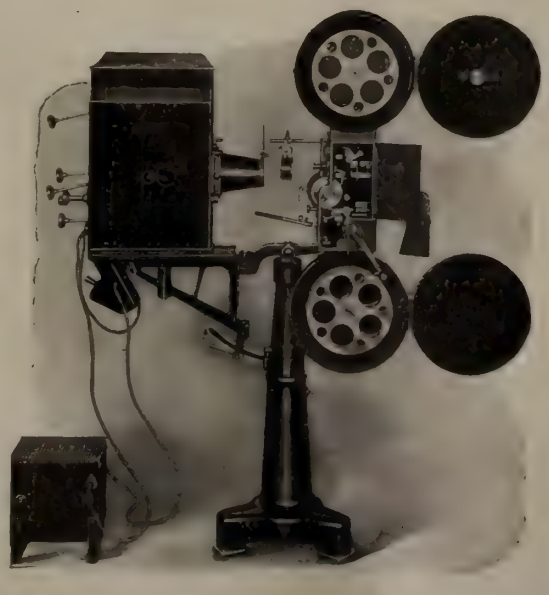
Miss Ethel Keene and Miss H. W. Harper, who recently purchased the Empire moving picture show at Morris, Ill., had not gone very far with their first Sunday's performance when they were arrested upon a warrant sworn out by Rev. G. W. James and A. G. Harrison, representing the churches of the city. The ladies appeared in court and secured a continuance of the case and were released upon their own recognizances and operated the rest of the day. An ordinance was passed Oct. 27, 1907, prohibiting the opening of theaters or any other place of amusement on Sunday. Section 3 of that ordinance permitted religious services to be held in theaters and pictures to be used in illustrating them. On Oct. 26, 1910, the council passed another ordinance with the intent of repealing the one of 1907 which gave moving picture shows the right to operate on Sundays, provided nothing but religious subjects were used. The following month another ordinance was passed repealing the one in October and prohibiting the exhibition of moving pictures of any nature on Sunday.

Humanitarians of Illinois are in sympathy with the plan of Warden E. J. Murphy of the Illinois state penitentiary at Joliet to include a moving picture machine and a contract with a film renting agency, with the dungeon, straight jacket and other prison equipment. The first performance was given Dec. 4th, when the entire group of convicts were given a three-reel show consisting of colored scenics and comedies. Instead of being marched to their work the prisoners filed to the chapel but did not know the occasion for the assembly. Many of them, especially the "lifers", had never seen a moving picture and betrayed much interest. Warden Murphy may use the pictures as a reward to convicts who have a record for good behavior. Beyond condemning criminal stories there will be no attempt to restrict the films.

Chief of Police Schramm of Davenport, Iowa read to his blue-coats, lined up at roll-call, a letter from Mayor Mueller instructing them to keep a close eye on the class of films shown in the different houses in that city. One theater, according to the communication, had been showing films which had led to disapproval which had reached the Mayor.

Few towns as small as Illinois, Ill. have been confronted with the Sunday picture show problem, but Manager J. C. Tucker of the opera house, has paved the way for the inevitable controversy. He made arrangements to commence, Sunday, December 15th, a series of sacred films and other good clean productions. Editor H. J. Knotts of the State-Center Record is at his back with the opinion that it will keep the young men in town on Sunday afternoons, and that with this class of attractions they probably will be a great deal better off in the playhouse than on the streets.

Simplex



THE PEER OF ALL PROJECTING MACHINES

A prominent dealer in motion picture machines and supplies said recently that there isn't as much inducement for a dealer to handle Simplex projectors as some other machines, for he sold practically no repairs even for the machines which have been in service a year and a half; whereas he could count on selling $30.00 to $40.00 worth of parts per year for some of the other machines.

There is food for thought in that statement, Mr. Exhibitor and Mr. Operator.

Think beyond the first cost and into the future. What is the ultimate cost and sum total of satisfaction going to be?

Get wise and take a look at the Simplex before buying some other machine. We invite comparison.

Write us for the name and address of the nearest dealer who has it on display, and Catalogue A.

MADE BY PRECISION MACHINE CO., 317 EAST 34th STREET NEW YORK

The Taylorville Amusement Company of Taylorville, Ill., has increased its capital stock from $2,000 to $20,000.

H. A. Burton has given up the lease on Folk's Opera house at Pontiac, Ill. He is succeeded by Albert Witt and Ernest Hoobler of that city.

The Patrons' Association of the Farragut school at St. Louis, Mo., is successfully using moving pictures with its monthly meetings.

Examination of a single day's advertising by six photoplay houses in Springfield, Ill., show twelve feature pictures booked within a few days. These pictures were two, three and four reels. Most of them were shown at five cents but there is one manager who gets ten cents for a good feature picture and profits by it, securing a class of patronage that has given his house a standing in the community.

The Illinois State Journal at Springfield, which had long been half-heartedly opposed to moving pictures, is yielding to the demand of the public for information concerning photoplays and devotes an entire page in its Sunday edition to news of the films. No original matter is used, the notices for the local advertisers being supplemented by feature stories, issued by the Newspaper Enterprise Association of Chicago, Washington and San Francisco. This syndicate has a good service as far as it goes. It is furnishing to its fifty-nine papers in the United States, a series of illustrations from the Kalem, "From the Manger to the Cross," to be run daily. These illustrations are designed to be cut out and saved by the children and will prove valuable publicity for the religious picture.

Because three-reel Atlas production, "Secret Service Steve," contains a Springfield locomotive, engineer and fireman, the Casino theater gave the picture a return play.

City Building Commissioner Edgar Offlighter of Springfield, Ill., denies that the proposed ordinance in that city requiring licensed operators, is an attempt to aid the unions but that it is solely for the protection of the public. Licenses will be granted to all competent operators over twenty-one years of age.

The Popular Theater Company of Chicago, Ill., has increased its capital stock from $2,500 to $5,000.

Manager W. W. Watts of the Vaudette theater at Springfield, Ill., who was compelled to disappoint his patrons, November 29th because of the non-arrival of the three-reel Kalem "Kerry Gow," gave the production December 11th, to a large house.

The growth of moving pictures for educational, religious, and charitable work in the Middle West continues. The board of education at Elgin, Ill., has been making an experiment and 500 pupils of the sixth, seventh and eighth grades of five schools, recently viewed educational pictures through the co-operation of H. P. Rorig of the Orpheum theater. The pictures were: Scott's "Lady of the Lake" which is being studied in one of the grades, "Climbing Mt. Rainier," "The Pineapple Industry," and part of the films showing Sarah Bernhardt as "Queen Elizabeth." The five principals who paid the necessary expenses were pleased with the result. "The pupils received the instruction while they were being entertained and the visual impressions of what they saw were, I believe, stamped deeply on their minds," said Miss Lilian Larsen, principal of the Garfield school. In the same city, Rev. Walter Macpherson gave tickets to the pupils of the Sunday school for a performance at a local theater here. Moving pictures of the life of Moses were shown. This is the first of the series of the study of social and religious institutions of the Orient to be shown the church children. The pastor declares that eventually a machine will be installed in the auditorium here. Adults as well as children will be given instruction on religious subjects. A third place in Elgin where the films were used effectively was in the holiday celebration at the Elgin State Hospital for the Insane. They play a large part in the festivities. Mr. A. B. Bowen, executive secretary of the Illinois State Charities Commission, believes that the right kind of pictures are a big help in maintaining a community atmosphere in the institution and making it less like a house of detention. Dr. W. B. Kern, superintendent o fpthe Lincoln Hospital for the Insane at Hastings, has installed a moving picture machine in his amusement hall. The Illinois State Normal school at Macomb is also contemplating the use of moving pictures. At Ottawa, Ill., arrangements are being made to have educational pictures shown on Saturday afternoon for the juvenile department of the public library. It is said that each of the four picture houses in the city will give a benefit performance to aid the funds for the purchase of a machine and rental of films.

The Webster Park Company of Princeton, Ill., has been incorporated with a capital stock of $15,000, to conduct amusement parks. The incorporators are, James Nelson, James M. Ennes and Winfred K. Trimble.

It is but a single step from the plan proposed by President A. P. Grout of the Illinois Farmers' Institute of the use of mere steropticons in institute work to the adoption of moving pictures. In fact the executive committee of the institute is now considering the use of films to spread the gospel of scientific farming. This would be done by means of an interest-holding story of the man who won success or found happiness by rebuilding his wornout land or changing his crop to one suited for his locality. The week has brought a number of plans and demonstrations in which the moving pictures play a very important part in the agricultural movement. The school of agriculture at the University of Minnesota, at St. Paul, will celebrate its twenty-fifth anniversary, March 24 to 29. The daily program will include a series of moving panorama, representing the different stages in the development of agricultural education. Live stock and agriculture exhibits throughout the state will be shown and pictures of plants in the process of growing will be taken. The government is using the film showing the ravages of the cattle tick which annually causes a loss of over $100,000,000 to the cattle growers of the country and it will be exhibited at the Fifth National Corn Exposition at Columbia, S. C., next month. Lieutenant-governor-elect W. L. Harding of Iowa, spoke before the meeting of the State Farmers' Institute, at Des Moines and urged the use of moving pictures for making a better state. The subject came up in a discussion on effective means of securing better roads. This plan also includes films of the Iowa State Fair which would be sent throughout the state for advertising purposes. The pictures of farming with gas tractors on a 10,000 acre ranch in South Dakota which were made for the Emerson Brantingham Company of Rockford, Ill., have been sent on a tour following their production at the land show in Chicago. They were first taken to Rockford, where they were exhibited at the Orpheum theater and proved of much interest to the thousands of employes of the big machinery factory.

The Board of Trade of Alton, Ill., secured full measure of publicity from its industrial films. When the reel was shown at the Princess theater in that city each performance was accompanied by a lecture from Secretary George H. Mosser of the Board of Trade. A "booster song" which was selected by the Board of Trade last year, has been incorporated in the film and will go with it on its tour of the state. Manager Reilly has a new Power's 6A Cameragraph for exhibiting the films. The Progress Motion Picture Company recently took a series of pictures in Galesburg, Ill., for Manager Dougherty of the Colonial theater. A series of industrial and municipal views were taken at Streator for the Dawn theater. This includes a night picture of a large bottle factory in Adion.

A compromise was reached in the case of Morris, Ill., against Mrs. H. W. Harper and Miss Ethel Keene, managers of the Empire theater, who were arrested for conducting a show on Sunday. The defendants paid the cost of the suit. Following this the council passed an ordinance, providing that no theater, show or other place of amusement should be opened for a performance or entertainment of any description on Sunday.

Ridicule resulted in the repeal of the clause in an ordinance at Quincy, Ill., which provided that aldermen or other officials of the city with badges had the right to enter moving picture shows or places of amusement for the purpose of inspection. The press, not only of Quincy but of other cities of Illinois, hinted that the measure was passed merely to give the officials the chance to see the shows free. It is said the law regarding exits will work hardship for some of the theaters as few are in a position to make side exits. The city council at Dubuque, Iowa, ordered the Grand theater to extend its center aisle to the rear of the second row of seats and to construct a landing and fire escape opening from the upper balcony. An investigation was ordered on the report that the Dreamland theater was building a frame addition.

J. M. Page, editor of the Democrat at Jerseyville, Ill., who is also Mayor of that city, has been agitating the fire danger issue in theaters in his city.

Clarence Miller, manager of the Lyric theater at Danville, Ill., and Miss Lou Sloan of that city were married at Chicago.

W. J. West of Theilen & West, proprietors of the Majestic theater at Kewanee, Ill., will open up a theater in Clinton, Iowa, with a seating capacity of 1400, it is reported. Mr. West will manage the house.

B. M. Rice, manager of the Lyceum theater at Zion City, Ill., has increased his show from a three-reel to a four-reel performance.

The Municipal Theater Company of Marion, Ind., has been incorporated with a capital stock of $10,000. The directors are, Dolly Spurr, George W. Spurr and Allen L Spurr.

The Bijou theater at Kewanee, Ill., has announced that for a while at least, performances will be given only on Saturdays and Sundays.

C. A. Johnson and R. E. Gamble of Kirkwood, Ill., have been granted a license to operate a moving picture show in Gamble's hall. A license fee of $25 a year has been fixed.

C. E. Kepner, owner of the Bijou theater at Mattoon, Ill., has branched out by taking over from Elmore Katz the lease on the Grand theater. He has put into effect a policy of moving pictures and will install a new machine. The Bijou will continue as a moving picture house.

J. L. Peterson who manages the skating rink in Sycamore, Ill., and who last year conducted the Airdome, has leased the Ryan building on the West side of California street for ten years and will remodel it into a modern vaudeville and moving picture theater. The seating capacity will be 800.

Valentine Schildwachter is said to be having plans drawn for a new moving picture theater at the intersection of Garden and Adams streets in Peoria, Ill.

The Lyric theater at Maquoketa, Iowa, which was recently purchased by Brown & Beckwith, has installed a new screen.

The Kaiserhof theater at Rockford, Ill., is now known as the Iris.

The Rose hall at Delta, Iowa, has been rented by Mr. Hyde, of Richmond, who has opened a moving picture show.

The J. B. Amusement Company has rented the Knights of Columbus hall at Naperville, Ill., and will give moving picture and vaudeville show each Wednesday night.

Elbert & Detchel of Des Moines, Iowa, operating four theaters in that city, will erec a new $150,000 house at the corner of Eighth and Locust streets.

The United Feature Film Company has filed articles of incorporation at St. Louis, with a capital stock of $50,000. To manufacture moving picture films; also to rent and lease same. The incorporators are, O. T. Crawford, J. M. Dubbs and N. L. Sunley.

Felt & Tyne, managers of the Bijou at Kewanee, Ill., has reopened the Family theater at Princeton, Ill., as a moving picture and vaudeville house.

A Davidson, lessee of the Grand theater at Joliet, Ill., is said to have disappeared from that city, December 9, leaving affairs of the theater in a very unsatisfactory condition.

J. B. Riblett, who conducts the Lewistown page in the Canton, Ill. "Leader," designs a five-cent picture house for that city, which shows that a proprietor might find it more satisfactory to use gas than electricity.

The Anderson Watkins Film Company of Chicago has been incorporated. The incorporators are, Louis B. Anderson, William Watkins, and Frank L. Hamilton,

F. H. MADISON.

NEW ENGLAND.

AL. Oxner reports that the loss to the Music Hall, Maynard, Mass., which was burned November 26, was quite extensive. Mr. Oxner rented the hall for Tuesday nights, and Mr. Gilroy had a lease on the theater for Wednesdays, Fridays and Saturdays, when he gave a picture program. Mr. Gilroy lost his entire outfit, amounting to about $500. The theater will probably be remodeled.

Messrs. Nathan and Sampel Goldstein, operating as the Goldstein Brothers Amusement Company, report that their new Broadway Theater, at the corner of Broadway and Bridge Streets, Springfield, Mass., is now well under way. The theater should be ready for its opening performance on February 1, 1913. The house is certain to be one of the most modern and best equipped theaters in New England. It will seat about 3,000 people, and has two balconies. Nothing has been spared in the erection of the house, and moving stairs will very likely be a part of the Broadway. Goldstein Brothers own a large string of very successful theaters devoted to vaudeville and photoplays.

On Wednesday, January 1, 1913 a concert and dance of the Orpheum theater employees will be held for the benefit of Mr. Sam Messing, of Marcus Louis's Orpheum, Boston. Paine Memorial Hall is the place, and tickets are fifty cents. Concert from 8 to 9, and dancing until one A. M. Mr. Messing is a great favorite, and a record attendance is sure, to judge from the advance sale of tickets.

There has been considerable discussion going on of late regarding the lack of profit in theaters operated in Portland, Me. Mr. James E. Moore, Manager of the B. F. Keith theater, Portland, states that, in his opinion, there isn't a theater in the City of Portland that shows a respectable profit to its owners. In spite of this fact, there are several other theaters contemplated for Portland, according to Mr. Moore. Mr. Hiram Abrams of Portland, of the Greene & Abrams Amusement Company, remarked that "owing to the many theaters now open in Portland, none of them can be considered money making propositions." Mr. Abrams is part owner in the Big Nickel and New Portland theaters, and is also interested in a score of other theaters in New England, playing to vaudeville and pictures. Whether such a direful state of affairs now really exists in Portland, is a matter of some doubt in the minds of many qualified to speak on the matter. It may be that the lack of profit in Portland theaters has been enlarged upon, to keep those "other theaters contemplated for this city" from materializing.

Denault Brothers report that their scenic theater, Rochester, N. H., has been doing a most satisfactory business ever since its opening in September. A straight picture show, plus a good grade of singing, has caught on with Rochester folks. The scenic is of modern construction, being of brick and cement and taken as a whole, presents a mighty fine appearance.

It is rumored that the Automatic Vaudeville Company of New York has a 40 per cent stock interest in the South End theater, controlled by Marcus Loew. Some changes have been made in the South End, and Mr. Sam LaVengie is now engaged as manager of that theater, leaving the Comique theater, Boston, where he had been at the helm for the Automatic people. Mr. McCaffery moves up to the position as manager of the Comique, having formerly been assistant manager. Mr. LaVengie has been with the Automatic Vaudeville Company for about twelve years and knows his business very thoroughly. He has a large contract ahead of him however, to make a winner of the South End, which has been a most consistent loser from the start. Mr. N. N. Brooks, a member of the Automatic Vaudeville Company has general supervision of the South End, Premier, Comique and Palace theaters, all of Boston

This writer unintentionally created a wrong impression in last week's columns, by writing, "manager Appleby of the Boston office of the Mutual Corporation." Mr. Appleby is what should have been written, as George gave up the title "manager" to take up his present position with the Mutual folks. Manager Eslow has charge of the Mutual's Boston office, and judging by the amount of business he is doing, will continue to be known as Manager Eslow for an indefinite period.

There is a new theater scheduled for Washington street, near Dudley, Boston. This is in the vicinity of the Eagle theater. It is rumored that Mr. William Bradstreet, operating a long string of New England photoplay and vaudeville theaters, has secured this new location.

A recent incorporation is the Columbia Amusement Company of Boston and Newport, R. I. This is a $20,000 concern; and the promoters are: Arthur W. Hubbard, Thomas D. Soriere, and Laura B. Hubbard. A general amusement business is to be carried on and theaters will be built, according to present plans.

Fields Corner, Roxbury, Mass., will soon have a fine, new theater, to be devoted to vaudeville and pictures. A house to seat 800, and one that will be strictly fireproof is scheduled by Mr. Wilbur Adams, the president of the Dorchester Theater Company. The location is a good one, and a good house should prosper.

The Star Amusement Company has incorporated at Augusta, Me. The promoters are as follows: Hugh M. Warren, Edwin T. Mayberry, both of Portland, and Linwood F. Crockett of Westbrook.

Mr. Walter Davis has switched his circuit of four theaters over to the Mutual program, getting the service from the Boston office.

Manager Charles Heath of the Puritan theater, Boston is now using Mutual service.

Manager Eslow of the Mutual's Boston office tells us he is attacked with a bad case of "enlargement of the heart." Which accounts for the fact that the above mentioned gentleman is giving away to his customers a free Christmas slide.

Mr. S. Z. Poli announces that he has purchased 587-591 Main street, Hartford, Conn. This piece of property is extremely valuable. Mr. Poli at present has a theater in the rear of this property, and had leased a store, which was converted into a lobby.

The new Windsor theater, Windsor, Ontario, was opened to the public December 2. This theater is one of the finest in Canada, exploiting vaudeville and picture programs. The theater seats about 2,500 people, and will run three shows daily, with a change of program on Mondays and Thursdays. Mr. J. M. Ward, the chief stockholder in the corporation owning the Windsor theater, reports himself as very well pleased with the outlook. Mr. Ward has installed Mr. McElwane as resident manager; a man who understands the game.

A new theater is rumored for Boston. A representative of the concern desiring to build the theater called at the office of Mayor Fitzgerald and offered the City of Boston $200,000 for the site of the old Franklin School, at the corner of Tremont street and Dix place. The Mayor, the Schoolhouse Commission, the School Committee and a representative of a Boston banking house were present, besides the people making the bid for the property. This land has about 10,000 feet of space. The city of Boston is now thinking over the offer and it is believed that the bid will finally be accepted, as the price is a good one.

Mr. William Fox paid New England a visit last week; the first one in a very long while. Mr. Fox is at present offering his particular brand of vaudeville and pictures to the people of New Haven, Conn., Waterbury, Conn., and Springfield, Mass. Mr. Fox was in Boston during his New England trip and "they say" he soon will start to build a theater in that city. As things look at present, it will not be very long before Mr. Fox has theaters in all the principal New England cities.

The Bowdoin square theater, Boston has again reverted to vaudeville and photoplays, after a month or two of stock burlesque. A ten cent admission is now in vogue and business is understood to be satisfactory.

The owners of the New Boylen theater, Taunton, Mass., now state that this house will surely be ready for its opening performance on January 16th. The Boylen is a large house, and no expense has been spared to make it one of the finest.

A fire that had its inception in the Fairlee Opera House, Fairlee, Vermont, had a most direful effect on that town, as the library and village church were destroyed, in addition to the theater. The theater will probably be rebuilt.

The Railroad Commission held a hearing in Boston this week, in order to give those a chance to express their views who favored later train service to the suburbs. Those favoring later trains proved that 500,000 people were unable to attend the evening performances at Boston theaters, on account of the poor train service. James A. J. Brackett was attorney for the local theater managers.

The Portland Lodge of Elks held their memorial service at Keith's theater, Portland, Me., this week.

Mr. Hiram Abrams of the Greene and Abrams Amusement Company called some of the resident managers of theaters controlled by that corporation to Portland, Me., this week, and a conference was held on matters pertaining to the policies of the different theaters.

While Mr. William Fox was in New Haven, Conn., this week, looking over his grand opera house, he took occasion to tender a banquet to Mr. Benjamin Jackson, his resident manager.

The three-reel feature "Kerry Gow," was believed by the Casino theater, Taunton, Mass., to be worth ten cents admission, instead of the usual five. And it proved to be worth the raise, as attendance was unusually good during the exhibition of this feature.

Colonel Bill Stanton, formerly manager of the Central square theater, Lynn, Mass., but now in charge of the Auditorium theater at Fitchburg, came over to Lynn last week to pay a short visit to his old friends and also to vote for William Connery for Mayor of that city.

Mr. Walter Davis, manager of the Star theater, Pawtucket, R. I., says he is glad he switched over to the service of the Boston office of the Mutual Corporation.

The Nicholas Power Company "put it across" when they got the order to install a 6A at the State Hospital for the Insane, at Concord, N. H. It seems that good pictures, properly projected are good for the "nuts."

The Union Hall, Somerville, Mass., is a very busy spot these days, now that Mr. Pearson has opened his photoplay theater. The Union Hall has been carefully renovated and generally improved.

Santo Capasso of New Haven, Conn., has brought suit against Pasquale Cofransesco. It seems that the latter named gentleman sold to Mr. Capasso his photoplay house. One of the stipulations was to the effect that Mr. Cofransesco should not again engage in the moving picture business in New Haven. The latter disregarded this fact—hence the suit.

The National Lancers, Troop A, First Squadron, M. V. M., held one of their regular smoke talks this week at the Armory on Bulfinch street, Boston. About 300 members were present and were greatly pleased with an exhibition of moving pictures that depicted the maneuvers of the Red and Blue Armies in the offensive and defensive operations on Boston.

Mr. George T. Wilder has acquired the interest in the Star theater, Dover, N. H., formerly owned by M. E. Clement of Lewiston, Me.

N. J. Mahanna of Springfield, Mass., reports he has leased Central Hall, Housatonic, Mass., and will run a picture program as soon as the Hall is put into proper shape.

The St. John's Catholic Church on Fourth street, between Cambridge and Otis streets, Cambridge, Mass., has been leased by F. A. McMeninen, who will remodel the church, and run it as a vaudeville and picture house.

Messrs. Powers and Woodhead report that their new Globe theater, Clinton, Mass., is exceding their expectations.

The Beneficent Congregational Church of Providence, R. I., has installed a moving picture machine. This is the eldest church in Providence, but the Rev. A. E. Krom is of advanced and broad ideas. Dr. Krom tells us that it is his positive belief that motography is "one of the greatest agencies for good." For the present the pictures will be shown on Saturday nights, but before long, they are to be included in the Sunday services. The pictures are to be used to attract the interest of members of Dr. Krom's church who have been lax in attendance. The pictures are also to be used to illustrate the lessons given the Sunday School classes. Dr. Krom spoke at great length, a great deal of which was simply a reiteration of what the Moving Picture World has always claimed the pictures were so well able to do along educational, instructive and religious lines. All honor to Dr. Krom, who has the courage of his convictions

HENRY.

OREGON.

ARTICLES of incorporation have been filed with the Secretary of State for a concern to be known as the Yamatograph Motion Picture Company, with a paid-up capital stock of $25,000. The incorporators are A. E. Cooper, William F. Beckett and Merwin Rankin.

December 3d marked the opening of the Circle Amusement Company's new Portland theater, to be known as the Circle Theater. The theater is located at Fourth and Washington Streets and was opened to the public, who expressed it as "the queen of Portland's theaters." No expense has been spared, no detail that hand or brain could accomplish has been overlooked to make this the premier photoplay house. The theater in itself is equipped with every modern convenience for safety and comfort. Abundant exits, wide aisles and, in particular, a ventilating system that insures an abundance of pure, sterilized air are features that deserve special mention. The theater seats comfortably 800. Licensed film of the highest censorship will be run at this house.

At the meeting of the State Federation of Women's Clubs, Mr. Melvin G. Winstock, general manager of the People's Amusement Company, addressed the federation in a body, telling of the work done by the local board of censors who serve voluntarily. Mr. Winstock commended their work and exhibited for their information several films that tend to show cause why the censorship board does not allow films of an unproved nature to be exhibited, and also spoke on the value of the educational advantages that can be derived from pictures that had been censored. Over a thousand women from all over the state were present, and a vote of thanks was given the People's Amusement Company for assisting to make the meeting a success.

All the People's Amusement Company theaters are preparing for their Christmas program. Santa Claus appears at the People's Theater every Saturday afternoon and takes the orders of the children, to deliver their wants for Christmas morning. From two to three thousand children are present each Saturday afternoon.

Costly improvements at the Star Theater have been made, making this house one of the finest on the coast. Twenty-five thousand dollars has been expended to refurnish the theater. One of the most costly prosceniums ever put into a theater has been made especially to order for the Star.

A follow-up system has been put into operation by the People's Amusement Company, whereby 100,000 circulars are to be printed and distributed at the rate of 20,000 per week for five weeks into the homes of the people of Portland to educate them in the value of films. The subjects are: 1, "Motion Pictures in General"; 2, "The Motion Picture Industry"; 3, "Stage Direction"; 4, "Distribution"; 5, "The Modern Theater." Mr. Winstock states that he knows it will benefit all the theaters, but that it is quite certain that the bulk of the business will go to the theaters of the People's Amusement Company. There are 76 theaters in the city at the present time, and the majority are owned and operated by the People's Company.

The Film Supply Company of Oregon has opened a branch in Seattle, Wash., and has placed Mr. John Meldrem in charge.

A charity matinee will be given before Christmas at the People's Theater for the poor children of the city. Preparation for this is now being made by the company and Mr. Winstock, who will be in charge.

Teachers of the public schools of Portland who certify to the pupil who has made the highest average during the month in each schoolroom will be given a box seat at the Saturday performance of the People's Amusement Company's theaters. This will necessitate the arrangement of having several schools attend in a body.

December 5th was Harriman Day, when over a thousand employes of the Southern Pacific and the Oregon-Washington Railroad & Navigation Company marched in a body to the People's Theater to witness the exhibition of the pictures taken at the Portland Land Show. The land show film was taken by the American Lifeograph of Portland. This was not a complimentary exhibition. All employes paid for their entrance.

The Film Supply Company has leased large quarters in the People's Theater Building, where it will furnish up handsome quarters to make it the largest exchange in the country.

EDWARD N. WEINBAUM.

The Circle Theater is exhibiting to its patrons pictures of the highest value. It has a seven-piece orchestra that plays from the time of its opening in the morning until the hour for closing.

Railroad Day at the People's Theater proved to be a big success, when 1,000 employes of the Harriman lines paid their way into the theater to see themselves in the line of march to the land show which recently took place in Portland. President J. D. Farrell of the Harriman lines in Oregon, and other officials were the guests of honor.

"Religious nights" are being planned at the People's Theater for the showing of the great Thanhouser photoplay, "The Star of Bethlehem."

All the large department and industrial concerns in this city are planning with the management of the People's Amusement Company to have special evenings for their employees at the People's Theater at least once a month.

W. B. Armstrong, superintendent of construction of the People's Amusement Company, is planning to take a vacation for about a month, beginning with the first of the year.

ED. N. WEINBAUM.

Among the Exhibitors.

Detroit, Mich.—The new Windsor theater on Pitt street, east will open soon.

Albuquerque, N. M.—Plans are being prepared for the erection of a new picture house on lots north of Farr market on South 2d street for Joe Barnett.

Philadelphia, Pa.—Milligan & Pierson are planning a moving picture theater building at Seventh and Dickinsen streets.

Des Moines, Ia.—The Danbury-Woodbury Co., is to build a new opera house. Articles of incorporation were filed. Capital stock $10,000. C. F. Seibold, J. H. Crilley and others are the incorporators.

Philadelphia, Pa.—J. Richard Jackson is estimating on plans for a theater building at the corner of 22d and Berks Streets for M. A. Maloney.

Moundsville, Tenn.—Geo. Shafer of Wheeling will erect a picture theater building here.

Chattanooga, Tenn.—J. E. Fergusen of the Temple State Bank contemplates the erection of a theater building here.

Philadelphia, Pa.—Allen Wilson is preparing plans for a theater building at Richmond and Clearfield Streets for Jno. G. Redmond.

A Dark Room Man Wishes Position

Twenty-two years of age. Have had two years' experience with concern in Germany and one year in this country. Can furnish best of reference. Am willing to work one day on trial. Send all communications to the New York Film Company, 145 W. 45th St., Room 1108.

Calendar of Independent Releases.

Universal Film Mfg. Co.

Current Releases.

SUNDAY, DECEMBER 22nd, 1912.

REX—For His Sake (Drama)
CRYSTAL—His Wife's Strategem (Comedy)
CRYSTAL—Mixed Bottles (Comedy)
ECLAIR—Sea Anemones (Educational)
ECLAIR—An Unforeseen Event (Comedy)

MONDAY, DECEMBER 23rd, 1912.

IMP—The Old Folk's Christmas (Drama)
NESTOR—Poor Jones' Vacation (Drama)
NESTOR—Views of the U. S. Capitol (Scenic)
CHAMPION—The Chaperons (Comedy)

TUESDAY, DECEMBER 24th, 1912.

GEM—The Amulet (Drama)
BISON—The Heroine of the Plains (2-Reel Drama)
ECLAIR—The Story of a Kiss (Comedy-Drama)

WEDNESDAY, DECEMBER 25th, 1912.

FRONTIER—Tracked to the Mountains (Drama)
NESTOR—The Big White Chief (Comedy)
POWERS—Who's the Boss (Comedy)
POWERS—Their Christmas Turkey (Drama)
UNIVERSAL—Animated Weekly No. 42 (Topical)

THURSDAY, DECEMBER 26th, 1912.

IMP—The New Magdalen (2-reel Drama)
REX—A Business Man's Wife (Drama)
ECLAIR—A Dry Town (Comedy)

FRIDAY, DECEMBER 27th, 1912.

VICTOR—The Professor's Dilemma (Comedy)
NESTOR—The Padre's Gift (Drama)
POWERS—Toys of Destiny (2-reel Drama)

SATURDAY, DECEMBER 28th, 1912.

IMP—As the Doctor Ordered (Comedy)
IMP—A Widow's Wiles (Comedy)
BISON—El Capitan and the Land Grabbers (Drama)
MILANO—Her Inspiration (Drama)

Advance Releases.

SUNDAY, DECEMBER 29th, 1912.

REX—An Ill Wind (Drama)
CRYSTAL—Her Visitor (Comedy)
CRYSTAL—The Elopement (Comedy)
ECLAIR—Insect Hunting (Scientific)
ECLAIR—Gontran, a Kidnapper (Comedy)

MONDAY, DECEMBER 30th, 1912.

IMP—Jones' Wedding Day (Comedy)
NESTOR—Arabella's Ankle (Comedy)
CHAMPION—The City Boarder (Comedy)
CHAMPION—White Heron

TUESDAY, DECEMBER 31st, 1912.

GEM—Dorothy's Birthday (Dr.)
BISON—The Redemption of White Hawk (2-Reel Dr.)
ECLAIR—The Wager (Comedy-Drama)

WEDNESDAY, JANUARY 1st, 1913.

NESTOR—The Fight for Right (Western Drama)
FRONTIER—The Horse Race at Hawley's Ranch (Dr.)
POWERS—The Wise One (Comedy)
UNIVERSAL—The Animated Weekly No. 43 (Topical)

THURSDAY, JANUARY 2nd, 1913.

IMP—The Bearer of Burdens (Drama)
REX—The Ride of Jennie McNeil (Drama)
ECLAIR—A Tammany Boarder (Comedy)

FRIDAY, JANUARY 3rd, 1913.

NESTOR—The Blackmailers (Drama)
POWERS—Wheels of Fate (Drama)
VICTOR—The Grouch (Comedy)

SATURDAY, JANUARY 4th, 1913.

IMP—What Katy Did (Comedy)
IMP—Prize Winners at the Poultry Show
BISON—Regimental Pals (Drama)
MILANO—A Father's Stratagem (Drama)

Film Supply Co.

Current Releases.

SUNDAY, DECEMBER 22nd, 1912.

MAJESTIC—Jack in the Box (Drama)
THANHOUSER—The Repeater (Drama)

MONDAY, DECEMBER 23rd, 1912.

AMERICAN—The Recognition (Drama) 1000
ITALA—Easy to Return Home (Comedy)
ITALA—A Good Hunting Dog (Comedy)

TUESDAY, DECEMBER 24th, 1912.

GAUMONT—A Peach for a Prisoner (Drama)
MAJESTIC—All On Account of a Banana (Drama)
THANHOUSER—The Star of Bethlehem (3 reels—Biblical)

WEDNESDAY, DECEMBER 25th, 1912.

GAUMONT—Gaumont's Weekly No. 42 (Topical)
RELIANCE—Bedelia Has a Toothache (Comedy)
RELIANCE—Fooling the Specialist (Comedy)
SOLAX—The Finger Prints (Drama)

THURSDAY, DECEMBER 26th, 1912.

AMERICAN—Blackened Hills (Drama) 1000
GAUMONT—Zigoto Drives a Locomotive (Comedy)
GAUMONT—The Man With the Pull (Comedy)
PUNCH—Wanted—A Husband (Comedy)
PUNCH—The Devil of a Time (Comedy)

FRIDAY, DECEMBER 27th, 1912.

LUX—Pat and the Milliner (Comedy) 445
LUX—A New Use for the Bike (Comedy) 458
SOLAX—The Woman Behind the Man (Drama)
THANHOUSER—No release this date.

SATURDAY, DECEMBER 28th, 1912.

AMERICAN—The Girl of the Manor (Drama) 1000
GAUMONT—Title not reported.
GREAT NORTHERN—An Emergency Waiter (Com.)
RELIANCE—Trying to Keep Bedelia (Comedy)

Advance Releases

SUNDAY, DECEMBER 29th, 1912.

MAJESTIC—Love and the Telephone (Comedy-Drama)
THANHOUSER—A Militant Suffragette (Com.-Dr.)

MONDAY, DECEMBER 30th, 1912.

AMERICAN—Loneliness of Neglect (Drama) 1000
ITALA—Knock Wood (Comedy)
ITALA—Two Little Devils (Comedy)

TUESDAY, DECEMBER 31st, 1912.

GAUMONT—Title not reported.
MAJESTIC—Jim's College Days
THANHOUSER—With the Mounted Police (Drama)

WEDNESDAY, JANUARY 1st, 1913.

GAUMONT—Gaumont's Weekly No. 43 (Topical)
RELIANCE—Duty and the Man (Drama)
SOLAX—Cousins of Sherlock Holmes (Comedy)

THURSDAY, JANUARY 2nd, 1913.

AMERICAN—Love and the Law (Drama) 1000
GAUMONT—Fair Weather Friend (Drama)
PUNCH—Her Mischievous Brother (Comedy)
PUNCH—A Near Tragedy (Comedy)

FRIDAY, JANUARY 3rd, 1913.

LUX—Pursued by a Lioness (Drama) 951
SOLAX—Canine Rivals (Comedy)
THANHOUSER—A Poor Relation (Drama)

SATURDAY, JANUARY 4th, 1913.

AMERICAN—The Fraud That Failed (Drama) 1000
GAUMONT—(Title Not Reported)
GREAT NORTHERN—(Title Not Reported)
RELIANCE—A Jolly Good Fellow (Drama)

Mutual Film Corporation.

FRIDAY, DECEMBER 27th, 1912.

KAY-BEE—The Law of the West (3 Reels—Drama)

MONDAY, DECEMBER 30th, 1912.

KEYSTONE—The Duel (Comedy)
KEYSTONE—Mabel's Strategem (Comedy)

WEDNESDAY, JANUARY 1st, 1913.

BRONCHO—The Burning Brand (2 Reels—Drama)

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THE CARBON FOR PERFECT PROJECTION

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HUGO REISINGER, 11 Broadway NEW YORK

Calendar of Licensed Releases.

Current Releases

MONDAY, DECEMBER 23rd, 1912.

BIOGRAPH—A Cry for Help (Drama).....
EDISON—An Old Fashioned Elopement (Comedy).....1000
KALEM—The Shaughraun (Special—3 reels—Drama).....3000
KALEM—The Two Runaways (Drama).....1000
LUBIN—The Montebank's Daughter (Drama).....1000
PATHE—Pathe's Weekly No. 52 (Topical).....
SELIG—Harbor Island (Drama) 1000
VITAGRAPH—While She Powdered Her Nose (Comedy).1000

TUESDAY, DECEMBER 24th, 1912.

CINES—A Ladies' Man (Comedy)..... 300
CINES—Picturesque Sorrento, Italy (Scenic)..... 325
CINES—His "Spring" Overcoat (Comedy)..... 375
C. G. P. C.—The Christmas Miracle (Drama).....
EDISON—What Katie Did (Drama).....1000
ESSANAY—The Sheriff's Inheritance (Comedy-Drama)...1000
LUBIN—The End of the Feud (Drama).....1000
SELIG—Roderick's Ride (Drama) 1000
VITAGRAPH—It All Came Out in the Wash (Comedy)..
VITAGRAPH—Ida's Christmas (Comedy) .....

WEDNESDAY, DECEMBER 25th, 1912.

ECLIPSE—Beauty Spots in the South Wales (Scenic)..... 250
ECLIPSE—Wood Industry in French Jura (Industrial).... 300
ECLIPSE—The "Angel" Child (Comedy)..... 450
EDISON—Love Among the Geysers (Comedy).....1000
ESSANAY—The Cat's Paw (Drama).....1000
KALEM—A Busy Day in the Jungle (Comedy).....
KALEM—Brave Old Bill (Comedy).....
PATHE—Dynamited Love (Comedy) .....
SELIG—A Counterfeit Santa Claus (Comedy).....1000
VITAGRAPH—Two Women and Two Men (Drama).....1000

THURSDAY, DECEMBER 26th, 1912.

BIOGRAPH—The Good Within (Drama).....
ESSANAY—Bill Mixes With Relations (Comedy).....1000
LUBIN—Two Boys (Comedy-Drama) 1000
MELIES—Jack's Burglar (Drama).....1000
PATHE—The Beach Combers (Drama).....
SELIG—The Little Organ Player of San Juan (Drama)...1000
VITAGRAPH—Freckles (Comedy) 1000

FRIDAY, DECEMBER 27th, 1912.

C. G. P. C.—French Naval Maneuvers (Naval).....
C. G. P. C.—The Chaffinch and Her Family (Educational)..
EDISON—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Drama).....1000
ESSANAY—Love Through a Lens (Comedy).....1000
KALEM—A Business Buccaneer (Drama).....1000
LUBIN—Palmetto Hat Industry (Industrial).....
LUBIN—Once Was Enough (Comedy).....
SELIG—How the "Duke of Leisure" Reached his Winter Home (Comedy) .....
SELIG—A Pair of Boots (Comedy).....
VITAGRAPH—The Better Man (Drama).....1000
VITAGRAPH—The Reincarnation of Karma (Special—2 reels—Drama) 2000

SATURDAY, DECEMBER 28th, 1912.

CINES—Balkan War Scenes (Topical).....
EDISON—He Swore Off Smoking (Comedy)..... 525
EDISON—How a Horseshoe Upset a Happy Family (Com.) 475
ESSANAY—The Reward for Broncho Billy (Drama).....1000
KALEM—A Mountain Tragedy (Drama).....1000
LUBIN—The Blind Cattle King (Drama).....1000
PATHE—The Bear Trap (Drama).....
VITAGRAPH—Sue Simpkins' Ambition (Comedy).....1000

Advance Releases

MONDAY, DECEMBER 30th, 1912.

BIOGRAPH—Bill Boggs' Windfall (Comedy).....
BIOGRAPH—A Day's Outing (Comedy).....
EDISON—The Crime of Carelessness (Drama) 1000
KALEM—The Peace Offering (Comedy) .....
KALEM—Why Tightwad Tips (Comedy).....
LUBIN—The Power of Silence (Special—2 Reels—Dr.)2000
LUBIN—A Mother's Strategy (Drama) 1000
PATHE—Pathe's Weekly No. 53 (Topical) .....
SELIG—Our Lady of the Pearls (Drama) 1000
VITAGRAPH—Planting the Spring Garden (Comedy).1000

TUESDAY, DECEMBER 31st, 1912.

CINES—Among the Abruzzi Mountains (Scenic) 350
CINES—Amy's Choice (Comedy-Drama) 750
C. G. P. C.—The Caprices of the King (Hist. Drama)...
EDISON—For Her (Drama) 1000
ESSANAY—Requited Love (Drama) 1000
LUBIN—The Bravery of Dora (Drama) 1000
SELIG—A Rough Ride With Nitroglycerine (Drama).1000
VITAGRAPH—A Woman (Drama) 1000

WEDNESDAY, JANUARY 1st, 1913.

ECLIPSE—Laughing Billy (Comedy) 400
ECLIPSE—A Four-Footed Cupid (Comedy) 600
EDISON—Yosemite National Park and Big Trees of California (Scenic) 375
EDISON—How They Got the Vote (Comedy) 625
ESSANAY—Seeing Is Believing (Comedy) 1000
KALEM—The Mission of a Bullet (Drama) 1000
PATHE—The Cowboy and the Baby (Comedy) .....
SELIG—A Loyal Deserter (Drama) 1000
VITAGRAPH—Love Hath Wrought a Miracle (Drama)
VITAGRAPH—Casey at the Bat (Comedy) .....

THURSDAY, JANUARY 2nd, 1913.

BIOGRAPH—Three Friends (Drama).....
ESSANAY—The Miner's Request (Drama) 1000
LUBIN—John Arthur's Trust (Drama) 1000
MELIES—Tempest Tossed (Drama) 1000
PATHE—The Frame-Up (Drama) .....
SELIG—Greater Wealth (Drama) 1000
VITAGRAPH—The Adventure of the Counterfeit Bills (Drama) 1000

FRIDAY, JANUARY 3rd, 1913.

C. G. P. C.—Between Two Girls (Comedy).....
C. G. P. C.—Sand Hoppers (Scientific) .....
EDISON—The Running Away of Doris (Drama) 1000
ESSANAY—When Soul Meets Soul (Drama) 1000
KALEM—The Treacherous Shot (Drama).....
LUBIN—Guilty Conscience (Comedy) .....
LUBIN—Just Out of College (Comedy-Drama) .....
PATHE—Romeo and Juliet (Special—2 Reels—Drama)
SELIG—A Curious Family (Comedy) .....
SELIG—Steak and Onions (Comedy) .....
VITAGRAPH—Mr. Bolter's Niece (Drama) 1000

SATURDAY, JANUARY 4th, 1913.

CINES—A Sister's Heart (Drama) 1000
EDISON—The Red Man's Burden (Drama) 1000
ESSANAY—Broncho Billy and the Maid (Drama) 1000
KALEM—The Flag of Freedom (Drama) 1000
LUBIN—The Love Token (Drama) 1000
PATHE—The Doctor's Blind Child (Drama) .....
VITAGRAPH—A Bit of Blue Ribbon (Drama) 1000

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Special

Jan. 10, 1913

The Wives of Jamestown

KALEM 2 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonist of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians and she with many others is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man, she offers to become his wife. He takes her to his cottage and stepping into another room shaves off his beard, and begins to play the flute, which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

Jan. 6, 1913

It Is Never Too Late to Mend

EDISON 2 Reels

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Morton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means, and plans George's undoing and his own aggrandizement. George goes to Australia to seek his fortune and Meadows, sure of success, selects the house for his bride and ousts the present tenant, Isaac Levy, thus gaining the enmity of the Old Jew. Levy has been protected from Meadows' game by George Fielding, and he now determines to protect George from the plotters. He rents an office next to Meadows' and through a hole which he bores in the wall keeps informed of their plans. Meadows' schemes are frustrated, and George returns with six thousand pounds to clear the home and claim his bride.

Jan. 3, 1913

Romeo and Juliet

Pathe 2 Reels

SHAKESPEARE

A Wonderfully Colored Film of the Immortal Playwright's Great Romantic Play

Romeo of the House of Capulets and Juliet, of the House of Montagues, scorn the family feud of years, and love each other with all the fervor of Veronian youths. The ardent wooer sings his love beneath his lady's window while the stars wink their approval of the lovers' happiness. Juliet's father urges her marriage to Tybalt, a man of his choosing, but Romeo determines she shall not so wed for they visit the venerable Friar Lawrence and are secretly united in marriage. Romeo is challenged by his rival Tybalt, and in the encounter wounds his antagonist, for which he is exiled. Romeo's departure leaves Juliet open to the demands of her father, who insists upon her immediate marriage to Tybalt. In terror she flees to the old Friar, who gives her a powerful sleeping potion, and on the day she is to marry Tybalt her friends are horrified to see her fall into a deathlike swoon. She is interred in the vault of her ancestors, and Romeo, hearing of her death, returns home, enters the vault and after gazing upon the face of his beloved plunges a dagger into his heart. Juliet awakens to see him expiring, and in her agony seizes the same dagger, inflicts a death-wound, and expires beside her lover.

Dec. 30, 1912

Power of Silence

Lubin 1 Reels

Thomas Lowry, a wealthy Western ranch-owner, realizing he is dying, leaves his adopted daughter, Jane, to the care of his head shepherd, who because of his personality is called "Silent." The young people decide to marry when Sinclair, a nephew of Lowry, comes west, and learning of the fortune Jane inherits, decides to marry her. She listens to his descriptions of the wonderful East and promises to become his wife. Silent warns Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane east, and after squandering her fortune deserts her and she dies of a broken heart. Sinclair returns west to sell the balance of Jane's property and meets "Silent," who reminds him of the warning; in the desperate struggle that follows they plunge over the balcony of an old ruin to death below, thus ending the career of good and evil.

General

Features

The Reincarnation of Karma

December 27, 1912. Vitagraph. Two Reels.

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resists with all his religious fervor, Quinetrea, a beautiful and fascinating enchantress. Quinetrea eventually conquers and Karma falls a victim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses her, and Quinetrea is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the personality of Leslie Adams and loves the beautiful heiress, Lillian White. Together they visit the ancient Temple of Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinated, the snake uncoils and Quinetrea stands before him in all her bewitching charm. She holds him with her hypnotic power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma beholds a vision of his former self as High Priest, again curses Quinetrea, and drops dead across the prostrate body of his betrothed.

THE SHAUGHRAUN

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

December 23, 1912. Kalem. Three Reels.

By the death of their father, Robert and Claire Folliott are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister, Claire, and sweetheart, Arte, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching.

Several years later Robert returns to Ireland, but is captured as a fugitive and thrown into prison. The crafty Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn has been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the girls reunited to their sweethearts.

The LAST PERFORMANCE

December 20, 1912. Pathe. Two Reels.

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous and plans revenge.

She drugs his horse, and as he mounts the Platform of Death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

THE RED MAN'S HONOR

December 16, 1912. Eclipse Kleine. Two Reels.

June Dew, a pretty Indian maiden, is betrothed to Red Hawk, the bravest warrior of the tribe. Seated Bear, another brave, also loves the dark beauty and his savage heart is inflamed with jealousy at the success of his rival. One day he surprises her alone and forcibly carries her off to his canoe. Red Hawk appears just in time to see the act, and springing into the stream soon overtakes his rival. A desperate struggle follows in which Red Hawk's arm, strengthened by the "Great Spirit," mortally wounds his treacherous enemy. Red Hawk and the maiden return to the village and the wounded Indian painfully makes his way to shore, where he tells a greatly distorted story of Red Hawk's crime. The accused warrior is ordered before the great chief "White Eagle," and the death sentence imposed: "He that kills a brother must die. Twelve moons hence his spirit shall join that of the dead warrior." Red Hawk's heart is filled with bitterness and he leaves his tribe to join the army of the pale faces. His bravery in surmounting indescribable difficulties to destroy a mountain bridge, thus checking the advance of the enemy, gains him the high regard of the army, but his happiness is short lived as he remembers the sentence and returns to his tribe to pay the debt of a red man's honor. With his beloved June Dew he is taken to the funeral pyre and their souls go forth to join the Happy Hunting Ground of the "Great Spirit."

THE CROOKED PATH

A Story of the Underworld

December 13, 1912. Lubin. Two Reels.

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. His sweetheart, Nell Harris, is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. They become engaged. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail and receives a supply of saws with which he effects his escape. He arrives in the town in which Nell lives, asks her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé.

THE HAREM CAPTIVES

December 9, 1912. Pathe. Two Reels.

The story is concerned with the adventure of Fatima and Ourida, two Arabian sisters, although widely different in dispositions. Fatima is beautiful and petulant, while Ourida combines with a lovely face a charming, peaceful nature. Arthur Budlong, a westerner, is in love with Ourida and has won her heart, which kindles the spark of jealousy in Fatima's breast. Fatima bribes a tribe of nomads to kidnap her and her sister. With his Hindoo servant, Arthur follows the trail until it reaches the City of Tunis, where it is lost. The sisters arrive in the city, are sold to a wealthy merchant and accordingly enter his harem. Budlong finally learns of the abode of his beloved and her sister and despatches his servant with a note to them, giving his plans to effect their release. Ourida is overjoyed and Fatima feigns to be, but instead, turns informer, and when they come to the gate to await Budlong's arrival they are met by servants and brought back to the harem. Arthur and his servant reach the gate and after a desperate struggle with the guard they rescue the girls. Finding that Fate is against her, Fatima gives vent to her jealous anger. They hurriedly leave her, to act as principals in a wedding ceremony.

THE DAWNING

December 6, 1912. Vitagraph. Two Reels.

Helen Mason prefers the love of Victor Gardier, a young artist, to the attentions of Henry Pendleton. The latter asks her hand in marriage, but she refuses. The young artist visits Helen, but instead of proposing, he acquaints her with the fact that his uncle offers him an opportunity to complete his art studies in Paris. She begs him not to leave her, but he turns a deaf ear to her pleadings, and after his departure, in retaliation, she weds Pendleton.

They visit Paris and Helen conceals the joy to her of a visit to the artist's studio, and her vanity is flattered by a request to have her portrait painted. She appears for the first sitting, when Victor alone with her, vehemently expresses his love, she repulses him and flees to her husband. The artist and husband meet on the field of honor and Victor is seriously wounded.

At NAPOLEON'S COMMAND

December 2, 1912. Cines-Kleine. Two Reels.

This is a story laid in the time of Napoleon's great triumphs. A Lieutenant, on leave of absence, bids farewell to his sweetheart and rejoins his army. Two years elapse and the Lieutenant has not returned to his sweetheart. She becomes impoverished and marries a Sergeant, who sends her to his mother's home in Paris. Years afterwards the Sergeant has been promoted to Field-Marshal, and he, together with his wife, is now in the court of Napoleon. During the court ceremonies the wife of the former Sergeant meets her false sweetheart, who has also been promoted from Lieutenant to Marshal. Her husband and old sweetheart meet on the field of honor. Napoleon hears of the intended duel and orders the officers to their commands. During a battle that follows soon after both the Marshals are wounded. The wife, in searching the battlefield for her husband, finds near him her old sweetheart.

THE GREAT STEEPLECHASE

November 29, 1912. Pathe. Two Reels.

A thrilling race that is sure to send the blood tingling through the veins of every human is the principal feature of this extraordinary offering. As the race nears completion startling falls become frequent. Coming into the stretch the first and second choices are but half a length apart. The favorite makes the last barrier with ease, but the next horse tops the hurdle turns a complete somersault, crushing its rider beneath it, and leaving the jockey-lover to win the race—and the girl.

THE STOLEN SYMPHONY

November 25, 1912. Lubin. Two Reels.

A beautiful story of a poor young musician who has composed an exquisite symphony.

A famous musician obtains the score of the symphony and adds new laurels to his already great triumphs. Upon denouncing the great artist as a thief, the young composer is sent to an asylum; later he obtains his release and appears in a concert where the famous artist is playing the now world's great symphony, demonstrates it is the genius of his brain and is proclaimed to the world.

BILLY'S BURGLAR

November 22, 1912. Vitagraph. Two Reels.

A daring capture of a notorious burglar by a brave boy. This is a thrilling adventure in a fast speeding automobile and a funny predicament of a negligent policeman.

The Stars of the Vitagraph Company are cast very happily in this splendid production.

KERRY GOW

November 18, 1912. Kalem. Three Reels.

This is a play that the Kalem Company has gone to Ireland for and brought back with the true atmosphere and every real characteristic of the Irish soil and Irish heart. The plot of the play is a regulation one, wherein the villain's efforts are frustrated at every turn, and the story ends with him on his way to jail and the lovers preparing for the wedding. The Irish landscape is produced and the remarkable attention to details makes the picture a really great one.

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RIP VAN WINKLE
THE OUTCAST CHILD
FATALITY OF A PARISIAN STAGE TRAGEDY
THE SPHINX or LOVE UNDER THE RED TERROR
THE IRON MASTER
THE SPECKLED BAND

THE VATICAN AND HIS HOLINESS POPE PIUS X.
THE IRON HAND
THE BERYL CORONET
THE MIRAGE or THE DEATH OF A DREAM
THE MYSTERY OF BOSCOMBE VALE
SARAH BERNHARDT in LA TOSCA
THE COPPER BEECHES
BLANCHETTE
TEARS OF BLOOD
THE REYGATE SQUIRES
THE HUNCHBACK
THE STOLEN PAPERS

SAPHO
EXPIRATION
THE TEMPEST
SILVER BLAZE
THE MERRY WIDOW
GIRL FROM MAXIM'S
THE THRESHOLD OF LIFE
THE BRINK OF THE ABYSS
THE MUSGRAVE RITUAL
A GYPSY'S VENDETTA or QUEEN OF THE COMARGUE
DEATH AND RESURRECTION or FROM POPE TO POPE

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L'AIGLON
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LICENSED FILM STORIES

SELIG.

OUR LADY OF THE PEARLS (Dec. 30).—Anita, the belle of an inland hacienda, visits Pearl Harbor and is impressed with the desirability of gratifying her passion for pearls. A suitor for her hand learns of this and steals the votive offerings of the pearl fisheries at the cathedral shrine. Eventually the eyes of the ambitious, but thoughtless, young woman are opened to the impious seriousness of such an offence. She returns the jewels; and the young man is brought to reckoning for his recklessness.

A ROUGH RIDE WITH NITROGLYCERINE (Dec. 31).—A reckless and revengeful group of men are determined to ruin an oil-well and endeavor to capture a wagon load of nitroglycerine to help their plans. The wild ride of the driver to save his freight forms a most exciting episode. The conspirators follow the freight-wagon and in turn are pursued by the sheriff's posse.

A LOYAL DESERTER (Jan. 1).—Paul Worthington, a Federal private, receives a letter from their family physician apprising him of the dangerous illness of his mother. He takes the letter to the commanding officer with a request for a "leave of absence," but, Col. Colfax refuses emphatically. Paul determines to visit his mother at any cost, however, realizing the gravity of his offence at the time of war. He leaves the camp, does his filial duty, and while at home General Buchner and his aids from the Confederate side use the lower part of the house for a consultation as it is in the war zone. Paul manages to overhear an important plan to trap General Grant. He memorizes, gets through the lines, warns the great Commander in time, and is pardoned for his loyal desertion.

GREATER WEALTH (Jan. 2).—John Sharon, a steel magnate is immensely successful from the worldly point of view, while Ed Young, his humble employee, views himself as a failure because his income shrinks as his family responsibilities increase. Sharon's only son is a drunken disappointment, his wife becomes alienated from him, and his daughter falls critically ill. Young, while visiting Sharon, learns to his dismay that his own beloved daughter is very sick. Some professional agitators induce him to attend an anarchistic meeting, and he is prevailed upon to "remove" Sharon as an enemy of mankind. The night the millionaire's daughter dies, his own recovers; and he confronts Sharon just as he returns shaken from the death-bed scene. With wonderful coolness and sympathy Sharon convinces the would-be assasin that he has a right to happiness he has never enjoyed. The picture of his palatial home and empty heart, stays the assasin's knife and leads to a better deservance of the opportunities of life.

THE CURIOUS FAMILY (Jan. 3).—The Curious family are very much excited over the visit of a rural swain to his sweetheart, the belle of the family. They peek through windows, listen at key-holes, and finally make a visual invasion of the parlor through the furnace register.

STEAK AND ONIONS (Jan. 3).—A clever story with wholesome fun and the healthy odor of onions of two bachelor girls who attempt light housekeeping in their rooms violating the instructions of a grouchy landlady. They run the gauntlet of inspection; but getting rid of the remnants of their odoriferous repast becomes most embarrassing. Every time they hide or cast aside this "incubus" in a paper bag, some solicitous person restores it their unwilling hands.

VITAGRAPH.

PLANTING THE SPRING GARDEN (Dec. 30).—Moving to a cottage in one of the suburbs, Mr. and Mrs. Citiman decide to follow the example of their neighbors and have a garden, making their back yard blossom as the rose. Mrs. Citiman makes out a list of seeds and her husband, loaded down with all sorts of garden utensils and embryo flowers, on his return from the city, is greeted with much fervor by his better half, she scarcely gives her hubby time to eat his supper before setting him to work digging and planting the seeds. He works until late at night and she has him up on the job early in the morning.

After the seeds are all in the ground, the neighbor's hens immediately get busy, scratch them out and eat them all up, making a wreck of the flower beds. At night on his return home from business, Citiman is again set to work by his wife replanting the seeds and putting everything in shape. The next morning the hens are up at daybreak and repeat their havoc of the day before. Saturday being a half holiday, Citiman is invited by some friends to go fishing. Just as he is leaving the house, his wife catches him and sets him to work in the garden, while she bosses him around, making him work like a slave. She goes to the store, he sits down to rest and falls asleep, dreaming that he is surrounded by a magnificent Persian garden, which he saunters about smoking a cigar and directing his wife in the cultivation, trimming and arrangement of the different plants. Just as he is in the midst of this delightful dream, Mrs. Citiman returns and plays the garden hose on him. This arouses him to rebellion. He seizes the hose and turns it on her, giving her a good drenching. Some of the neighbors, looking over their fence, are laughing at the fun, when they are treated to a wetting by the enraged Citiman. To more fully assert himself, he gathers together the garden implements and all the other appurtenances pertaining thereto, sets them afire and gleefully dancing about, watching them burn with much satisfaction, to the dismay of his wife.

A WOMAN (Dec. 31).—Self-opinionated and conceited, Robert Hamilton makes a deep impression on Ida Middleton. When he knows he has produced this effect, he treats her with his usual indifference and flirts with others to test her. She becomes piqued at his treatment and marries Frank Martin for spite. On the day of their marriage when they are wedded, he takes her in his arms to kiss her and she repulses him and tells him that she does not love him. For the moment he is shocked, but accepts the situation and thereafter treats her with cold politeness. They live in this way for some months, during which time Ida grows to love him and to appreciate the difference between him and a man of Hamilton's stripe.

One evening, at a reception, she meets Robert Hamilton. When she is alone for a moment in the conservatory, he enters intoxicated and forces his attentions upon her, folding her in his arms and kissing her. She struggles to free herself from his embrace and at this moment her husband enters the room. Completely upset by this incident, she asks her husband to take her home. He escorts her to the taxi and after she has entered, he closes the door and bids her good night.

Frank returns home and, reclining on a couch in the library, meditates. Ida enters and sits beside him, explaining to him that she has learned to value his love and longs to enjoy it and give him hers. He smiles his forgiveness and she, throwing her arms around his neck and he en-

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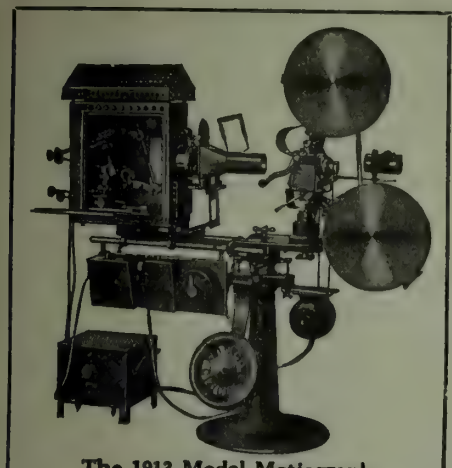

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twining his about her, they give vent to their repressed love for each other in a lingering, soulful kiss of ecstatic bliss.

LOVE HATH WROUGHT A MIRACLE (Jan. 1).—Paralyzed from injuries received in a polo match, athletic and handsome, George Fairchild is jilted by his fiancée. This heartless treatment because of his misfortune, makes him a woman-hater.

Next door to his home is a children's school, kept by two sisters. Miss Rose, the younger, devotes much of her time to a little crippled pupil. Her devotion to the child touches the heart of George. He becomes acquainted with her and she often spends a pleasant hour with him. One night, gazing out of his library window, he discovers the school on fire. He tries to arouse his valet and finds him in a drunken stupor. His first thought is of Rose. Forgetting his own heretofore helpless condition, before he realizes it, he is on his way to her rescue. He rushes into the building and taking the crippled child from Rose's arms, brings it to safety. He is about to return into the building for Rose, but is prevented by the firemen, who save her. Love hath wrought a miracle. George Fairchild, well and strong again, asks Rose to become mistress of the Fairchild Estate.

CASEY AT THE BAT (Jan. 1).—The Mudville B. B. Club has one sure winner, Casey, the idol of the fans and the admiration of the ladies. Kitty, a housemaid, and Mary, a cook, can see nothing but Casey. Grady, a mere policeman, is his rival for Kitty's love.

Mudville and Hicksville Clubs are to play their final game for the championship. Casey's first hit is a home run. Mudville cheers him to the echo. In the last half of the ninth inning, Mudville is at the bat, two men on bases and two out. "Casey at the bat," shouts the crowd. He takes his place with all the confidence of a hero. With a cheering salute to the Mudville rooters, "Watch me boys"! he strikes out. The game is over, the score is, Hicksville 9, and Mudville, 7. Casey is a fallen idol.

He makes a lone sneak to Kitty's home. She has already heard of his overthrow. He peeks through a window as the rain descends in torrents and beholds Grady, his rival, being feted and petted by Kitty and the cook.

THE ADVENTURE OF THE COUNTERFEIT BILLS (Jan. 2).—The banks have discovered that there are counterfeit bills in circulation. Lambert Chase, the famous detective, is brought into service and he learns that the only bank whose notes or bills have not been counterfeited, is the Reliance Bank.

Upon further investigation, he finds that their largest cash depositor is one Rochester, who is proprietor of a large department store. Detective Chase starts with this clue and instructs Walton, Chief of the Secret Service, to secure a position in the store as a manager of one of the departments. With strong recommendations, Walton has no trouble in becoming an employee of the store. He soon finds out that Rochester is making larger daily deposits in the Reliance Bank than he is taking in at his store. Chase visits Rochester's place as a building inspector. Showing his badge, he is allowed to inspect the building. In the cellar he discovers a part of it partitioned off by brick walls, with no evident means of admission. He concludes that the entrance must be from the top, through Rochester's private office. He bores an augur hole through the floor of the office, through which he runs a combustible fuse. He ignites it and hurries upstairs to the private office and calmly talks to Mr. Rochester on the defects of his building. While they are talking, smoke is seen coming from the floor. Walton, also present, feigns surprise, says the place is on fire. Rochester, greatly excited, throws aside a rug from the floor, opens a trap door and is about to descend, when Chase draws his revolver and tells him to halt. Walton arrests Rochester on the charge of counterfeiting. Lambert Chase goes down through the trap door and there discovers the counterfeiting plant. When searched, several of the counterfeit bills are found in the pockets of the accused man and his guilt is undeniably fastened upon him.

MR. BOLTER'S NIECE (Jan. 3).—Mr. Benjamin Bolter has for his neighbor, Lavinia Racey, a spinster of uncertain age. They are good friends, and in their hearts admire each other, but have both come to an age when they are afraid of themselves. Mr. Bolter's young niece, Pet, comes to spend a few ways with him and makes things lively for her uncle, who is unused to children. He introduces her to Lavinia, who takes quite a notion to the child. Talking to Lavinia through the garden fence between Bolter and Lavinia, Pet becomes fascinated with Lavinia's false curls and ends by pulling one off. When Bolter scolds, she howls and he has to capitulate. The next morning when Bolter complains of the lack of a button on his trousers, she, seeing Lavinia sewing in her garden, catches up the trousers and rushes off and into the garden and requests her to sew the button for her poor uncle, who has no one to look after him. Finally, she makes herself ill with eating green apples and in his distress he sends for Lavinia to help. Her kindness and tenderness to the child break down the barrier of his reserve and he proposes to her to make his lonely life a heyday of sunshine and happiness. Lavinia agrees by falling into Bolter's arms. Pet, whom they suppose to be asleep, sits up and says, "Oh, I saw you! Goody! goody! goody!"

A BIT OF BLUE RIBBON (Jan. 4).—Senor is only a horse, a thoroughbred, and winner of many blue ribbons. On account of old age, Jim Hartwell, the ranch owner, orders Steve, an employee, to take the old horse into the foothills and shoot him. Kitty, Hartwell's daughter, loves old Senor and claims him for her personal property. Steve loves Kitty and refuses to shoot the horse. In anger, Hartwell discharges him. The ranch owner, mounting his horse, leads Senor to the foothills. He takes the bit of blue ribbon which Kitty had tied in Senor's foretop, and throws it aside. Just as he raises his revolver to shoot, he sees a Mexican creeping towards his horse in the act of stealing it. He turns his attention towards the thief, who shoots Hartwell. Steve appears, and fires at the Mexican, who in turn, shoots Steve and escapes. Steve, not seriously wounded, turns his attention to Mr. Hartwell. The Mexican makes his way afoot across the hills and comes across a party of range riders. He notifies them that Hartwell is dead and that he saw Steve shoot him.

Steve is found bending over Hartwell. Mr. Hartwell is taken back to his ranch and Steve is delivered to the sheriff. Hartwell regains consciousness, but has lost all recollection of what has happened. Kitty tries in vain to make him recall the incidents of the shooting. He suddenly catches sight of Senor and immediately regains his memory and declares the innocence of Steve and the guilt of the Mexican.

Kitty has learned that the sheriff and the ranchmen are about to hang Steve for the crime. She rushes from the house, mounts old Senor and is soon riding wildly to Steve's rescue. On her way, she is intercepted by the Mexican and thrown from her horse. He jumps on Senor's back and tries to make his escape in the opposite direction. She hastens on foot to stay Jim's execution and reaches there just in time to save him. Steve is released and the men hastily go in pursuit of the Mexican, whom they capture and condemn to death. Confronted with the evidence of his guilt, the bit of blue ribbon, which he had picked up when he shot Hartwell and dropped when he stopped Kitty on her way to Steve's rescue, he confesses and is sentenced to death.

ESSANAY.

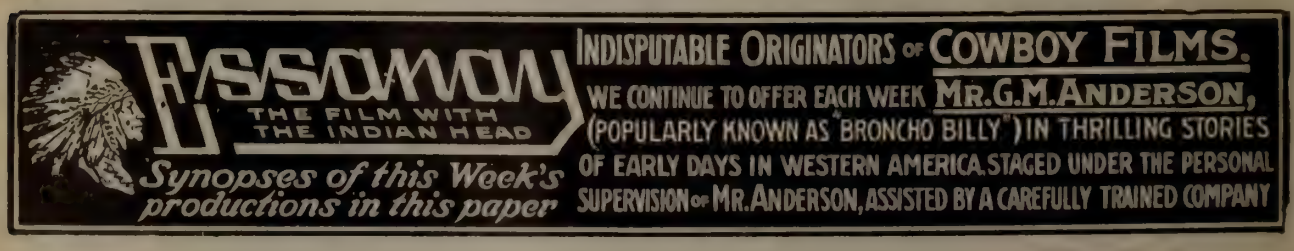
REQUITED LOVE (Dec. 31).—Lord Darlington is engaged to Ruth who is a splendid dancer. She is requested to dance at a social function and complies willingly. During the dance Lord Darlington rushes up to her and stops her from continuing. Ruth leaves the ball room with her parents and returns home. Lord Darlington reaches Ruth's home at the same time the family arrive, tells Ruth that he will break his engagement with her if she continues to dance for the amusement of everybody. Ruth, a true American woman, tells him that "were she to lose all the titles in the world, still she would dance." She forsakes society for a professional career, and is given an engagement almost immediately. During one of the performances she sprains her ankle, a doctor rushes to the stage and has her taken to her home where he treats her. His continual calling and treating her finally leads to their falling in love. She finally marries him.

SEEING IS BELIEVING (Jan. 1).—Mortimer Gregg, a blind millionair, is seated at the table partaking of his morning repast. His servants make his affliction profitable by helping themselves to the best in the house. At the office his clerks take undue advantage and talk and gossip among themselves all day. A few days later, Gregg's physician calls at the office, where he is ushered in by a conscientious stenographer, who is the only one of the office force who sympathises with her employer. Later an examination is made and the doctor gives assurance that Gregg's sight will be restored. After the operation, which proves successful, he requests the doctor to keep secret the fact of his restored sight. The following morning at the breakfast table, Gregg sees the butler help himself to the wine. He discharges him. In his room he finds his valet going through his overcoat and wearing one of his new suits. He, also, is discharged. Gregg is then driven to his office, where the bookkeeper hands him a paper to sign. Reading it over he realizes it is a check made out to the bookkeeper for $10,000. He signs it and notifies the police. He then enters the outer office and sees his negligent clerks taking advantage of his supposed blindness. The officers arrive and arrest the bookkeeper. The faithful stenographer is then called into his private office and rewarded with a proposal of marriage.

THE MINER'S REQUEST (Jan. 2).—Leonie Davis, her sweetheart, Tom, and her father are seated at the breakfast table in a small cabin in the far West. Davis departs for work at the mine, while Tom strolls down the bank of the river in search of gold. Davis is met at the mine by a young fellow who presents him with a note from a friend of his in the East asking him to give the bearer a job. Davis takes the young fellow to his home where he is introduced to Leonie. That same afternoon an accident happened at the mine and Davis is seriously injured. The Easterner makes a record breaking ride for the doctor. During his absence Leonie's father writes a dying request that she marry Tom one month after his death. The girl tells Tom she does not love him and that she could never marry him. The doctor arrives too late, for Davis is dead. One month later Leonie marries the man she does not love. The same day the young Easterner tells her of the great world outside and asks her to run away with him. She consents. Leonie packs her belongings and leaves the house. Walking through the lane near the river she spies him robbing the gold sluice. She returns to the house, secures a revolver and demands the stolen gold. She then forces him to leave the country. Realizing now that she had nearly lost a good husband for a thief, she returns to her home and awaits, with open arms, Tom's return.

WHEN SOUL MEETS SOUL (Jan. 3).—A sarcophagus is sent to Professor Delaplace by his old friend Andrews, traveling to Egypt. Andrews, in a letter to the Professor, explains that the mummy is in a perfect state of preservation, this being the reason he has set it. Delaplace, with the aid of his assistant, removes the solid stone cover. Feeling among the wrapping, entwining the body, Professor Delaplace finds an ancient parchment, which tells of the fair Princess Charazel vowing to live through the ages to find her lost lover. Enchanted by the visions the ancient sarcophagus brings to his mind. Delaplace sinks back in his chair and gradually falls asleep. The sarcophagus slowly dissolves and the Princess Charazel is seen awakening. The scene then again dissolves and we find ourselves in the beautiful land of Egypt, the home of the lotus flower, and the flowing Nile. Professor Delaplace, transformed into Arames, the handsome lover of the fair Princess Charazel, is seated beside her couch. He tells of his infinite love, and they pledge eternal vows. The call of war takes Arames from her. On his return from battle a feast is given in his honor. Escorting the Princess to the great banquet hall the honored Arames seats himself beside her. Becoming infatuated with a young slave girl, Arames showers her with caresses and incites the jealousy of the Princess, who swears by the God of Death, Osiris, to die. Realizing his mistake Arames dashes after the fleeing Princess only to find that she has killed herself before the graven image. Delaplace, awakening, goes slowly to the sarcophagus and, kneeling beside it, prays for the soul of the woman he loved back in the dim ages.

BRONCHO BILLY AND THE MAID (Jan. 4).—Jim Clay, a rough Western ranchman, kisses his daughter goodbye, and departs for the town saloon. Entering, he sees four of his comrades finishing a game of cards. Broncho Billy, one of them, wins all the money. Clay exits and seats himself on a barrel in front of the place. Broncho, with his winnings, departs from the saloon, meets Clay and together they proceed to the ranchman's home. Broncho is introduced to Clay's charming daughter, who at the time of their arrival is preparing the noon-day meal. The ranchman and Broncho engage in a game of cards. Broncho detects Davis taking some cards from his boot. A fight ensues in which the ranchman is shot in the head and Broncho in the leg. The daughter hearing the tumult, rushes into the room to aid her father.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THE FILM WITH THE INDIAN HEAD
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Broncho has escaped. Crawling on his hands and knees he finally reaches the stable where he manages to climb into an oat bin. The girl thinking only of her wounded father, secures a revolver, and tracks Broncho by the drops of blood. Finding him in an exhausted condition, she drags him into a store-cellar and washes and bandages his wound. Later, when Broncho has almost recovered from his wound, she gives him a revolver and tells him to go. Clay swears vengeance. Seeing Broncho leave the cellar he rushes after him. His daughter, fearful for her father's safety, because of Broncho's quick draw, intercepts and prevents him from being shot. She then tells her father that she loves Broncho. Seeing that it would be madness to bear grievance against Broncho, Cay shakes hands with him and the feud is ended.

LUBIN.

THE POWER OF SILENCE (Dec. 30).—Synopsis of this two-reel special subject was published in the advertisement of the General Film Company on pages 1206 and 1207 of the issue dated December 21.

A MOTHER'S STRATEGY (Dec. 30).—Guy Reeves, to recuperate from illness, goes to a farm, where he meets Lois, the daughter and discovers that she has a wonderful voice. The young people fall in love. Guy persuades the parents of Lois to allow her to go to the city and have her voice tested. The parents finally agree and Lois takes up her abode in the city. Guy returns to his home and tells his mother of his love. She is angry and refuses to accept Lois. Guy becomes angry and leaves the house. He takes up his abode in the cheap boarding-house that shelters Lois. The pampered son finds the grind and hard work almost intolerable. In a discouraged mood he receives a letter from his mother worded so as to make him more discontented.

Guy decides to leave Lois and go back to his own life. He writes her a few lines asking her to forgive him and leaves. Lois, returning from a singing lesson, finds his note. She is distracted. She rushes to his room and finds the letter which Guy had received from his mother. She dons her wraps and goes to the Reeve's home. She pleads with Mrs. Reeves to allow Guy to return to her. She pours out the agony of her soul to the older woman who simply has a servant show her out. Lois turns to her and tells her some day she will have her revenge.

Three years pass. Guy has married Millicent Hartley, is successful and respected. One evening Mrs. Reeves, Millicent and Guy go to the opera. Guy is fascinated and startled by the new prima-donna and recognizes her as Lois. He finds he is still in love with Lois. Months pass and it i scommon talk that Guy is infatuated with the singer. He neglects his business, is gruff to his wife and rude to his mother. Mrs. Reeves then decides to appeal to Lois. She goes and is laughed at by Lois, who tells her this is her revenge and that she intends to keep Guy her victim. Then suddenly Mrs. Reeves brings in Millicent's little baby and taking it from the arms of the nurse places it in Lois's arms. She places the baby back in the grandmother's arms and tells her gently that she will send Guy back to his family. Mrs. Reeves attempts to thank her, but Lois silences her and bids her go. Then Lois writes a few lines to Guy, telling him that he must never see her again and throws herself sobbing into a chair.

THE BRAVERY OF DORA (Dec. 31).—Dora Miller and her father together with Juan, a young halfbreed, live peacefully at their ranch along the Rio Grande. Juan is in love with Dora and she is not averse to him. One morning while the little family is seated at breakfast, shots are heard outside. A party of U. S. soldiers has been attacked by Mexican troops and retreating as they fight, finally taking refuge in the Miller homestead. The doors and windows are barricaded and a sharp fight ensues. Juan, the halfbreed, refuses at first to fire against the people whose blood runs in his veins, but at last infuriated by the sight of a wound received by Dora, he grabs the rifle and begins firing furiously. He is thus engaged as the Mexican troops break into the house and is captured by them and locked in an upstairs room.

The commanding officer of the Mexican forces promises to shoot Juan the next morning. That night, however, Dora manages to get into the room where Juan is confined and smuggles to him a rope with which he escapes. The next morning, the Mexican officer sends for Juan to carry out his threat of shooting him and much to the surprise of the guard when the room is opened, out steps Dora. Furious at the escape of his victim, the Mexican promptly arrests Dora's father and tells her that should her half-breed lover not return by afternoon, the father will take his place in front of a firing squad.

In the meantime, Juan is hastening at breakneck speed on a horse taken from the Mexicans, to secure aid. Arriving at the camp of an American patrol, he gets the sergeant in charge to accompany him and with the entire troop of cavalry rushes back to the Miller homestead, arriving just in time to prevent the execution of the old man by the Mexicans.

JOHN ARTHUR'S TRUST (Jan. 2).—John Arthur, lawyer, has in his care the immense fortune left by Chas. Bristol for his daughter Lottie. So great was old Bristol's confidence in the young lawyer, that he made it a condition of his will that John could use his own discretion in finally turning the money over to his daughter. The income she is to receive, but the principal is to remain under the watchful eye of John Arthur until Lottie is married to a man who in John's estimation would be capable of managing the fortune.

John has seen the girl on several occasions relative to business and her beauty appealed to him although thoughts of love never enter his mind. But when a foreigner Count Borni comes and courts Lottie, John becomes conscience of feelings he don't understand. Just as a matter of business, however, he writes to a London firm inquiring about the Count's reputation. He learns that the Count is a profligate and a bankrupt. John finds that Lottie has already lost her heart to the Count and all his warnings are in vain. The Count, of course, expects Lottie's millions will be turned over to him upon their marriage, but John refuses to relinquish his control of the money.

Lottie's governess is crafty. She proposes to the Count that she will get the money from John providing he (the count), will pay her $10,000 after his marriage to Lottie. The Count accepts the proposition and signs an agrement. The governess poisons Lottie's mind against John and Lottie accuses him of wishing to control her fortune for his own personal reasons. Angered, John relinquishes the fortune to Lottie. The Count's plans are somewhat disordered by a sudden notion on Lottie's part to be married abroad. John learns of a passage to Europe suddenly booked by Lottie and the Count. He realizes that he loves the girl. He does not hope to win her, but determines to prevent the Count's taking advantage of her innocence. The news comes an hour before sailing time. Too late to arrange for first class passage, but driven by grim purpose, he buys a steerage ticket. He meets the Count, Lottie and Governess while they are on tour of the ship. Arriving at their destination he follows the Count to a gamoling house in the hopes of finding an opportunity to expose him. The Count loses money supplied by the governess but boasts to his friends about his conquest of an heiress. He holds Lottie's picture up to the gaze of the gamblers. He does not see John until John snatches the picture from him and knocks him down. A duel is fought in which John is wounded. The next day Lottie overhears an argument between the Count and the governess which opens her eyes. She finds John in a hospital. On his recovery Lottie makes him her guardian for life.

JUST OUT OF COLLEGE (Jan. 3).—The story starts showing a busy office of the city's law firm, Strand and Clayton. A number of typewriters are at work when the head of the firm walks through and into his private office. Seating himself he opens the morning paper and the following paragraph catches his eye: "Wm. Strand, Jr., who completed his law course at Yale last year has been admitted to the bar." A few moments later the other member of the firm, Mr. Clayton enters and thrusts a paper into Mr. Strand's hand pointing out the following paragraph: "Among the young men admitted to the bar yesterday was James Clayton, Jr., son of a well known lawyer of this city." While both proud fathers are discussing the two young men enter. After the congratulations are over they seat themselves before the older men and suggest to them they be taken into the firm as junior members. Both fathers at once reject the idea declaring that they should shift for themselves a while and prove their ability to make good.

After the boys argue the matter they finally go out. As they close the door an idea strikes young Clayton—why not they, too, open an office Strand & Clayton on the same floor.

The next morning we find the boys installed in their new place of business. Client after client visit them—one continuous stream, while further down the hall the offices of Strand & Clayton Sr., are forsaken. At non hour as they leave together for lunch they pass up the hall and the sign on the new office catches their eye—"Strand & Clayton—Lawyers." They enter. Inside everything is busy—the girl at the typewriter is working away on documents and the office boy offers them chairs to wait until "the boss can see them." When the client is ushered out they are admitted into the office and find the boys convulsed with laughter at the success of their scheme. At once the older men proceed to demand an explanation insisting that the sign on the door be changed, but the boys are obstinate and declare that business is too flourishing to warrant any change. After some persuasion, however, the fathers succeed in deciding them to enter the old firm as partners. The last scene shows the painter changing the old sign to Strand, Clayton, & Sons. As the two boys have sisters they soon become brothers-in-law.

THE LOVE TOKEN (Jan. 4).—Ed Turner is a California gold miner. Mary Simpson, daughter of a miner, is in love with Ed and gives him a locket containing her picture. One day while Ed is working in his mine, two bandits spy him and plan to rob him of the gold. Mexican Pete wants to murder him but Baker has a better plan. He drugs some whiskey they have and give him a drink. Having a weakness for whiskey Turner takes several drinks. He suddenly becomes ill and drops insensible. The robbers then take his gold and the locket which was given to him by Mary, and depart for their hiding place in the mountains. On their way, however, they happen to see old man Simpson making his way to his cabin and follow him. Looking through a window in the cabin, they see him lock his gold in a chest. They enter, bind and gag the old man and escape with the gold. When his daughter returns she found him in a helpless condition. She also discovered the locket she had given to Ed only a few days before. It had been dropped by the robbers. Suspicions immediately fall on Ed and the sheriff is notified and goes out with a posse to capture him. They finally find him asleep after having wandered about the mountain for hours in a crazed condition. He recognizes no one, until they bring him back to his mine. There his reason returns and he remembers all. Telling the sheriff of his experience with the bandits they realize that he has been drugged and robbed by the same men that stole Simpson's gold. He heads the posse in a search for the bandits and finally they come across their hiding place. A stream of smoke issues from a cave which they surround and by firing a revolver into the air, the bandits come out to ascertain the cause, one is killed, the other surrenders. The gold is recovered and Mary, knowing Ed to be innocent, returns the love token.

A GUILTY CONSCIENCE (Jan 3).—Cris Tyler passing along the street sees his wife in the company of another man. He follows them to a moving picture theater and sees them enter. Mad with jealousy he tells the ticket seller that he will shoot his wife and the man when they come out. The young lady in the ticket office becomes so frightened she tells the manager of the strange actions of the man. The manager in turn rushes on the stage and informs his patrons that a man is waiting outside to shoot his wife and the man with her and advises the couple to leave by the rear door. Immediately a couple rise to leave, then another, still another until half of the theater is empty.

ECLIPSE.

THE "ANGEL" CHILD (Dec. 25).—Little Miss Margery is a mischievous child and is never so happy as when playing pranks upon her elders. She makes a victim of her grandfather, the postman, the grocery boy, and even fastens a toy horse to the policeman's coattails, to the amusement of the passers-by. Arriving home at teatime, and not being permitted to join her mother's company on the veranda, Margery pours a tub of water on them from above. The curate evidently imagines a return of the flood and strikes out madly in an endeavor to swim to safety. What then happens to Margery can better be imagined than described.

BEAUTY SPOTS IN SOUTH WALES (Dec. 25).—Commencing with views of Tenby and its picturesque harbor, we are shown the quaint towns of Manorbier and Cenarth, Pembro Castle, now a noble ruin, and finally are taken upon an interesting visit to Mumble's Head and the Sands.

INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

WOOD INDUSTRY IN FRENCH JURA (Dec. 25).—An extremely interesting film illustrating the different phases of this important industry. We are shown the cutting down of the fir trees; a mechanical saw at work; marvelous skill in woodcutting and some remarkable products in the line of fancy furniture.

A FOUR-FOOTED CUPID (Jan. 1).—Spot's master, Jack Fowler, and pretty Alice Bliss are sweethearts. They are very fond of each other and also of Spot. But, alas, one day, they have a falling out! Alice flings her engagement ring at Jack and walks away, determined never to forgive him.

The two lovers spend a very lonely afternoon, and at length each decides to write the other an apology, making an appointment for the next day, but then, suddenly remembering their former wrath, they change their minds.

Fortunately, Spot has an inspiration. He sees the letter sticking out of his master's pocket, and, taking it in his mouth, runs to mail it. He then goes to see Alice, who has left her letter on the table, and, absorbed in her sorrow, does not notice Spot as he enters the room, jumps upon the table, and, taking the letter, carries it off to the post box also.

The next day Jack and Alice receive the apologies and eagerly make their way to the appointed rendezvous. With a little further assistance from Spot, they kiss and make up, vowing on Spot's head never to quarrel again.

LAUGHING BILLY (Jan. 1).—Billy meets a pal who tells him a funny story. Billy cannot stop laughing at the joke and insists upon sharing it with everyone, including business men, washerwomen, bowling babies and even a diver at his work. Although unappreciated, the fellow keeps repeating the tale until, returning home, he meets his wife, who, resenting his foolish mirth, belabors him over the head with a broom, but Billy still laughs on.

CINES.

NEARLY LION TAMERS (Dec. 21).—Mr. Stout and Mr. Thynne are at their wits' end to obtain a square meal. They watch with envy a street performer put a lion through his tricks before a large and enthusiastic crowd, which responds generously. This looks like easy money, so they decide to try the same scheme.

They hunt around for wild beasts, but the best they can find is a donkey, which they make to resemble the "king of the jungle" by artificial means. With a lion's mask and tail the donkey appears quite ferocious, and the spectators gather in large numbers.

The performance proves a huge success until suddenly the donkey hears the roar of the real lion, and, kicking up his heels, bolts in terror, leaving his mask and other disguises behind, to the mortification of his masters and the anger of the crowd, who execute terrible vengeance upon the two impostors.

THE TRIVOLI HILLS AND THE FALLS OF ANIO (CENTRAL ITALY) (Dec. 21).—A charming travelogue subject, spreading before us the picturesque ruins along the banks of the river Anio, such as the Lucano bridge, the ancient Tomb of the Plauti, the Acque Albule and many other places of interest.

HIS "SPRING" OVERCOAT (Dec. 24).—Jenkins sees an advertisement of an extraordinary overcoat that is guaranteed to protect the wearer not only from the cold, but from all injury. This strikes him as just what he requires, and he therefore hastens to make the purchase.

Upon entering the store, he tries on the garment, which suddenly, without warning, wreaks destruction among the clerks, as the overcoat proves to be aggressive, as well as a protection. Jenkins then goes out upon the street, where he upsets a bicycle, a motor car and finally a couple of fine ladies out for a walk.

These many disasters lead him into grave difficulties with the authorities, however, and we are sorry to relate that the "spring" overcoat is now "in hock."

A LADIES' MAN (Dec. 24).—When arrayed in his best, Mr. Bloomer is almost irresistible to the fair sex and soon gains the reputation of a regular ladykiller. But his indomitable nerve and utter disregard of consequences often get him into serious difficulties, as only the film can describe.

PICTURESQUE SORRENTO (ITALY) (Dec. 24).—A series of interesting scenes in and about the town of Sorrento, showing native dress and customs and some remarkable products of the various industries. The film draws to a close with several captivating views of the Bay of Naples.

BALKAN WAR SCENES (Dec. 28).—Authentic war pictures taken upon the field of battle showing the allied armies of the Balkan States in active warfare against the Turkish forces. Vividly depicting the desperate struggle of a people long suffering from massacre and atrocities at the hands of their Turkish masters, and eager to die in attempting to drive the Mohammedan from their country. In addition to many other stirring episodes of the great conflict, we are shown the arrival of King Nicholas of Montenegro with his army at the front, the bombardment of Scutari and scenes of the battle of Varanya.

AMY'S CHOICE (Dec. 31).—Amy Martin has two suitors, Edward and George. Both are very attentive and each strives his utmost to outdo his rival in the contest for her favor.

One day Edward calls at Amy's house, and, finding her alone, decides to make the best of his opportunity. After playing tennis together and wandering through the beautiful grounds, Edward, feeling sure that he is the favored lover, takes Amy in his arms. She becomes very indignant at this and when George arrives upon the scene, gladly goes off with him.

Later, when out with a jolly crowd of young people, she decides to put her suitors to the test. Purposely dropping her handkerchief over a steep cliff, she pretends to be terribly distressed over the loss. Edward hesitates, but George bravely makes the perilous descent and soon afterward, amid the cheers of the onlookers, restores her property, thus proving his courage.

She now begins to realize that she prefers George, and the next day when Edward comes to call, she places a bundle of books under his arm, saying it is time for him to return to college.

AMONG THE ABRUZZI MOUNTAINS (CENTRAL ITALY) (Dec. 31).—Showing the ancient city of Sulmona, views of the surrounding country and several beautiful winter landscapes in the reclaimed basin of Lake Fucino.

PATHE.

PATHE'S WEEKLY, NO. 52, 1912 (Dec. 23).—Washington, D. C. The Congress of Governors in session at Richmond, Va., go to Washington to call on President Taft.

Tripoli, Tripoli. The Declaration of Peace is read to the populace.

Philadelphia, Pa. The launching of the Hudson River Day Line steamer, "Washington Irving," is attended by fifty red-headed girls from the Washington Irving High School of New York.

The Balkan War.—Tabanovce, Turkey. The Commissary Departments of the Servian Army are having their own troubles in provisioning the army, on account of the terrible condition of the roads.

Vranje, Servia. The hospital corps of the Servian army is well equipped with auto ambulances.

Vasjo, Turkey. Five thousand Albanian prisoners of war pass through this town under military escort, bound for one of the fortresses on the Servian frontier.

Skja, Turkey. The king of Montenegro lands on the captured territory and takes charge of a convoy of wounded from the field before Skutari.

Constantinople, Turkey. The international fleet of warships, representing the United States and many of the European powers, lies at anchor in the port ready to protect the foreigners in the city in the event of a Moslem uprising.

ROMEO AND JULIET (Jan. 3).—A synopsis of this special two-reel subject was published in the advertisement of the General Film Company on pages 1206 and 1207 of our last week's issue.

THE COWBOY AND THE BABY (Jan. 1).—Big Paul Devlin, riding home, first class, after accompanying a carload of cattle to the stockyards, is requested by a young mother to hold an infant while she goes for a bottle of milk to the railroad restaurant at which the train has stopped. Paul is obliging and is soon on very friendly terms with the baby. However, the train resumes its journey before the baby's mother can get back on board. Paul doesn't know what to do with the baby and the mother doesn't know what to do without it. That night Paul has all sorts of trouble in the sleeper where the baby refuses to sleep. With the baby in his arms, he gets off at his station and goes to the ranch, where he comes in for an unmerciful guying. Fortunately for Paul the baby's mother, in tears, reaches her destination which happens to be the ranch on which Paul is working.

THE FRAME-UP (Jan. 2).—Long Snake, a half-breed Indian who aspires to the hand of a ranch owner's daughter, frames up evidence of theft upon Joe Redding, the favored suitor. In a card game he lifts a wallet from the ranchowner's pocket and places it in Joe's boot. The boss discovers his loss and the party submits to a search. The wallet, of course, is discovered on Redding and a lynching is in order. However, the half-breed's squaw has witnessed the frame-up and rewards Joe's numerous kindnesses to her by saving his life with her evidence.

THE DOCTOR'S BLIND CHILD (Jan. 4).—There are two families concerned in this film: Dr. Tilford, Mrs. Tilford, and their little daughter, who is blind; Tony Rizzo, a worthless scow captain, his patient wife and their delicate infant. Dr. Tilford cures the infant's complaint without charge and the mother is deeply grateful. While Dr. Tilford is away at the hospital his blind daughter accidentally sets the house afire. She makes her escape unaided and wanders crying down the street while the household and the firemen are searching for her. Rizzo sees her and notes the diamond locket she is wearing. He setzes it and then decides to hold the girl prisoner on his scow, hoping to get a ransom. Mrs. Rizzo recognizes the girl and takes her back to the Doctor's residence but not without first having to forcibly overcome Tony's objections. Tony's injury brings him to Dr. Tilford at the hospital. The doctor discovers the necklace. His desire for vengeance and his sworn duty struggle for preference. The call of duty wins, however, and he learns that, in reward, his daughter has been returned to him.

C. G. P. C.

THE CAPRICES OF THE KING (Dec. 31).—History leaves us no more vivid example of the faithlessness of man than the love affair of Louise de la Valliere and Louis XIV, King of France. Louise loved the King, and he loved her for a time. The episode is enacted in this film by a cast of star players in the country in which the tragedy actually occurred, and in a manner which makes it the last word in realistic photography.

BETWEEN TWO GIRLS (Jan. 3).—Whiffles, the funny man with the funny name, loves Barbara and Dulcie, but he knows not whom he loves the better. Perhaps he would have been able to make a choice had not the two girls called upon him at the same time. Whiffles is at his best in a story of this character and his interpretation of the awkward lover is particularly amusing.

SAND HOPPERS (Jan. 3).—An important addition to our growing Oceanographic series. Microscopic views of an almost unknown inhabitant of the seashores.

KALEM.

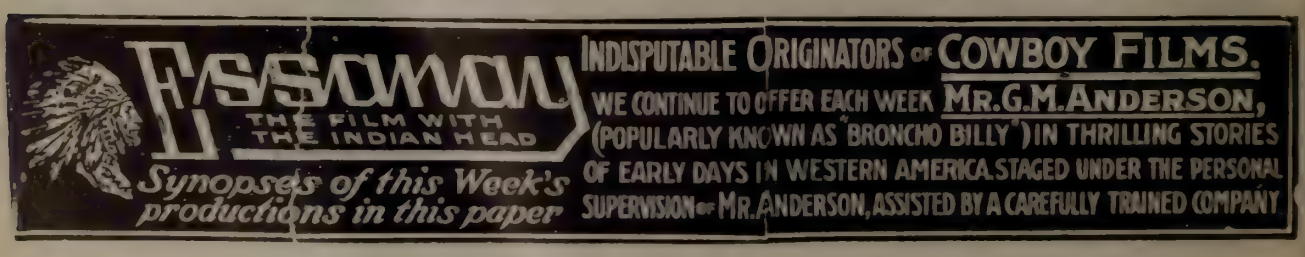
THE PEACE OFFERING (Dec. 30).—Arthur, who has been out the night before, is late to breakfast, much to the annoyance of his wife. When he finally makes his appearance in the dining room he finds that he has no appetite, and after a stormy scene he leaves for the office.

Arthur's grouch hangs on until he encounters his friend, John. Both are ardent baseball fans, and a discussion of the game revives the husband's spirits to such an extent that he decides to send his wife a box of flowers as a peace offering. John recalls the fact that he wishes to send a remembrance to his affinity, and both men visit the florist. Each prepares a note. Arthur's reads: "Dear Little Wife:—Please forgive me and accept this little token of my love. Your loving husband, Arthur." John's note reads: "Sweetheart:—Accept these flowers with my love. Will call this evening if I can get away from my wife. Your honeybunch."

John and Arthur start for the ball park, where they join other rabid enthusiasts in reviling the umpire and "rooting" for the home team. The unfortunate boy, in delivering the flowers, mixes the notes, through peculiar circumstances, with disastrous results. The two fans, however, are ultimately able to establish their sincerity.

WHY TIGHTWAD TIPS (Dec. 30).—Tightwad decides that tipping is a nuisance and he proceeds to inaugurate an anti-tipping crusade by setting a noble example. The former recipients of tips spread the news, and Tightwad has the time of his life. Starved at cafes, ignored in barber shops and made generally miserable, he is obliged to go back to the old order of things.

THE MISSION OF A BULLET (Jan. 1).—Bill and Tom live on a ranch, and each, unknown to the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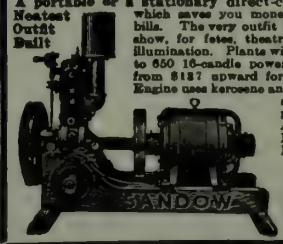

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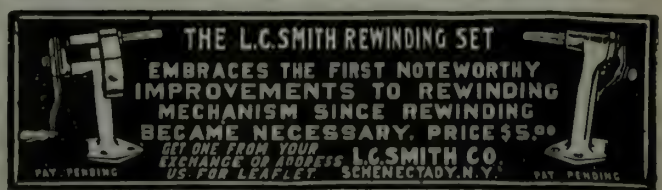
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other, is in love with Alice. She refuses the proposals of both men, and they decide to visit the gold fields.

After several weeks of unsuccessful prospecting they become discouraged. Bill takes out a photograph of Alice, and Tom examines a faded flower which he has preserved. Each sees the keepsake of the other, and for the first time they discover that they are rivals. A quarrel ensues, and the men separate. Tom's food supply becomes exhausted and when he attempts to steal from Bill he is detected, and a running fight over the rocks takes place. A bullet from Bill's revolver discloses a vein of gold. Tom holds up a flag of truce, makes known the discovery, and the men renew their companionship to develop the new claim.

When they have acquired a goodly fortune the men secretly write to Alice, telling her of their good luck and renewing their proposals. Receiving no response, they abandon their cabin and set forth for the village, each steadfastly keeping his secret. As they enter the town a wedding procession passes, and Tom and Bill discover the bride to be Alice. Their eternal friendship is sealed.

A TREACHEROUS SHOT (Jan. 3). — Delphine's father, Major Erskine, wishes her to marry John Chester, the owner of a neighboring plantation, but the girl has been fascinated by a visiting Spanish gentleman, Roman D'Arville, and will not listen to her father. The major threatens to send Delphine to a convent, and she therefore determines to elope with Roman. In order to get out of the house she disguises herself as a negress and induces her old mammy to accompany her.

Meanwhile two slaves from the plantation where Roman is stopping have escaped, and the owner, with a company of men and dogs, starts in pursuit. The searchers capture Delphine and the old negress just as Roman appears. The latter, believing Delphine to be a mulatto girl, insults her, thus permitting the young woman to see his true character.

Chester appears on the scene in time to protect Delphine, and the two men decide to fight a duel. Delphine hastens home and sends her father to prevent the duel. When Roman sees the approaching major he fires while Chester's back is turned and wounds the young southerner in the arm.

Roman, finding that his presence is no longer desired, leaves the country, and the major's hope is realized when Delphine, appreciating the sterling character of Chester, gives him her promise.

THE FLAG OF FREEDOM (Jan. 4). — Faith Trumbull is in love with a Continental officer, Captain Strong, but her father, a Tory, will not countenance the match. He wishes to make an alliance between his daughter and Blent, a British officer. Strong, coming to the house, sees through the window that Trumbull and Blent are consulting papers, which he fears contain some plot against the Continental army. When he attempts to secure the papers he is captured, but escapes, with the aid of Faith. Pursued by the British, Strong reaches the home of Betsy Ross, a friend of Faith's. Betsy, who is engaged with the making of the first American flag, conceals Strong in a chest.

Trumbull and Blent bury the papers, but Faith watches them and secures the documents. She is startled to find plans of the Continental camp and particulars for the capture of General Washington. Faith hastens to Washington's headquarters and gives the general timely warning. Shen then proceeds to Betsy's house.

Meanwhile Betsy has gallantly driven away Strong's pursuers with musket, and when Faith arrives Betsy secures a minister. The minister is ready to perform the ceremony when he calls attention to the fact that another witness is necessary. At that moment General Washington arrives to learn of the progress of Betsy's work, and he gladly consents to act as a witness, together with Betsy.

EDISON.

THE CRIME OF CARELESNESS (Dec. 30).—Mr. Waters, the owner of a large woolen mill, is careless about having the fire exits kept clear. The factory inspector listens to Mr. Waters' promise to right matters and does not report the case. Tom Watts, an employee in the mill, breaks the rule which prohibits smoking. Thus the three are to blame.

Tom Watts and Hilda Fox, another employee of the mill, are lovers. With the wedding only one day off—Tom carelessly throws the lighted match, with which he had lit his cigarette, into a pile of rubbish in the basement of the mill.

The fire started gains headway so rapidly that Tom is barely able to make his escape up the new blazing stairway. Meanwhile the smoke has penetrated to all parts of the mill; the hundreds of employees are panic stricken and rush wildly for the fire exits, only to find them locked or cluttered with heavy boxes and bales which make them impractical for use. Tom comes upon a crowd of them at one of these doors, and hastily grabbing a fire axe, cuts a way for them through a wooden partition. Upon escaping to the street he finds that Hilda is still in the mill which is now blazing from every window.

In a series of thrilling episodes Tom finds the unconscious Hilda and carries her to the street, where he acknowledges his blame in setting the mill afire. The employees nearly mob him and he is driven out of the town. His name is heralded among other mill owners and he is unable to secure work. This, added to the fact that Hilda was badly crippled in the fire, drives him to contemplating suicide from which he is prevented by the timely arrival of Hilda with a letter from Waters in which he acknowledges his own blame as well as Tom's and invites Tom to return to the new factory, both having learned a needed lesson.

FOR HER (Dec. 31).—John Hart, a counterfeiter, is arrested in a restaurant while dining with his fifteen year old daughter Mary. He succeeds in concealing the fact from her by excusing himself for a moment and leaves a note and money for her wants, to be delivered to her by Jimmy, the old waiter who had served them a long time.

Some years later when Hart is released from the Federal Prison, his first thought is of Mary whom he seeks in the last place he saw her, the restaurant where Jimmy works. Fate favors him as Mary is there with her husband one Jack Hanley who has defied his father's will by marrying Mary who had become the elder Hanley's stenographer. Hart does not disclose his identity knowing the disgrace it would cast on his daughter.

Things had gone poorly with Mary and Jack and they were reduced to sore straits—but Jimmy was their friend and often made their simple orders more sumptuous by strategy.

Old Hart at once returned to his counterfeiting—and therefore Stoll, the secret service man was sent out to find him as before. Meanwhile old Hanley had relented having been so harsh and had a private detective looking for his son and daughter-in-law.

Hart in disguise frequented the restaurant where Jack and Mary took their meals and tried to find a way of relieving their financial distress but without success.

Stoll, knowing Hart's love for his daughter and remembering their former place of dining, sought the old counterfeiter there. The detective failed to penetrate Hart's disguise but Jimmy, the old waiter, had not, and gave Hart warning to go. The latter, in trying to bluff the detective stopped to light a cigar and in doing so used the peculiar mannerism of the engraver unconsciously rubbing the steel shavings from between his fingers. The moment he had gone Stoll remembered the mannerism and followed but Hart escaped through a ruse.

Old Hanley, having located Jack and Mary, gives them a splendid dinner and incidentally a fifty dollar tip to old Jimmy of whose kindness Jack and Mary had told him.

The closing scenes mark the end of Hart's misspent life and are full of tragic pathos.

YOSEMITE NATIONAL PARK AND THE BIG TREES OF CALIFORNIA (Jan. 1).—The four horse coach wheels you out on Inspiration Point and there lies Yosemite before you. Look down the valley at the height of the massiveness of El Capitan, the largest rock in the world. Yonder is Bridal Veil Falls with rainbows wavering in the wind-kissed mist that break and scatter with each guest of air. The Half Dome looms up in the distance. Let us descend into the valley and glance at Mirror Lake, North Dome, Vernal and Nevada Falls and up the trail to Glacier Point where from its dizzy height one looks down upon a lawn of mountain tops, snow covered and gaunt. How bleak and bare. Let us again descend into the valley where the sunshine lies and rest ourselves at the little village of Yosemite and watch the clouds nestle down for the night on Cloud's Rest, away off yonder and then you have seen Yosemite and the Big Trees of Mariposa, California.

HOW THEY GOT THE VOTE (Jan. 1).—A society leader, a suffragette, tries to win England's most prominent political figure to advocate her cause: but at sight of her badge, inscribed with "Votes for Women" he incontinently beats a retreat and the other political personages present seem inclined to follow his example.

Going home the lady finds a young man much in love with her daughter and as he is a mere man and not much in favor of the suffrage she sends him about his business. Contemplating suicide he runs in with a magician of the East who takes him to his place and gives him two little statuettes, one called "Progress" which sets things in motion, another called "Sleep" which produces inaction. He also indicates to the young man how these may be used to his advantage. The latter goes out and coming first to London Bridge holds up the second of the statuettes, instantly putting the traffic at that important point soundly asleep. Everything comes to a standstill. He repeats this process in Picadilly Circus where the crowded thoroughfare becomes paralyzed and perfectly still. Then at the bank, thus tying up three important centres in London. Of course the whole city is in an uproar, the matter is reported to the great political leader and then the young man offers to start things going in the city on one condition. The great man must adopt the suffrage idea and wear its banner. Persuaded by the other prominent figures he reluctantly consents and the young man eying him from the roof of the House of Parliament, holds up the "Progress" statuette and immediately the city comes to life again. Of course he gets the girl and of course the suffragette gets the vote.

THE RUNNING AWAY OF DORIS (Jan. 3).—Doris is a little chorus girl who marries a young clergyman in a suburban town and when she comes to his house she finds that it is run as it has been before the wedding, by his two sisters who order the meals and direct the household affairs in general. She tries to take a hand in the matter but is skillfully overruled and an appeal to her husband produces only a laughing admonition not to worry.

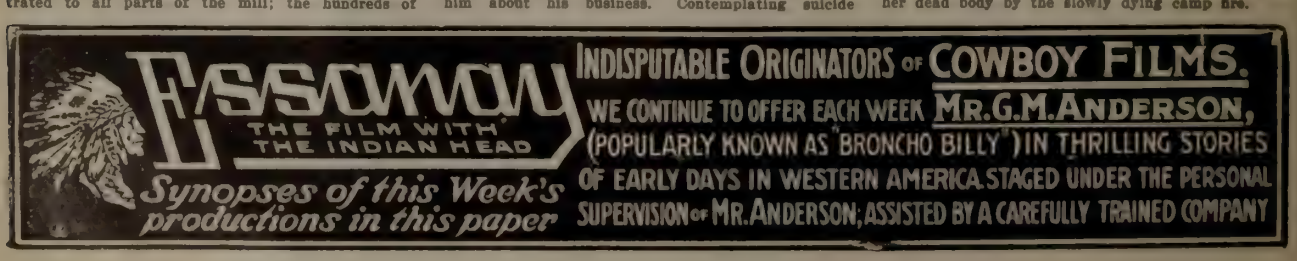
After the arrival of the baby matters still continued to be beyond her control, even the clothing and welfare of the child being settled without her consent. Running from the house after one of these encounters with one of the sisters she meets her old chorus girl friends, goes to the theater with them behind the scenes and forgets all about the time and returns to the house late and after the baby had been put to sleep. Of course the sisters refuse to allow her to see the child and she strongly appeals to her husband. He is still unaware of the true state of affairs and when she finds that he will not help her, she takes the baby secretly from the cradle and steals from the house to rejoin her friends of the stage. Then the clergyman does wake up, sends his sisters to another place of abode and brings back his little wife to be mistress of her own house.

THE REDMAN'S BURDEN (Jan. 4).—Big Bear and Silver Fawn have been made man and wife by the good priest of the mission and their dwelling place became a dilapidated old house that modern civilization had neglected to tear down. The land had been used by their forefathers from time unknown so these two lived, loved and slept their days away, contented to dip no further into the mysteries of civilization than to abide in a wooden house.

One day some men came in a big touring car and said "get out of here. We do not want you around." They handed Big Bear a typewritten letter—"The law says this property is mine." "The Law—Who is he? I no know him. My forefathers say this land mine." But the law—so Big Bear and Little Silver Fawn mount their horses and turn their backs on civilization and the old shack is burned down. Civilization had taken their home and farm away from them but they still had the wild game to kill as in days of old. But the same man, John Randall, came along with the authority of the law back of him and said—"You cannot hunt here and took his gun away from him.

And hate was in the heart of Big Bear, while Silver Fawn trembled at his black looks, but the fire that burns and destroys sometimes deals out retribution as well for the blazing sparks from the burning house set the pine needles aflame and soon the forest is ablaze. And so it happens that John Randall catches his foot in a bear trap chained to a huge tree and set by his own men. Thus he is held a chained prisoner while the flames from the forest creep closer and closer to him. His cries for help reach the ears of Silver Fawn who comes to him and sees her enemy begging for help but her strength is too weak to open the trap so back she goes through flame and smoke, breathing in the death laden air and suffocating smoke till she reaches the side of Big Bear whose heart is softened by her pleading.

He saves his prisoner and brings him safely home but poor little Silver Fawn has gone into a happier hunting ground beyond the laws of a cruel civilization. The redman keeps silent over her dead body by the slowly dying camp fire.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Some picture—greatest fire scene I ever saw—acting wonderful—photography superb—story ideal—Zacconi held me spellbound—I can see the public wildly clamoring to view this film—they ought to—here's to you, Itala, my hat's off.

THE BIOSCOPE—London, Eng.:
Itala's latest film the best of all—complete destruction of a palatial mansion by fire carried out on a scale never equalled before—production lavishly mounted—a sensational success.

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MELIES.

HER GREAT CHANCE (Jan. 9).—A prospector dies suddenly before the town tavern and leaves his small daughter, Ann, to be brought up by strangers. Eleven years later finds her a western beauty, the "darling of the camp." She can play poker with the best of them and luck will usually smile in her direction. One day while on her accustomed ride, she meets Smith, the gambler, who falls in love with her, and she, never having known a better man, reciprocates. Smith teaches her how to help him to cheat at cards, and their winnings are enormous until the game is discovered and they are obliged to fly. Smith is wounded, but Ann is aided in her escape by a kindly stranger whom she had aided in illness. He gives her a letter to friends in New York, who receive her as one of their own and educate her to refinement.

After three years she is an accomplished and attractive young lady. Maurice, son of her kindly benefactors, at this time ends his long estrangement with the family and returns. It takes but one month for him to win Ann's love, and with the old folks' approval, the wedding is planned. The night before the ceremony Ann hears a noise downstairs, and investigating, finds a burglar, who is none other than her old lover, Smith. Recognition is instantaneous. He threatens to expose her past unless she "comes across." Maurice comes to the rescue and ejects Smith, but the latter gives him some of Ann's love letters. It is hard for Maurice to believe Smith's story, but Ann confirms it and gives him the privilege of canceling the wedding. Never! Maurice loves her for herself regardless of her past, and nobly tears up the letters unread.

BIOGRAPH.

BILL BOGGS'S WINDFALL (Dec. 30).—Bill is employed in the carbarn of the trolley railroad, and his good nature makes him a favorite of the gang of fellow-workmen. Hence, when word is received that Bill has fallen heir to a large fortune, the boys are almost as happy as he is at the news. In his new station, does Bill forget the gang? Not much. He manages that they enjoy as much of his dream as he does himself.

A DAY'S OUTING (Dec. 30).—A party of friends go to the seashore to enjoy a day's outing. The men folks, to get rid of the women, induce them to go and take a plunge in the ocean before luncheon. This is done that the men may enjoy a quiet little game of cards. The game, however, doesn't prove very quiet, as it terminates in a duel, which the women avert by strategy in the nick of time.

THREE FRIENDS (Jan. 2).—Each night, after the day's work at the factory, the three bachelor friends met and declared anew their attachment over a social glass. They bound themselves to remain thus as long as life might last,—never to marry. But one was a traitor, while the other two were called away. A widened breach, a quarrel, fanned the resentment, but true friendship at last claimed its own.

Among the Exhibitors.

Philadelphia, Pa.—A moving picture theater will be built at Belgrade and Crease streets and Frankford avenue for the Kerr, Pollock and McCrane Co. Cost $15,000.

Altoona, Pa.—"The Gamble" will be the name of the city's new playhouse to be erected at the corner of 11th avenue and 14th street, by Gamble Bros.

Des Moines, Ia.—Chas. Namur has leased property owned by F. M. Hubbell, at the corner of 9th and Locust streets, where he will erect a new theater building.

Buffalo, N. Y.—Plans are being prepared for the erection of a new opera house. Andrew Langdon, John F. McDonald and Dr. Chas. Cary, committee.

Little Rock, Ark.—Abe Stiewel of the Little Rock Trust Company has awarded a contract for the erection of a moving picture theater building on Capitol avenue, to cost about $65,000, to Theo. M. Sanders.

Des Moines, Ia.—A. H. Blank will open a new picture theater at the corner of Locust street and 6th avenue.

Owosso, Mich.—M. W. Morrer of Detroit, will lease a building on W. Main street where he will put in a moving picture and vaudeville theater.

Philadelphia, Pa.—Milligan & Pierson are preparing plans for altering the old Hall building at 7th and Dickson streets for a moving picture theater.

Rockford, Ill.—Harry Jilson is contemplating the erection of a moving picture theater on Fourteenth avenue this city.

Hammond, La.—The Lemo theater, one of the two motion picture theaters here, was sold to Lynn H. Dunn. Mr. Dunn has also leased the Alpha theater here and both houses will hereafter be run under the same management.

Boston, Mass.—Plans are being considered for the erection of a new theater building on the site of the old Winthrop School, Tremont street and Dix place.

Rockford, Ill.—The Kaiserhof theater has been sold to C. R. Boyer of Rockford.

Winnipeg, Man., Can.—The new Elm theater here will soon open for business.

Mecca, N. Y.—L. H. Smith has purchased a moving picture theater in Rochester and will open same.

Sycamore, Ill.—The Colonial motion picture house will open for business on Maple Park.

Tooele, Utah.—A contract has been let for the erection of a new opera house for the Auditorium Amusement Co.

Des Moines, Iowa.—Abe Rank opened a new moving picture theater on Locust street, this city and the place is known as the Casino.

Hudson, Wis.—Henry Viemaster and Ben. W. Odgers, proprietors of the theater Delight will erect a new house here in the spring.

Stoughton, Wis.—Jacob Moelk will convert his building into a motion picture theater.

Seymour, Wis.—Albert Carter has bought the Palace theater and has taken possession.

Brooklyn, N. Y.—Plans are being prepared for the erection of a new theater building on Broadway near Havemeyer street, for the Williamsburg Amusement Co.

Des Moines, Ia.—Two new theaters will be erected by Elbert & Getchell on 8th near Locust streets.

Indianapolis, Ind.—J. F. Reinecke of this city has received a permit from the City Building Inspector's Department to erect a one-story motion picture theater building at Virginia avenue and Stevens street, to cost $9,500.

Aspen, Colo.—The Wheeler Opera House here will be rebuilt.

Chicago, Ill.—R. C. Wittenberg, 1739 Milwaukee avenue is going to erect a moving picture theater to cost $15,000.

Philadelphia, Pa.—George & Borst have contracted for a moving picture theater to be built at the corner of 22d and Berks streets for M. S. Maloney.

Newark, N. J.—Plans have been filed for the erection of a new theater building at the corner of Halsen street and Branford place for the Corse Payton Stock Co.

Montfort, Wis.—W. G. Baxter and Goold & De-Vall will open a moving picture theater, and the opera house is now being remodeled for same.

Toledo, O.—A contract has been let for the erection of a new theater building to cost $15,000, for W. A. Bettis, at 239 Summit street, this city.

Homer, Ill.—C. B. Barkhardt opened the new Pastime theater here.

Juneau, Wash.—Two new theaters will be built, one for Spickett & McIvor which will be called the Orpheum and the other for W. D. Gross, Manager of the Grand theater.

St. Paul, Minn.—H. J. Breilien, Faust theater, says he will build a new motion picture theater at 302 University avenue this city.

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Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATIONS WANTED.

A YOUNG WOMAN WITH BEST OF REFERENCES desires position as cashier or similar capacity in motion picture theater. Address THEATRE, care of Moving Picture World, New York City.

AT LIBERTY—A-1 Pianist and trapdrummer. One year in present house. Closed. Both male; married. Sound effects. Drummer experienced manager. Can furnish violinist with repertoire of music. Tickets (2) if far. Drummer will locate alone. A. F. of M. "F. H.," General Delivery, Jacksonville, Illinois.

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AT LIBERTY—Lady soprano, spotlight, illustrated songs, also play piano. State hours, salary, etc., EDNA BOWLEY, 1018 Blondeau Street, Keokuk, Iowa.

THOROUGHLY COMPETENT and practical Technical man in the production end of the motion picture business, desires to get in touch with any first-class concern who feel they could use to advantage a man of demonstrated ability in the above capacity on or about January 1st. Address TECHNICAL, care of Moving Picture World, New York City.

SITUATION WANTED—By moving picture operator, sober reliable, any make machine, permanent or travel. Address BOX 86, Oshkosh, Wisconsin.

OPERATOR—Desires position anywhere. Understands all machines. Write or wire C. M. NUNNELLEY, Greendale, Kentucky.

COMBINATION PIANIST AND SINGER—Musical dramatiser of the picture play. Clear, high baritone (also spot). Best in business. Prefer Illinois, Indiana, Wisconsin or Michigan. Address W. P. CLEMEN, 5858 Prairie Ave., Chicago, Illinois.

MANAGER—Four years manager in one of Chicago's loop picture houses, is open for a position in any part of the United States. References. Address MAURICE JOHNSON, 1535 South 3rd Street, Philadelphia, Pa.

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THEATRE FOR SALE.

LARGE THEATRE BUILDING, WILMINGTON, DELAWARE—To settle estate, the executor will offer at public sale at the Court House, Wilmington, Delaware, on Saturday, January 11th, 1913, the large brick and iron building, 220 and 222 Market Street, now occupied by the Lyric Moving Picture Theatre. 39 feet frontage on the wide main street, 99 feet deep. Rear entrance on 12-foot alley. City of 90,000 people. Great business site. For picture, street plan and full particulars, write JOHN P. NIELDS, Attorney, Wilmington, Delaware.

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FOR SALE—A first-class moving picture theatre outfit complete. Dirt cheap if taken at once. Address 208 E. Wayne Street, Dowagiac, Mich.

CHEAP THEATRE CHAIRS, new and second-hand, always on hand at cut prices, $8 a dozen up. Address J. P. REDINGTON, Redington Bldg., Scranton, Pa.

FORT WAYNE COMPENSARCS—60-Cycle 110-Volt, $42; 60-Cycle 220-Volt, $52. Write for booklet. Address IRA B. ALDEN, 538 W. Lehigh Ave., Philadelphia, Pa.

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WANTED—Leading motion picture show in town of seven to ten thousand in Missouri, Iowa, Kansas, Oklahoma or Colorado. No whipped outs need reply. Want first-class. Address HILL, care of Moving Picture World, New York City.

FILMS FOR SALE.

FOR SALE—Michigan State Rights and five reels of Nat. Goodwin in "Oliver Twist," also three reels of "Garden of Allah." Cheap. MILLER, 85 Center Street, Detroit, Michigan.

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FOR SALE, OR WILL RENT—"Night Riders of Kentucky and Tennessee," two reels. Plenty advertising for both shows. "The James Boys in Missouri," three reels. The two biggest money getters on the road. Write or wire L. D. BROWN, Brown's Film Exchange, Texarkana, Texas.

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FOR SALE—Half interest in "Dante's Inferno," five reels Milano feature. New York State Rights outside of New York City and Long Island. B. McCLURE, 43 Brayton Park Place, Utica, N. Y.

FOR SALE—Fifty 1,000-feet reels of film, $100. Film at $2.50 to $10. The following two-reel features: "Enoch Arden," $25. "Celebrated Case," $40; "Cell 13," $30; "When Hearts Break," $75; "Clio and Phyletes," $60; "Blue Diamond," $30; "Before Yorktown," $75; "Athaliah, Queen of Judea," $120; "War on the Plains," $60. The following three-reel features: "Uncle Tom's Cabin," $75; "Grip of Alcohol," $25. "Tale of Two Cities," $75. "Price of Beauty," $75; "Girl and the Harp," $60; "Custer's Last Stand," $100; "White Slave," $75; "Passion Play," $120; "Fools of Society," $75. H. DAVIS, Watertown, Wisconsin.

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LUX.

CLEANLINESS IS NEXT TO GODLINESS, BUT (Dec. 20).—Arabella the general servant is expecting a visit from her people. They arrive, but her mistress will not let her go out until the housework is done. Her relatives decide to give her a hand with her work. They use more water than discretion, and thus cause much amusing trouble.

ONLY THE CHIROPODIST (Dec. 20).—An amusing farce in which a jealous husband mistakes the Chiropodist for an unwelcome lover. When he recognizes his mistake, he is so anxious to make amends that when the lover does arrive, he mistakes him for the chiropodist.

PAT AND THE MILLINER (Dec. 27).—Pat is a young-man-about-town, and passes his days in idleness. Suddenly he is seized by an energetic spasm, and decides to go to work. The reason of this sudden burst of energy is to be found in a little milliner's shop. The charming young lady within has captivated Patrick's heart, and he decides to apply for the situation as page boy which is vacant at the shop.

A NEW USE FOR A BIKE (Dec. 27).—Sporty, the cyclist, has plenty of money, and is an extremely popular young chappie. He wins the great international cycle race from Tokio to Paris, and this noble feat of strength causes a great love for him to blossom within the heart of Sophie Pancake, a suffragette, whose charms are doubtful and whose beauty is not even skin deep. This lady follows her beloved hero wherever he goes, and he does not find her attentions to his liking.

Immediately after the race, Sporty looks out for some comfortable digs, where he may rest with all the bachelor's ease. When he obtains his flat, and seeks to get his furniture moved in, he is horror-stricken to find that the carmen have gone on strike, and that it is out of the question to settle down in his new home. Tearing his luxuriant hair and calling upon the heathen deities, Sporty hastens to his friends, who are all crack cyclists, and they agree to assist him.

Taking their bikes, they each take charge of a piece of furniture. One harnesses his bike to a grandfather's clock, and another to a chest-of-drawers, another to a table, and thus a lively procession is seen careering wildly down the street and vainly endeavoring to persuade the furniture to go quietly into its new home. The suffragette has hidden in the grandfather's clock, in the hope that she will be able to reach the new home of her adored Sporty. It is not to be wondered at when we state that the grandfather's clock never reaches its destination. An unavoidable collision with a lamppost reduces it to match-wood, whilst most of the other furniture meets a similar fate.

GAUMONT.

GAUMONT WEEKLY NO. 41 (Dec. 18). — **A SAUVOMOBILE RACE.**—Novel and exciting contest held in Chicago.

OLDEST U. S. WARSHIP.—"Independence," now a California school boat, was launched in 1814.

A LIVELY FOX HUNT.—German princes take part in a successful chase.

THE GOVERNORS GATHER.—In this Richmond, Va., party are the chief executives of 25 states.

DYEING FACTORY DESTROYED. — Boiler in French plant at Vitry-on-Seine goes up, with disastrous results.

A HOTEL ON WHEELS.—The latest automobile accommodates 12 persons.

READY FOR THE BALL.—Some evening gowns and wraps from Paris.

A MILLION DOLLAR FIRE.—Standard Oil cooperage shops at Bayonne, N. J., burn.

ONE MORE BOAT FOR THE KAISER.—German navy launches the "Karlsruh," a fast cruiser, at Kiel.

TRAINING THE ARMY HORSE.—Some big jumps at Fort Myer.

TWELVE HUNDRED MILES BY AEROPLANE.—Down the Mississippi with an aviator.

A CROSS-COUNTRY RUN.—Greyhound Club of Le Tremblay, France, has an exciting day.

THE FATE OF THE FOZES.—A motion picture cartoon.

A PEACH FOR A PRISONER (Dec. 24).—The Marchioness de Rochfort has determined upon having her nephew and heir apparent, the Marquis Roger de Beauford, marry her god-child Dera. She acquaints him with this fact by letter and he answers, that "it is awfully good of you, Old Top, so sweet that it's sticky, but I do not fancy the idea of exiling myself from the gay court and all its pleasures." While at his country seat, Roger, in the midst of hospitalities, is mystified by a mysterious masked stranger who hands him a note: "Someone is dying of love for you. If you wish to meet her, follow the bearer of this note." Interested Roger follows and finds himself in the house of his aunt. The Marchioness tells him that she will have her way regarding his marriage to Dera and that he shall be confined on a diet of bread and water until he shall have agreed. The Marquis is not ready to thrust his shoulders into double harness, but admits that the enforced diet is worse than living on ten cents a day and one's relatives. He finds that the water is very fresh, too fresh indeed. From the window, he sees a blithesome miss, with the charm and bloom of the rural maid. He is interested. The maid sympathizes with him in his penal removal from the good things of the table, and she plunders the peach orchard, some of whose fruit she brings to the prisoner. Her passion climbs to such a point that she takes a ladder and puts it up to the window, affording means of escape. His heart is affected by these good Samaritan actions and he takes his deliverer walking in the garden. She admits that if he kisses her, he won't have to beg her pardon. Stern Auntie happens along and the Marquis learns that the girl who has assisted him was she whom his aunt wanted him to marry. He remarks he always did like peaches and that the episode is just like a motion picture play. And they were married, soon divorced and then lived happily ever after.

ZIGOTO DRIVES A LOCOMOTIVE (Dec. 26).—The employees of a railroad go on strike and the distracted station master, unable to run his train, engages Zigoto. Zigoto's many arts do not contain that of an engineer, but he goes ahead valiantly. Taking liberties with the lever, he starts at express speed and the locomotive leaves the straight and narrow path of its rails and runs through the village, getting over various impediments in its path, leaving a wake of destruction. After doing a good day's damage, Zigoto is finally confronted by the station master and the repentant employees, who then resume their labors, after having vented their anger upon Zigoto.

THE MAN WITH THE PULL (Dec. 26).—Calino and his sweetheart coo in a lonely wood. Calino walks through the forest looking for an advertisement for bank president's wanted. He is caught by horrid brigands, shut up in a tower and held for ransom. He writes to his father, asking that the latter send him $1.69 and a union suit, otherwise he, Calino, will die in captivity. The father replies, saying that he is just out of ransom money, that "art is long and I am short" and advises Calino to give an imitation of a man escaping from jail. Calino, much incarcerated, wishes that he was a musician so that he could run through the bars. He decides to hide in a mattress and hits the hay most effectively, keeping tabs on the time by the ticking of the mattress. Feigning death by suicide, he almost catches cold in his tongue when he is doused with water. To relieve his loneliness, a snake pays him a visit. Calino shows that he has more pull than an Alderman, the snake finally arriving, by the stretching process to the length of a rope. Calino descends upon the improvised rope. He returns to where he had left his sweetheart four years ago and finds that she is still waiting for him.

SOLAX.

COUSINS OF SHERLOCK HOLMES (Jan. 1).—The police are on the lookout for Jim Spike, alias Jim Nail, a dangerous highway robber, who has been working with more or less success without being apprehended. The chief of the detective bureau puts two new detectives on the case and enjoins them to be very careful in their investigations, and not to come back without landing the prisoner. The three detectives soon come upon Edgar Carroll, in whom they immediately see a striking resemblance to Spike, the crook. They shadow Edgar from place to place, and soon his life becomes one long game of hide and seek with the detectives. Finally Edgar consults his friend and they both decide to give the detectives a merry chase. Edgar and his friend dress as women and parade the streets in their ludicrous feminine attire. They flirt with the detectives and entice them away from their duty. They do not discover the real identity of their charming feminine companions until they accidentally come upon them one evening and see them leisurely, and with enjoyment, smoking clear Havana cigars. This shocking and unfeminine spectacle arouses their suspicions, but the boys are too clever for these cousins of Sherlock Holmes and, with the aid of an automobile, give them the slip, but the detectives eventually turn up again and arrest the masqueraders. However, they do not remain long in the police station, for the real Jim Spike turns up soon as the crook who tried to snatch Jane Ellery's purse on the ferryboat. Jane is Edgar Carroll's sweetheart, and she recognizes him. A few more complications arise, however, until Edgar and the crook are seen side by side and their likeness discovered, and the cousins of Sherlock Holmes see they have been misguided in their investigations.

CANINE RIVALS (Jan. 3).—Harry and his wife, Mary, are young newlyweds and live in unalloyed bliss until Mary increases the family by adding to it a little pomeranian pup—one similar to that of her friend. Soon Mary transfers her affections from Harry to the new addition to the family, much to the chagrin and discomfort of Harry. He is denied the companionship of his wife, and instead of engaging him in morning and evening conversations she entertains her pup. When Harry sees that the little pomeranian has entirely alienated his wife's affections he decides to get some canine rivals and install them in the house. A war of jealousy ensues. There are scenes with Mary trying to feed her pet, and Harry endeavoring to feed his. Life in the house eventually becomes unendurable, and a compromise is soon effected wherein it is agreed that while Mary can keep her pet, she must not neglect her husband—that is, she is to treat him better than a dog.

MUTUAL FILM CORPORATION.

RELIANCE.

FIRES OF CONSCIENCE (2 reels) (Dec. 16).—Mabel Winter, engaged to Howard Wallis, is admired very much by Count de Gironde, who also admires her father's millions. Elizabeth Deacon is in love with Howard, and she and the Count get their heads together to devise some way in which they can separate the lovers. Their chance comes when Howard is called away from a ball to attend his mother who is quite ill. He leaves a note for Mabel which is stolen and destroyed by the Count. Elizabeth tells Mabel that Howard has been paying her attention, and the girl, hurt by her sweetheart's apparent neglect, believes her. Howard writes repeatedly to Mabel, but his letters are all secured by the Count who bribes the butler to attend to his end. Mabel, thinking Howard has fallen in love with Elizabeth, accepts the Count's proposal and they are married.

Meanwhile Howard, grieved over not hearing from Mabel, reads of her marriage in the society columns of the papers and is heartbroken. He turns for consolation to the gambling tables. Sometime later, Mabel's father loses his fortune in Wall street, and the Count, tired of his wife now that her money is gone, taunts her. In a quarrel between the Count and Elizabeth, Mabel learns the truth about her estrangement from Howard and is bitterly grieved. She parts from her husband.

Five years later Mabel lives with her little son Bobby in a small tenement. The boy sells papers on the streets sometimes to help his mother. On a cold night, the little chap starts out. He is not able to make a penny, and tired out and discouraged he sinks down on the steps of a large church and falls asleep. A woman sees the little lad and drops a ten dollar gold piece in his hand.

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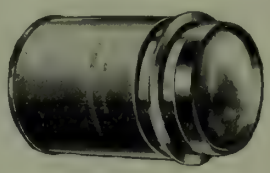

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A. B. C. COMPANY. CLEVELAND, OHIO

Howard who has been playing roulette at a nearby gambling house, is refused further credit and leaves the place angrily. As he passes the church he sees the child and notes the money in his hand. As he picks up the gold piece he hears the church clock chiming the hour. It is ten o'clock—the tenth of the month—and this oddly bestowed money is a ten dollar piece. He will borrow it from the boy for a while and play it on number ten. He takes the money to the gambling house and flings it down on ten. Ten wins and wins again! But the man's conscience troubles him—he sees the little lad starving and dying on the street. Breaking the bank he pockets a small fortune and rushes back to the church. Bobby lies still and cold. Howard gathers him into his arms and carries him into the church where he is given over to the care of a kindly priest. Before the beautiful Easter altar, Howard confesses his sin to the priest, and taking out his money he scatters it upon the altar. It is tainted gold and he does not want it, it has cost the little boy's life. But Bobby is not dead, he has merely fainted from hunger. Howard takes the little fellow into his arms. Bobby tells his address and a taxi is called. It stops before the poor tenement and Howard carries the child in to its anxious mother who has been nearly crazed at his long absence. But when he sees that it is Mabel his joy knows no bounds. Mabel shows him an old paper telling of the Count's death, by duel, in Paris, and Howard knows that he has come into his own at last.

BRONCHO.

THE BURNING BRAND (2 reels) (Jan. 1).—Lieut Cole is a prime favorite at the fortress, and his love is reciprocated by Vera, the daughter of the Colonel. He asks for her hand in marriage, and the Colonel gives his consent, but when the chaplain is called in he tells them the wedding cannot take place, and, sending the girl from the room he tells them of a secret he has regarding Cole's birth.

The story as told is pictured in the film, showing Cole's father wooing and winning an Indian maid, secretly, being married by the chaplain who tells the story. At the birth of their child—Lieut. Cole—the chaplain acted as godfather and placed about the neck of the infant a gold chain.

Prior to the birth of the boy the Indians, resenting her marriage to a white man, had branded the Indian girl's forehead with a cross, and the child was born with a birthmark in the shape of a cross on its forehead.

The father was killed, and to prevent its being harmed, the Indian girl left the baby at the gate of the fort one night. The chaplain knew the parents of the infant from the gold chain about its neck. The baby was cared for by the chaplain, and as it grew up became the mascot of the fort. The chaplain had guarded the secret, and the boy became a stalwart man, enlisted as a soldier and won a lieutenancy.

The kindly old chaplain in telling his story had endeavored to be as tender and gentle as possible. Lieut. Cole, however, raged at the hand of fate which had intervened to darken his life at this time. All the wild blood of his Indian ancestors, which had lain dormant all his life, surged riotously through his veins, and he ran to his room cursing his birth and the white race. He tore the buttons and epaulets frillom his uniform and dashes them to the floor, and without a farewell to any of the people who had raised him he went to the Indian village.

His knowledge of war commanded the respect of the redskins and they made him chief, and with a fierce desire for vengeance burning in his heart he drilled the Indians until they were as perfect as the soldiers at the fort.

When the Indians went on the warpath a detachment of soldiers is sent out to check them, and instead of meeting a disorganized body of redskins they are amazed to find their opponents being led by an able chief, who maneuvers them into an ambush and slaughters them in a terrific fight.

The victorious Indians march on to the fort, and the frightened settlers hurry to the fort for protection. A messenger is despatched to the next fort for aid, as the Colonel realizes the seriousness of the situation.

The battle rages with tremendous fury, and the Colonel realizes that it is but a matter of a few hours before the fort will be taken. He sends up a flag of truce and mounts the stockade. To his astonishment, Cole comes up to speak with him, dressed in war paint and feathers. Cole agrees to withdraw the Indians if the Colonel will give him his daughter. The soldiers, lashed to fury by this request, shout their determination to fight to the death, and the Colonel draws his revolver and holding it at the head of his daughter tells Cole that he will kill her with his own hand before he will permit her to fall into Cole's hands.

The danger to the woman he really loves brings Cole to his senses, and as the angry Indians renew the attack he tries to stop them. Infuriated, the Indians turn upon him and he goes down beneath a rain of blows.

The soldiers from the next fort have received the message for help, and are coming to the rescue as fast as their horses can carry them. The Indians are surprised by the cavalry which swoops down upon them, and are soon routed. The body of the dying Cole is brought into the fort, and, forgiven for his acts, he passes away with the old chaplain's arms about him.

AMERICAN.

LONELINESS OF NEGLECT (Dec. 30).—Ralph Higgins and his wife had been married but a short time when the young husband, ambitious to better himself, moved with his bride to a deserted grant of land in the lonely hills. There was no human person near them, save an aged hermit of whom they quickly made a friend by giving him a much needed blanket.

But crops failed and the love begun so blithely faded in the everlasting glare of hopeless sunshine, and, at the hopeless word of the hermit that no crops could prosper in that alkali deadened soil, the husband left to find a new home alone. He promised to send for her.

A home he found and a land of promise. Crops grew and his stock multiplied, but he ever postponed sending for that lonesome wife back in the hills. Loneliness enveloped her and neglect ate deeply into her soul. One day a stranger came. He was nice to her and she begged him to remain. Temptation whispered and she came near answering. And then warned by the hermit, came the husband, proud and happy in his victory and joyous in thought of her innocent surprise when she could hear of it. He came—just at the right time to save her and his own happiness.

LOVE AND THE LAW (Jan. 2).—John Allen is in love with pretty Mabel Trude and the honor conferred upon Allen by the community, electing him sheriff, aids him in pressing his suit. The engagement is announced. Tom Trude, the brother of Mabel, is a sort of shiftless fellow and is exceedingly unlucky at cards. It requires but little argument on the part of the acknowledged best man of the community to win Tom over to his gang, as he hopes to make good his losses at cards in some manner other than actual labor. The postoffice is held up and the sheriff called upon to bring the perpetrators to justice. A lively encounter is followed by the escape and pursuit of one of the men. The sheriff himself takes up the chase and successfully runs down the man. To his consternation, it proves to be Mabel's brother. He passes their home with the prisoner in tow. Mabel argues and pleads, but to no avail, and she finally plays her largest card—her love, against her brother's liberty. The mental struggle of the sheriff is intense, but he wins, and as he pockets the engagement ring returned to him by Mabel, he marches his prisoner off to jail.

THE FRAUD THAT FAILED (Jan. 4).—Mrs. Wren and her pretty daughter, Mabel, lived alone on a desolate ranch. Few neighbors they had and the nearest were Ricketts and his wife. Ricketts had long coveted the fine ranch owned by Mrs. Wren and went one day to see how he might defraud her out of it. In a spirit of fake friendship, he commented on the condition of the ranch. He finally offered to buy and the lonesome woman readily agreed.

Home went Ricketts and soon returned with a fake deed, not calculating on the handsome young man who had ridden in and chatted with the two women. With that fine instinct which unconsciously suspects foul play, the ranger, after being informed the reason for the deed, asked permission to examine it. This he did with curious eyes and soon discovered the joker in the contract. Instantly animosity sprang up between them.

Off they went on horseback, down the mountainside, firing shot after shot. The ranger's horse, being the faster of the two, soon overhauled that of Ricketts. They engaged in a deadly embrace, swinging treacherously to and fro over the backs of their galloping horses. With a death grip on Rickett's throat, the ranger bore him over the side and they both fell into the dust of the road. Returning to the desolate ranch, the eyes of the ranger swept the graceful form of Mabel. He visited a few days and decided, with Mabel's permission, that he would stay forever and a day.

KEYSTONE.

THE DUEL (Dec. 30).—This film shows the adventures of Mabel in Paris. Among her numerous admirers are a count and a duke. The duke is entrusted with the care of Fido, Mabel's pet dog, and the count steals the dog when he isn't looking and sets it adrift on a plank in the ocean. The count then accuses the duke of the dastardly deed, and the men fight a comical duel, in which the duke is the victor. Among other things he proudly displays swimming medals. When the dog is sighted, however, and Mabel distractedly calls for a volunteer to rescue the pup, it develops that the duke cannot swim. He makes an effort, however, sustained by an inflated life preserver. The contrivance collapses and he is in danger of drowning, when the count plunges into the water and rescues man and dog.

MABEL'S STRATEGEM (Dec. 30).—Mabel is a stenographer, employed by Jones, who proves too attentive. Mrs. Jones walks in unexpectedly one day and interrupts her husband as he is dictating letters in a rather affectionate manner, and she insists on Mabel's discharge. She then orders him to advertise for a male stenographer. Mabel needs the job, so she dresses as a boy and gets the position. Mrs. Jones becomes very fond of the new stenographer and takes him (?) out to lunch. Jones becomes suspicious and follows her, and is so angered at the flirtation that he has his lawyers bring suit for divorce. The papers are served on Mrs. Jones, and Mabel lets her hair down, to the dismay of the husband and wife, who have been making fools of themselves, and who recognize her as the demure stenographer who first held the job.

PUNCH.

HER MISCHIEVOUS BROTHER (Jan. 2).—Count "No Account" borrows enough money to come to the land of heiresses and meets the "Queen of the Human Race" who is struggling along on a few paltry million dollars a year. The "Queen" falls for the Count's accent and her poor sweetheart finds himself relegated to the side lines with the rest of the substitutes. But the "Queen" has a kid brother who is a throw back to the ancestor who collected the change. The kid knows a "bunk" Count by instinct and sides with the rejected sweetheart. He helps him secrete himself in a suit of armor where he can watch the Count and the Queen say sweet nothings to each other, and incidently make things unpleasant for his foreign rival. With the Kid's active aid—made more active by the promise of a ten dollar bill, the "No Account" Count counts for very little, especially in the police station where the last act but one is enacted. The last act shows little Herbert Rice trying to put ten pounds of candy into a two pound capacity stomach.

MAJESTIC

WONDERS OF SURGERY (Dec. 17).—Little Bobby Ashley, after meeting with a serious accident, lies in a critical condition at a big hospital. The doctors after further examining him decide that only skin grafted from another can help him. His parents willingly offer theirs, but the professor refuses the sacrifice, telling them that it will be necessary to have the skin of a child about the boy's own age. He suggests that they place an "ad." in the papers. This is done and it calls forth an assortment of children of all kinds and ages.

Little Alma Ashley hears the talk about skin grafting and gets her nurse to explain all about it. When she realises what is to be done she begs permission to give her own skin to save her little brother. Her parents will not permit this. They finally select a healthy little girl of Alma's age and for a consideration of $100, she promises to be at the hospital int the morning. Alma decides to outwit them, so before little Mary Murphy arrives, Alma goes to the doctors and says that she is the little girl who is selling her skin. She is believed and placed in the boy's room. The operation takes place and when the parents are permitted to see the boy, their surprise at finding Alma there is great. They are worried at first but the doctor soon convinces them that bothe children are alright and that Bobby, owing to Alma's sacrifice will soon be well.

ALL ON ACCOUNT OF A BANANA (Dec. 24).—A young Italian, Tony, lands in New York with his young wife and purchases a new push cart and a supply of bananas. He kisses his wife and baby goodbye and starts out to do his first day's buiness. Jim, the young policeman who patrols the beat upon which Tony takes his stand, makes love to Nora who is Judge Nolan's cook. He then helps himself to one of Tony's bananas and an argument is started which lands Tony in the station house before Judge Nolan. Tony sends word to his wife, who in order to pay his fine, goes to a pawn shop to pawn her wedding ring. The policeman, in bad temper, calls upon the Judge's cook and when about to ask her to marry him gets into a quarrel with her and goes to the same pawn shop to pawn the engagement ring. He sees the Italian's wife and begins to repent of his ill temper. The cook, all upset over her quarrel with the cop, spoils the Judge's dinner and he quarrels with his wife who leaves him and goes to a lawyer to arrange for a separation. Tony's wife pays his fine and they are mourning the loss of his stock of bananas when the automobile in which the Judge's wife is riding to her lawyer's strikes Tony and injures him slightly. Mrs. Nolan faints and is carried into a drug store with the Italian. The Judge arrives on the scene with the cook where they meet Jim the cop. Nora forgives him, the Judge and his wife are reconciled and Tony is made the recipient of a large sum of money to celebrate the glad reunions.

THANHOUSER.

A MILITANT SUFFRAGETTE (Dec. 29).—The course of true love was running very smoothly until the girl became interested in the cause of votes for women. Her fiance did not approve of it. There was a quarrel, and the engagement ring was haughtily returned.

The young woman not only stubbornly refused to make up, but decided to become a really truly militant suffragette. One of the Amazon leaders from England was in New York at the time, preparing for the kind of revolution that is so popular in London. Under her banner the girl enrolled, pledging herself to "annoy, harass and intimidate tyrant men, until we are permitted to vote." In pursuance of this purpose the militants went

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out on a little window smashing expedition one day. The girl was arrested, but the others escaped. One of the fugitives met the ex-fiance and told him th horrible details. He went to the rescue in a taxicab, became peevish when held up for speeding, attacked a policeman and was arrested.

In the police court the former lovers met and were reconciled. Even handed justice gave them equal rights, ten days in jail each. They did not want their friends to know the facts, so before being led to their respective cells, they were hastily married, and the girl's father received word that they were on their honeymoon and would return in ten days. He had planned a big church wedding and was naturally upset, but, as he said, "It is hard to understand young folks these days." And the truth of this most peculiar honeymoon never came out.

WITH THE MOUNTED POLICE (Dec. 31).—The aqueduct police had many duties to perform, and continual vigilance was the price of order, owing to the fact that many dangerous aliens were in the territory they guarded.

On one occasion the captain receives an anonymous warning that the men in a certain section of the works were planning violence because certain concessions they demanded had been refused. The captain called upon one of his brightest young men to find out if there was any truth in the statement. The patrolman disguised himself, secured work as a laborer and soon became on friendly and confidential terms with his associates. He learned that the warning was true, communicated with his captain by phone, and agreed to meet a party of police that night at a certain spot in the road and lead them to the conspirators.

One of the criminals, however, was suspicious, and had secretly trailed the patrolman, learning that he was a spy. That evening a number of the men attacked the detective while he was walking along the road, overpowered, bound and gagged him, and then threw him into a newly completed reservoir which was empty. They then turned on the water, insuring a slow but certain death.

Before the young man started out on his detective work, he had taken his pet dog and consigned him to his sweetheart, a country girl who lived near the aqueduct. On the night he was overpowered, the dog ran away from his new mistress, being lonesome without his master. Along the rough roads and through the woods he traced his owner, finally locating him in the slowly filling aqueduct.

The girl was in the cottage when the dog returned, and the animal's excitement led her to believe that something was wrong. She followed the dog, and he led her to the aqueduct where she arrived just in time to save the policeman's life. The bluecoat, although unstrung by his terrible experience, was in time to meet the detachment of his comrades, and guide them to where the conspirators were. The dangerous gang were placed behind the bars, and the girl whose bravery saver a life later became the bride of the policeman.

A POOR RELATION (Jan. 3).—When the young widow's period of official mourning was over, she immediately began to take renewed interest in society. Her husband had left her plenty of money. So she carefully looked over her friends to see which she would permit to lead her to the altar, and her choice fell upon a popular physician,

To be one of his patients was almost to have social standing, so the widow found that her health was in a most deplorable state, and visited the doctor's reception parlor almost daily. He told her there was nothing the matter with her, but she insisted.

The doctor was a guest at a dinner party given by the young widow one night, and there he met a girl to whom he was at once attracted. She was a timid, shabby little creature ,a poor relation of the widow. The widow had a little girl, of whom she was gushingly fond in public, and more or less mean to, in private. The child had been banished to bed while the dinner party was on, and finding a box of matches, proceeded to amuse herself with them. A few moments later, her dress aflame, she rushed into the reception room where the ladies were congregated. All of them shrank from her in alarm, except the poor relation, who pluckily grabbed her, and saved the child's life at the risk of her own. The men were still in the dining roor, chatting over their cigars, and when they ran into the other room there was no need of their assistance. The doctor, however, saw the picture, the mother shrinking back in terror, while the poor relation was beating out the flames that enveloped the other woman's child. The physician found that the screeming little girl was only slightly injured. As he completed his examination he turned from the child to the "poor relation" who had not uttered a cry. His practiced eyes noted how white she had turned, and he jumped forward just in time to catch her in his arms, as she toppled over in a faint. Guided by one of the servants he carried her to her room, and noted with surprise and indignation how shabbily she was housed in the home of wealth. Their acquaintance soon ripened into love, and in a very short time the doctor announced to the widow that he and her plucky relation were to be married.

UNIVERSAL

CRYSTAL.

HER VISITOR (Dec. 29).—Mr. Burnham, going out of town for a few days, leaves his daughter Pearl in charge of the house. His friend, Claude Belmont, who received a letter inviting him to call on the old gentleman, starts on his visit. On his way he is waylaid by Gentleman George, a very versatile highwayman. George in a lively scuffle with Claude, steals his letter and leaves Claude a sorry-looking person, having rolled him around in the mud before overcoming him. George goes to the Burnham's house and is very cordially received by Pearl, who believes him to be Belmont. They chat a while and then Pearl leaving the room for a moment, George steals her purse and flees, meanwhile Claude arrives and enters the parlor where George and Pearl were. Pearl returning, sees Claude and in his sorrowful condition, mistakes him for a tramp. She misses her purse and thinks that he stole it. She sends her maid out for a policeman and the policeman is just about to remove Claude to the lock-up, when Pearl's father returns and prevents this sad calamity. Explanations are in order and all is serene, where a few moments before tumult reigned.

THE ELOPEMENT (Dec. 29).—Bessie is in love with Jack. Bessie's father dislikes Jack. Bessie and Jack plan to elope. Jack calls for Bessie with a ladder, which he places against the side of the house leading to her room. Father has locked Bessie in her room and taken her clothes from her. Father walks in the garden and sees Jack at the foot of the ladder. He mistakes him for a burglar. He gets his revolver and chases him away. They run and Jack tries to climb a fence and father shoots at him, hitting him in the arm. Father, coming back, determines to disguise himself as Bessie and elope with Jack in her stead. Jack sends his friend Tom to bring Bessie to the minister's and father goes with him. They arrive at the minister's and have to wait for Jack who has gone to a doctor to have his arm treated. They get ready to go through with the ceremony, when father throws off his outer raiment, and standing in his true light, throws consternation into the entire party.

HER KID SISTER (Jan. 5).—Chester always thought that he was Jessie's steady, until Alphonse de Belmont began paying her attentions and she seemed to be taken up with him. Chester was very popular with Jessie's little sister Pearl, while Belmont was just the opposite. Alphonse and Jessie go for a ride in the park, and Pearl and her boy friend go along, unknown to the loving twain. The youngsters play all sorts of pranks on Jessie and Alphonse and they return home in an unpleasant frame of mind. Pearl continues her teasing and joshing of Alphonse, and he, losing his patience, slaps her face. She pulls his hair, and much to her surprise, she is precipitated to the floor, his hair going with her. Jessie sees this also, and indignant at Alphonse's deception in not telling her that his beautiful locks were but a toupee, orders him from the house. Pearl then writes Chester that Jessie is very much in love with him and anxious to see him. He calls and they soon make up and all misunderstandings are at an end.

JONES RESURRECTED (Jan. 5).—Jones is a traveling salesman. He is sent on a trip by his firm. Having a few minutes to spare before the train leaves, he adjourned to a nearby café for something to drink. He stays longer than he expected and the train leaves, carrying his grip with it. He goes back to the café and stays quite a few hours. His firm receives a telegram that the train carrying Jones' grip has been wrecked and that the grip with some of the firm's cards in it was found next to the dead body of the man. The firm wires instructions to send the body back to Jones' home and plans are made to give him decent burial. Meanwhile, Jones returns home and goes to sleep. His friends arrive, bearing funeral offerings and prepare for his interment. In the midst of these lamentings and wailings Jones awakens, and, after some of his friends have regained consciousness, explains that he missed the ill-fated train. Congratulations are in order and the funeral services being adjourned until Jones is more in need of them, all is serene, with Jones thinking of his narrow escape.

BISON.

THE REDEMPTION OF WHITE HAWK (Dec. 31).—An extended review of this two-reel subject is published elsewhere in this week's issue.

REGIMENTAL PALS (Jan. 4).—Jack and Dan are young soldier boys and inseparable friends. Both love Elizabeth. She is fond of both of them, but her real love goes to Jack. Although Jack does not know it, Dan is soon aware of the fact and nurses his grief. Troop A, of which they are members, is deputed to ten days' scouting duty on the desert. The troop splits into fours. Jack and Dan leave their companions, arranging to meet them later. They dismount to investigate the remains of a campfire, and their horses, becoming restless, run off. The boys believe that their companions will find them, but the latter thinking that Jack and Dan have preceded them, they return to camp.

Both boys suffer terribly from thirst; Jack the worst. He falls exhausted. Dan spies a water hole through his field glasses. He is too weak to carry his pal and Jack cannot walk. Dan is at his wits' end and conceives a plan. Taking Elizabeth's portrait and his watch and chain from Jack, he taunts him and tells him that he, Dan, will claim and marry Elizabeth. Love and jealousy do the work and Dan gradually leads his comrade near the water hole by taunts and showing him his sweetheart's picture. Dan finally staggers to the waterhole and revives Jack and himself.

They are rescued by the anxious troopers and eventually return home, where Dan is rewarded by hearing Jack tell of the trick played upon him and by receiving the caress from Elizabeth. He goes, bearing a sore heart, but comforted by the knowledge that his two best friends love him well.

THE HEROINE OF THE PLAINS (2 reels) (Dec. 24).—Joe, a young trapper, is nearly caught in the oncoming swirl of flames from a prairie fire. He further imperils his chances by rescuing an Indian squaw, Blue Bird. He carries her to safety. In her gratitude she gives him her most treasured possession, a long bead necklace, fastened by a barbaric ornament. Joe hurries to the settlement. He gives the necklace of beads to his sweetheart, Elizabeth.

The trappers leave to inspect the traps and Elizabeth takes two children with her and goes berry picking. They are captured by Indians and taken to their camp. On the way Elizabeth starts to break twigs, but the Indians threaten to club her if she does not stop. She works her brain as to how to blaze the trail, and finally thinks of the bead necklace. She breaks it and drops a bead now and again.

It so happens that Elizabeth and the children are turned over to Blue Bird, who sees the barbaric clasp she gave to her paleface rescuer. Hhe learns that Elizabeth loves Joe and promises to help her when the opportunity arrives.

Joe and the trappers return to the settlement and Joe rides off to the fort to get assistance. In the meantime, the Indians have ridden near the fort to steal some steers. The sentry on guard sees a hog rooting for nuts, and as he passes it the hog, which is an Indian in a skin, springs up and kills him. The Indians run on and drive off the steers.

Colonel Graham rides out with his troopers to find Elizabeth, to recapture the steers and punish the Indians. Joe accompanies them. He finds a bead and recognizes it. They follow the trail. An Indian scout sees them coming and the Indians take the war trail. A battle ensues, during which several braves enter the tepee where Elizabeth is guarded and drag her out, tie her on the horns of a steer and start it down the mountainside. Blue Bird follows, secures a horse and rides out to rescue Elizabeth. She shoots the steer and releases Elizabeth and they ride back to the fort just after the cavalry has returned, and find Joe distracted. Blue Bird is happy to have paid her debt of gratitude, and they swear eternal friendship.

THE LAND GRABBER (Dec. 28).—The proud Senora is approached by Lieutenant Farnsworth and is given a blank record to sign and record in order to make good her landed property. The Senora tells him that the land was granted to her by her king, and that she will recognize no other authority. She throws the blank document into a drawer. Farnsworth meets the Senora's daughter, Tonia, and tells her that land grabbers are abroad, and impressing upon her the importance of immediate action. The land grabbers arrive and their leader, one Tierney, stakes the property, and sending the document to be recorded by an accomplice, Kane, he installs his band of ruffians in the hacienda.

Tonia gets away and tells one of her servants, Felipe, to delay Kane, and this he does by means of offering him a drink, then another one. Tonia fills out the blank entry and rides to the fort, where Farnsworth tells her they must beat Kane to the recorder's. Kane, half drunk, suddenly realizes the trick being played upon him, and after a struggle with Felipe, he gets away, mounts and rides to the recorder's. He gets there just a little ahead of Farnsworth and Tonia, but his drunken condition impedes him and Farnsworth beats him in a fight whilst Tonia gets her document of possession filed. They proceed home and find that Tierney and his associates have terrorized the men and women and have put them to indignities. Farnsworth has ordered troopers to meet him at the hacienda and the ruffians, unable to produce any authority, are soon disposed of. The Senora, humbled by the experiences she has gone through, is glad to install Farnsworth as their protector, by granting him the hand of Tonia.

POWERS.

WHO'S THE BOSS (Dec. 25).—Hobbs is middle aged and frivolous. Mrs. Hobbs receives a letter at breakfast from a friend, inviting her to spend two weeks in the country. She is delighted. So is Hobbs. Hobbs goes to the office with a box of candy for Margaret, his charming little stenographer. He and Margaret proceed to enjoy themselves, but are rudely interrupted by Mrs. Hobbs, who finds she has not enough money and decides to commandeer her hubby for more. Margaret makes a hasty exit, ostensibly for good, and Mrs. Hobbs telephones to an exchange for another typewriting clerk. Two arrive, but are considered too pretty and go. They meet Margaret and the three of them concoct a plot.

RELIANCE

Wednesday, Dec. 25th

"BEDELIA HAS A TOOTHACHE"

AND

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Two Delightful Comedies on the Same Reel

"ROWDY COMES HOME"

"ROWDY"

SATURDAY, DECEMBER 21st

Saturday, Dec. 28th

"TRYING TO KEEP BEDELIA"

Jan. 1st, 1913

"DUTY AND THE MAN"

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Jollity——Fun——Frivolity

Bristle in **AN EMERGENCY WAITER**

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Will drive away the blues as surely as the world wags on.

No excuse to carry a grouch after seeing this rib-tickler.

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Margaret makes up as an extremely plain person and promptly gets the job. Mrs. Hobbs departs to catch her train and Hobbs pulls himself together to face the terrible apparition wished on him. Margaret keeps up the deception for a time and then reveals herself and joy once more reigns. Mrs. Hobbs misses the train and again catches hubby and "that minx" laughing over the imposition. Margaret again makes a hurried exit and Mrs. Hobbs determines to take no more chances and announces to Mr. Hobbs that although she is badly out of practice, she will act as his stenographer herself. Mr. Hobbs has ample time to regret his undue rejoicing and the answering of his letters takes the best part of his business day.

THEIR CHRISTMAS TURKEY (Dec. 25).—Hannah is busy at the washtub. Rastus is busy sleeping. He is rudely brought from a pleasant dream and sent off to buy a turkey. He is waylaid by Slim and Bud who inveigle him into a game and take his money by such questionable means as passing cards between the toes of Slim and the hands of Bud.

The climax arrives when Bud holds four Kings and an ace and Rastus gets five aces. Rastus departs by the foot and door route. His little boy, with a precocious knowledge of his Pappy, meets him outside and rather than return empty handed the rascals visit a turkey yard and borrow a fat turkey.

Arriving home Rastus is frightened to death by a terrible ghost, and he kneels and confesses. The ghost is Mammy's sister and all is explained and forgiven at the sight of the "lent" and doomed turkey.

ECLAIR.

THE STORY OF A KISS (Dec. 24).—A house-party was taking place at the Shermans' country home. Hector Richards is in love with the daughter of his hostess and has every reason to believe that his affection is returned until he attempts to steal a kiss from the girl and is rewarded by a slap in the face—and she tells him that she will never, never marry him until he is able to secure a kiss from her to be given to him of her own free will.

Hector tries in many ways to win a kiss from the fair Alice—even going so far as to kidnap the young man who is to play Romeo to Alice's Juliet in an amateur performance that they are to appear in. Alice discovers the wily Hector and frustrates his plans. Again, at a charity bazaar he inveigles her into selling a kiss, and once more she escapes the trap. Finally, as a reward for his perseverance, she yields and kisses the young man of her own free will—and from the manner in which the kiss is given, we should say it is indeed a loving one—and with that kiss our story ends.

A DRY TOWN (Dec. 26).—Will B. Wilde, a traveling salesman, arrives in a temperance town, of course, when he learns that the sale of liquor is prohibited, he immediately craves a drink. The hotel clerk, the bell boy and the porter all inform him that there is nothing doing in the liquor line, but when he is comfortably settled in his room, they each, in turn, bring him a flask; yet, with liquor all around him, he takes a drink of ice-water and goes to bed for the night.

While he is dreaming of lobster palaces and pretty girls, two second-story workers quietly enter through the window, relieve him of his jewelry, his money, his dress suit case, and take with them, also the collection of flasks with their contents.

Wilde discovers his loss early in the morning and immediately reports the theft to the police. While wandering disconsolately around the town, he meets two rough and suspicious-looking characters, who are beautifully intoxicated. Where did they get the liquor—is the question that at once comes to him. Surmising the truth, he follows the two to their destination and then promptly notifies the police. The arrests are made, and the local Justice, besides holding the men for theft, charges Widle with having liquor in his possession and paroles him for trial at three o'clock that afternoon. Three o'clock arrives—and so does Wilde—but at the Justice's office the evidence has disappeared from the flasks and Wilde is discharged.

INSECT HUNTING (Dec. 29).—A synopsis of this scientific subject was printed on page 812 of the issue dated November 23.

GONTRAN, A KIDNAPPER (Dec. 23).—On this day it seems certain that our friend Gontran is unlucky. At a street corner he amuses himself by watching two women who are quarreling over an enormous head of cabbage. One of them carries a child. She abruptly puts it into Gontran's arms, who does not know what to do and holds it. The women quarrel until the policeman takes them to the police station and Gontran of course remains with the child on his hands. He does not know what to do with it. He tries to leave it in the entrance of a house but the janitor forces him to take it back. He endeavors to leave it at the foot of a wall but the shouts of a policeman warn him that it is forbidden to deposit anything at that place. Perceiving a group of policemen he wishes to give the child to them but they merely take his name and return to him his embarrassing burden.

Gontran discouraged goes home. He is debarred from entering the house by the janitor who tells him "No children in this house." Finally, he reaches his apartment and his wife becomes furious because he has dared to bring home a strange child. Meantime, the infant's mother is released by the police department and begins a search for the little one. She reaches Gontran's home just in time to add her beating to that of his wife. And poor Gontran, of course, protests in vain. What can he do against two women?

NESTOR.

JONES' VACATION (Dec. 23).—Poor Jones is sick—too much ledger and cash book. When the boss notices it, he gives him a week's vacation. Jones buys a costly outfit, the nether portion of which consists of white duck. He hies himself to the beach, and not having any incumbrances, he proceeds to see life, and finds several damsels perfectly willing to help him have a good time.

The boss decides to take a day or two off himself, and chance takes him to the same beach upon which Jones is fast setting a premium. Jones is far too busy to see the boss, but the latter sees Jones and his appetite for peaches grows. He determines to do a little in the adonis way himself, but no sooner does he get some lovely damsel interested when Jones shows up and is immediately surrounded by every girl in sight.

No self-respecting boss could possibly stand such treatment, he he instructs his office to wire Jones, in his name, to return immediately, and poor Jones wondering what has hit him, goes. The boss then proceeds to enjoy life.

THE BIG WHITE CHIEF (Dec. 25).—Ranchman Davies is unable to find out which of his cowboys his daughter Eunice appears to be in love with. Foreman Osborne suggested that the ranchman disguise himself as an Indian, come to the ranch, where the foreman would engage him, and then being with the boys, he could quickly find out who is in love with his daughter and discharge him. Acting upon the suggestion, Davies hurried to the store, secured the best outfit he could, painted his face and started for the ranch, but in the meanwhile, Tom, her favorite cowboy, closely followed by Dick, his rival, had watched the old man put on his disguise, and hurried to the Indian encampment, where he bribed the Chief to capture the ranchman and hold him there until he could elope with Eunice. As soon as he had gone, Dick appeared, and, thinking to make himself a hero in Davies' eyes, he bribed the Chief to let him rescue the ranchman. On his way home, the Chief captured the old man and led him to the encampment. Tom in the meantime hurried to the ranch to advise Eunice to get ready to fly with him. The Chief then faithfully went through his part of the agreement to Dick, a mock war-dance around the ranchman frightened the ranchman nearly to death, then at a given signal, the Chief drew his braves away, and Dick crept up to release the old man. Away they ran, but upon Dick's firing his blank cartridges, not one brave as had been agreed at camp dropped dead, but every one including the Chief. Instantly Davies seized the gun to learn its magic, and Dick, knowing that he would now be found out, ran for his life. The Chief and braves saw him run and, thinking only of the money promised them, jumped up and hurried after him, soon catching him, securing the money and sending him on his way. In the meanwhile, the ranchman, disgusted and angry at his own fright, made his way to the ranch, arriving in time to send the waiting Tom running for his life, and take his daughter over his knee.

THE PADRE'S GIFT (Dec. 27).—The Padre Caleros, a Catholic Father, attends a dying woman and takes her little four-year old boy home with him. The boy, Romera, grows into a poetic and handsome fellow and returns the old man's love with reverence and deep affection. Chance brings Romera and Dolores, the daughter of Garcia together.

Garcia has other ideas regarding his daughter, and when the haughty and wealthy Don Carlos asks for Dolores' hand, he is permitted to pay his court. Romera is not permitted to see Dolores.

The old Padre's heart is torn for the boy and he knows not what to do. He remembers an old parchment which he has treasured. He removes a stone above the mantel and reads the document and studies the chart. It sets forth that the treasure entrusted to a Padre Juanipero is buried at the place indicated.

Romera's despair changes to hope as the Padre tells of his plan. They set forth on mules and eventually recover jewels and old coins of great value. The day arrives when Don Carlos decides to make his proposal. He pleads with passion and is surprised when the girl in turn pleads with him not to force her to marry him and tells him she loves Romera. Her earnestness and beauty appeal to his finer nature and he leaves her.

The Padre and Romera call later and Garcia's greedy nature is satisfied at the sight of the wealth owned by Romera. The young lovers are united.

ARABELLA'S ANKLE (Dec. 30).—Anton Dauber is in despair. He has finished his masterpiece, all but the ankle, and alas! the ankle of the fair Dolly, a professional model, is not modeled to suit Dauber. He says so and Dolly, enraged and but half-clad, defends her ankle and assails Dauber's ability to paint a barn, much less an ankle. Mrs. Dauber and her two friends, Helen and Margaret, hear the argument and the ladies are shocked at what they see and hear through the door crack.

Dauber is discouraged. He goes to the seashore for a rest and to seek inspiration and possibly an ankle. He sees he latter. It belongs to Arabella, who, together with her friends Margaret and Helen, are not aware that a gentleman is sketching behind a boat. Anton sketches furiously, but not quickly enough.

Another chance arrives when Arabella reads in unconscious ease on the pier. Anton tries again but a silly idiot knocks the sketch into the water just as it is completed. However, Anton gets acquainted and while getting a photograph of the perfect ankle, is discovered by Helen, Margaret and their two young men.

Such proceedings must be reported to Mrs. Dauber over the telephone and the outraged lady takes the first car and meets her friends and sees her erring hubby and Arabella departing from a soda water emporium to the rocks, where Arabella has demurely submitted to have her ankle sketched.

All is ready for the sketch when Anton is interrupted, this time by a hat pin and a masculine proportioned lady. Arabella shrieks. The ladies face each other—"Arabella!" "Laura!" The two old school chums fly to each other's arms. Explanations ensue, Margaret and Helen are ashamed of themselves after having been told that they ought to be, and Arabella accepts an invitation to the Dauber's and the perfect ankle is immortalized.

THE FIGHT FOR RIGHT (Jan. 1).—Old Ben Johnson had taken to drink. Parson Jones rode into town to silence the jeering of his companions when Nina Johnson came to her father and took him home, much to the joy of his wife and daughter. Slim Jim, however, thinking the Parson entirely too meddlesome, promised the boys that he would handle the Parson, and accordingly they set out to meet him on his way back to town. Jim had seen that the other could handle a gun, so taking off his coat, he told the Parson that he would whip him with nature's weapons. Again he was fooled, for his friends were forced to confess that he was no match for the Parson.

The following Wednesday, while the Parson was holding a revival meeting, Jim and his boon companion, Joe, decided upon a plan of revenge, which was to write the following letter—"Dear Bill:—Your disguise as the Parson, is great. They'll never suspect you are a horse thief, so you should make a good clean up where you are. Let us hear from you. Bub." They slipped it into the Parson's pocket. Fortunately Nina saw them place it there and warned the Minister, so that when the boys brought the sheriff telling him that the Parson had received such a letter, which they had seen him reading, the letter was in Nina's hands and she quickly explained its origin to the sheriff. As a result both Jim and Joe were led away to await punishment, while Ben, now thoroughly ashamed at having kept such company, straightened up and once more became a credit to his family.

THE BLACKMAILER (Jan. 3).—Ralph is an underpaid clerk. He is kept in check by a sick sister. The doctor says that she must go to a dry western climate if her life is to be spared. Ralph tells his troubles to a fellow clerk, Jason, who writes out a check and makes Ralph forge the signature of his employer, Mr. Howard. Ralph cashes the check, gives Jason half and hurrying home, he escapes with Grace to the West, where he gets work on a ranch.

The forgery is discovered and Jason's part in the transaction is forced from him and he is tried and sentenced. He comes from jail more evily than he was before. He traces Ralph and Grace to the West, sees Ralph out riding with Rose, the ranchman's daughter, to whom he is bethrothed. Ralph has become the trusted employee of the ranchman and he is horrified when confronted by Jason in the corral. He gives Jason all the money he possesses and begs him to leave him alone.

The old terror takes hold of Ralph and Rose wonders what ails him, while Grace, now completely recovered, has a nameless dread she cannot define. One evening the boss leaves Ralph in the office making up the payroll. Jason enters the window and demands the money, threatening exposure. Ralph attacks Jason and there is a fight, which is interrupted by the boss, Rose and Grace, who rush in. Jason accuses Ralph and Ralph has no answer. Grace guesses the truth and Ralph admits he did it to save his sister's life. His sweetheart is staunch and tell him to go back and face the charge. Ralph does this, accompanied by Grace, his sister.

He explains and confesses to the merchant and as Mr. Howard goes to the phone to call the police, Grace makes her appeal to Mrs. Howard, who pleads for Ralph with her husband. She uses a successful method, by showing him a portrait of their dead son. Mr. Howard tells Ralph to go and sin no more, and Ralph returns to find Rose waiting to help his better self through life. The ranch boss tells Grace he has found another daughter, and she is well content.

GEM.

DOROTHY'S BIRTHDAY (Dec. 31).—Little Dorothy Blaisdell begs her father to let her have a birthday party. She writes the invitations herself and accompanied by her nurse goes to deliver them. On the way they come across a poor little girl selling her papers by the roadside. Dorothy asks the nurse if she can give one of her invitations

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ECLAIR

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"A TAMMANY BOARDER"

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We start off the New Year with the greatest laugh inducer ever produced. Imagine a tiger loose in a big boarding house—she, the tiger, afraid of the boarders and the boarders all in frantic fear of her. It is the limit of excruciating hilarity.

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Featuring the only real child comedian in the whole world.

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IN TWO PARTS

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to the poor little child, the nurse says, "No." The father coming on the scene allows her to do so. Just before the party is to be given, little Dorothy falls ill and is to be taken to the hospital. The children come to the party but the nurse sends them away, saying that poor Dorothy is sick. The poor child also comes but is snubbed by the rich little children and is also sent home. In her delirium the nurse overbears Dorothy murmur in her sleep about the party. The father is consulted and brings the children to the hospital, where the feast is prepared. Dorothy gets up but does not see the poor little girl among the guests. One of the nurses is despatched for the little girl, who is brought to the party, which makes Dorothy's recovery and happiness complete.

THE AMULET (Dec. 24).—Three centuries ago among the prehistoric Indians of Northern Canada, a young chief and a brave fought in their primitive fashion for the hand of a young squaw, the brave seeking to possess her by force, but she is rescued in time by the chief, whom she really wants. The old medicine man of the tribe unites them and gives them each an amulet which has the magic properties of keeping them both from harm and bringing them both together in some future life.

The same four souls are reincarnated in the present day inhabitants of the East side of New York. The medicine man as a settlement worker, the chief as a factory hand, the squaw as a factory girl and the villainous brave as an east side gangster. Again the villain seeks to possess the girl after the manner of his kind, but she is saved by the factory hand with the assistance of the settlement worker. The two souls discover their former identity by the possession of the amulets have been handed down to them as heirlooms, and remember again their former incarnation as they are reunited. In this life the villain is regenerated by the efforts of the settlement worker.

IMP.

THE OLD FOLKS' CHRISTMAS (Dec. 23).—It was the day before Christmas, and little Helen's brother, Bobby, had broken the head of her old bisque doll. Going to her daddy, she asked him if he wouldn't get her a new doll for Christmas. But daddy had just been laid off, and there was no money.

That night the little girl could not sleep, for she decided to write God a letter. Climbing out of bed, she found a pencil and a dirty piece of paper and commenced to write. The letter finished, and not having a stamp, she, with the assistance of Bobby, raised the window and with a prayer tossed the letter out. The slamming of the window startled the mother and father and they came rushing into the room. Daddy asked for an explanation, and Bobby was about to tell, but the little girl warned him to silence, so the children were kissed and again put to bed.

The old folks were a very wealthy couple, who had lost their first and only child. The old lady had come across a baby's stocking; the old man had picked up the baby's shoe. Both met in the library; each saw what the other held. He took her in his arms; the old lips met in a kiss. He took her out in the bracing air, so they both could forget. It was cold and windy and a piece of paper blew on his chest. He was about to throw it away, but writing on it caught his eye. It was the little girl's note to God, and this was his delivery. He told her the contents and was about to throw it away, but she stayed his hand. They walked off, deciding to make a child happy on Christmas.

That night the Bradleys were surprised by a knock on the door, for no one ever called but the landlord. Bradley answered the knock. The old folks came in, followed by men carrying a Christmas tree and all kinds of toys and food. The finding of the note was explained. Preparations were made for the dressing of the tree. A few hours later the little girl was awakened by the beating of a drum. Hopping out of bed, she ran to the door and, peeping through the keyhole, she jumped with a cry to her brother. Pulling him out of bed, she dragged him into the other room. She looked over the presents and not seeing anything for daddy or mother she asked the one she thought was God how about daddy and mother. He lifted her and kisser, and as he put her down handed her a roll of bills. She kneeled to pray, looked up, found her brother standing. Catching him by the coat, she pulled him to his knees. Bradley attempted to thank the old folks but the old man pulled off the Santa wig and beard and with a tear-dimmed eye raised his hand to heaven. Then he took the old lady in his arms and passed through the doorway.

THE NEW MAGDALEN (Dec. 26).—A review of this two-reel subject is published elsewhere in this issue.

JONES' WEDDING DAY (Dec. 30). — Johnnie Jones, arrayed in his best clothes, hurries to the train that is going to bear him to his fiancee, who is awaiting him in a suburban village. He is happy, for it is his wedding day; his thoughts are of his blushing bride, and he forgets to bring his purse. This means a fight with the cabman, and he almost misses his train, for he loses a lot of time trying to make the ticket seller take his watch for a ticket. Finally he gets aboard, and as soon as the train has left a stout lady asks him to hold her baby. He obliges her and she goes to the baggage car to see if her trunks are safe. The train arrives at a station, and Jones, to his wild horror, thinks he sees the baby's mother leave the train and walk away. He rushes after the woman and puts the baby in her arms and jumps on the moving train. When they are well out in the country he almost faints when the infant's mother returns to the car and asks for her child. Johnnie almost faints, for he understands that he has given the baby to a lady who is now far behind them. He cannot explain to the hysterical mother and he is placed under arrest by a detective who is on the train, which soon arrives at its destination. The prospective bride, who is gladly waiting, with her parents and some swell friends, is dumbfounded when the groom is limply dragged from the incoming train and bundled upon one returning to the city, followed by a furious lady who is wildly screaming for her child.

In the meantime the lady upon whom the baby was foisted had turned it over to the baggage man, who had placed it in an orphan asylum. The detective and Jones sadly hurry there, but the baby is mixed with another, so Jones takes them both. The mother claims her child, and Jones, who has explained all to his puzzled sweetheart, does not know what to do with the child, so he and his fiancee decide to adopt it.

UNIVERSAL.

ANIMATED WEEKLY NO. 41 (Dec. 18).—SIR THOMAS LIPTON, the famous English sportsman, enjoys the deer hunting near St. Louis, Mo.

DISASTROUS HOTEL FIRE.—Ruins are all that is left of the one-time famous Gibson House, at Cincinnati, Ohio.

SITE SELECTING CEREMONIES.—The New York delegates select a site for the New York State Building at San Francisco.

PARIS FASHIONS.—Latest importations from the fashion centre of Paris.

LAUNCHING AT CAMDEN.—Fifty Titian-haired maidens assist in the launching of the "Washington Irving" at Camden, New Jersey. Mrs. E. E. Olcott, sponsor, and the Washington Irving High School Girls.

GRAND CENTRAL PALACE CAT SHOW.—The felines compete for honors at their Annual Show, New York City.

MOTOR CYCLE POLO GAME.—A new and exciting game of polo is played at Des Moines, Iowa.

SHOPPING CENTRES OF NEW YORK.—Scenes in the New York shopping districts.

HEAD-ON COLLISION.—Five persons are killed and many injured when a passenger and a freight train crash head-on at Pen-Mar, Maryland.

THE BATTLESHIP NEW HAMPSHIRE.—On the way to Santo Domingo to protect Americans from the Insurgents.

ATHLETES AT LONDON.—The London clubs hold their annual games and walking match, despite the bad weather.

WHO'S WHO IN STAGELAND.—DOUGLAS FAIRBANKS. This clever actor poses especially for the Animated Weekly's famous Players' Series.

REX.

IT DESN'T PAY (Jan. 6).—John Langdon, a prosperous young business man is seen in his happy home with his wife and four-year old daughter. On his way to business he meets an old college friend, who shows him a telegram from a horse owner saying that a certain horse cannot lose and for him to go the limit. John is not interested, and tells his friend so. His friend, Dick Ralston, is next seen in a gambling house, where he wins a twenty to one chance. At John's house that night he produces a large roll of bills saying the tip was good and the horse won. Next day Dick calls at John's office and shows him another telegram similar to the first one. This time John is persuaded to accompany Dick to the poolroom, where they both win on a long shot.

John becomes a frequent visitor at the poolroom and neglects his business. Soon he becomes bankrupt, and mortgages his home. He takes one last chance and loses everything. Shortly after we find the family living in a miserable attic, poverty-stricken, the wife very ill and John a drunken wreck. The wife dies and John, filled with remorse, sinks on the table in the wretched room, with his child beside him.

AN ILL WIND (Dec. 29).—Tom Moore and Margaret Smith are fellow employees in a big department store. She is being pursued by one of the junior partners of the concern, who gains the hatred of Tom and they engage in a fight, from which the partner comes out second best, swearing vengeance.

The boys and girls in the store arrange for a Hallowe'en party, to be given at the home of one of them. After the party, Tom sees Margaret home, and on the way pops the question. She does not give him his answer.

At the store the next day, the partner notices the increased friendship between Tom and Margaret, and when Tom's back is turned, he takes from a pile of documents on his desk a check, and then circulates the report that Tom is short in his accounts. Poor Tom is railroaded to jail and although Margaret tries to write him, her letters are intercepted, and he, not hearing from her, thinks she has forgotten him.

A year passes, Margaret falls heir to wealth and departs for the Metropolis. She engages in society pursuits. Five years have elapsed and Hallowe'en night comes around again. She is asked out that evening to a smart society function, where she receives proposals from a few men, all of which she declines.

Tom's release has been anticipated by his conduct, so that he is out again in the world before the five years are up. In vain he seeks work, but always as he obtains it, the sleuth hounds of the law inform his employers of his past incarceration and he loses the work. He meets an old comrade of his prison days, who informs him that it is no use for him to try and find work and that a life of crime is the only way open for him. He also shows him Margaret's apartment, which he says is empty of its owner. Tom enters the place while Margaret is away, and in going round the room with his flash-light, he encounters her photograph. He hears her carriage drive up and hides behind the curtains. She enters the room, and he, fascinated by her beauty, comes behind her. She shrieks in dismay, but as she hears his voice begging her to let him go, as this was his first attempt, she lifts the mask off his face.

VICTOR.

THE PROFESSOR'S DILEMMA (Dec. 27).—Professor Philippe is overworked and unable to proceed further with a scientific work which he has in preparation. Roberts, the athletic trainer of the college, visits him, and, realising his condition, kick his secretary out of the room and tells him he needs a rest. Obtaining leave of absence, they go up into the mountains on a shooting trip, the professor going, however, unwillingly.

Arriving at their destination, they meet Diana Deane. The professor, who is very modest, is shocked at seeing a woman going about with a gun, and refuses to form her acquaintance.

Having received lessons in shooting from Roberts, the professor sallies forth one morning, filled with high hopes. Seeing what he supposes to be a wild animal, he aims and fires and shoots off Diana's Tam O'Shanter cap. The unfortunate professor lays all the blame upon his spectacles, and taking them off, he throws them down and tramps upon them, swearing never to wear them again. This action appeals to the humorous side of Diana's nature and she forgives him.

Once home again the professor mopes and mourns and is filled only with thoughts of her. Roberts again noticing his condition, finally hits upon a plan to cheer up his friend; he returns to the mountain hotel and writes a love letter to the professor, signing Diana's name to it. The professor receives it, is overwhelmed with joy and sits down and answers it, writing a most sentimental and effusive epistle, a thing which Roberts had not counted upon. Visiting him, Roberts is told by the professor of the letter he received and his answer, and the worthy athletic trainer is so overcome with laughter that he has great trouble in explaining the joke he has played upon him.

Horror-stricken, the poor professor begs Roberts to undo the damage he has done, by going after and regaining the letter before she receives it. Roberts refuses and the professor starts off on the mission himself.

His many false moves and the various scrapes he finds himself in before he regains his letter wear him almost to a frazzle, and when at last he is compelled, through force of circumstances to surrender the awful missive to Diana, he is ready to faint away. But when he discovers, to his amazement, that Diana likes the tone of his letter, and that she really loves him, his joy cannot be described, it being unlimited, and his method of expressing it inimitable.

MILANO.

HER INSPIRATION (Dec. 28).—Leila, a young English girl, is studying music in Naples under Prof. Perez. He has been commissioned by the London Opera Company to furnish a new production for the opening bill of the season. Overworked and forced for time, the young musician is at his wits' end for the theme of a big vocal number which will be the keynote to his whole work.

Leila is secretly in love with the professor, and mistaking his interest in her studies for a deeper feeling, cherishes the thought that he returns her affection. This is not so, however, for the master is too intent upon his life mission to give thought to such emotions, and the young girl's health fades with her secret suffering. During a lesson in the conservatory Leila faints and a complete rest is advised for her at the mountain villa. The professor writes his hopes for her speedy return to health, and at the same time expresses his fears of failure to finish his beloved opera in time.

Several nights later, Leila strikes upon an air which she feels must be the one so long sought. Sending for the professor, she presents him with her composition, and he, after playing it, becomes very enthusiastic, claiming it will mean certain success for his opera. He leaves for London, and there, wrapped up in rehearsals of the singers, has little time or thought for those who have worked for his success at home. A friend in London writes to Leila telling that her professor has had his opera accepted and that a great success is looked for upon its opening night, two weeks hence.

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Leila prevails upon her mother to accompany her back to London in time for the opera. The mother is glad to see her daughter's returning good spirits and arranges for their return trip.

The much anticipated moment arrives: Leila witnesses and joins in the ovation accorded the prima donna on the rendition of her song, and mother and daughter are ushered back on the stage to meet the professor and the great singer. Here a blow falls upon the unwarned girl. Her gaze rests upon the professor and the prima donna in an impromptu love scene, and she falls back. They go the singer's dressing room, and Leila, gaining courage, follows him, but with faltering heart as her hopes fade. Opening the door she finds the composer kissing he prima donna. He is saried a her entrance, but coldly greets her and then leaves the room in company with the singer. The weak little maiden can stand no more; her delusion of happiness vanished, she is crushed and stunned, and seeking her mother, gives vent to her pent-up agony of soul in a wild burst of tears on that faithful breast.

KAY-BEE.

THE GREAT SACRIFICE (2 reels) (Jan. 3).—Jim Ward, a southerner, is engaged to Edith Blake, and escorts her to a dance on Christmas eve. His brother, Jack, hangs a sprig of mistletoe on the veranda and entices the girls underneath it, when he kisses them. Edith has just fallen a victim to Jack's trap and he has clasped her in his arms, when Jim, ignorant of the true state of things, looks out. Angry and hurt, he goes home without a word and thereafter avoids Edith, who is puzzled at his actions, but too proud to ask an explanation. She accepts the attentions of Jack, who falls in love with her.

The war breaks out and Jim is among the first to answer the call for men, being made a lieutenant. Thrilling scenes of battle are shown in which Jim takes part. Jack marries Edith and stays at home, and, the family fortunes having dwindled on account of the war, he is unable to meet a mortgage held by Silas Green. Green makes a demand for payment, and as he leaves Jack's home he is captured by northern soldiers, who draft him into the service. His cowardly heart revolts at the prospect of risking his life, and he offers to purchase a substitute. Accordingly, he persuades Jack to take his place, agreeing to cancel the mortgage. It thus happens that Jack is seen fighting under the stars and stripes, while Jim is battling under the confederate emblem. In a sensational charge the federals capture a number of prisoners, among them Jack, who is brought before his own brother.

Jack is placed in a hencoop, which has been improvised into a jail, and overpowers his guard. He escapes by changing uniforms with the confederate, and making his exit in the midst of tremendous excitement during a crushing attack by the federals. A bomb drops onto the hencoop and in bursting destroys it, killing the confederate guard whom Jack had locked in, and mangling his features into an unrecognizable mass. Jim sees the body and believing it to be his brother, is greatly affected by the pitiful sight. The bruised and battered corpse is sent home for burial, and Jim regrets his enmity, forgetting the great wrong he thought his brother had done him. Clad in the confederate uniform, Jack is captured by the federals and placed in prison. The war ends and Jim goes home, where he effects a reconciliation with Edith, who is the mother of his brother's child, and marries her.

The release of prisoners occupies considerable time, and Jack, with long, unkempt hair and beard, anxiously awaits the day of freedom. When he is finally set at liberty, he makes his way home and sees his little girl, accompanied by the old negro mammy, going to the graveyard. They do not recognize him, and he learns that they are laying flowers on the grave they think is his. Questioning them he is horrified to learn of Edith's marriage to his brother, and for the first time he understands his brother's animosity toward himself. As night falls he peers into the window and notes with sinking heart the love existing between the trio—his wife and child and his brother. To reveal himself would cast desolation upon three lives; to remain silent would hurt but himself. He resolves to make the sacrifice.

Going to the tavern he learns that Silas Green is foreclosing the mortgage on the home, taking advantage of Jack's supposed death. He determines to save the property, but is in a quandary as to how to do it without divulging the fact that he is alive. He resolves to secure possession of the mortgage, and effecting an entrance into Green's house finds the document. Green, awakening, rushes at the intruder with a pistol and fires. Jack and Green engage in a desperate struggle. A stableman, hearing the shot, grabs a rifle and runs to the house, just as Jack throws his antagonist from him and hurls him through the window. The startled stable-man fires at the form, which he thinks is that of a burglar, and Silas Green receives the charge. Jack makes his escape, and the picture closes with him standing in the road, loking longingly back toward the little town sheltering the woman he loves, and for whom he has made such a great sacrifice.

Among the Exhibitors

Penbrook, Pa.—A contract has been let for the erection of a new moving picture theater for Miss Tillie Zarker.

Zanesville, O.—The Weller theater will be reopened for business shortly.

Los Angeles, Cal.—Architects Train & Williams have completed plans for a brick theater building at the corner of 47th street and Moneta avenue for Jno. Berelli.

Brownsville, Tex.—P. K. Magruder, of San Antonio has been awarded a contract to erect a brick picture theater here.

Elroy, Wis.—T. D. Breslin sold the Unique theater to W. E. Allen recently.

Chicago, Ill.—N. W. Busheleman, of 1012 E. 63d street this city is contemplating the building of a $40,000 moving picture theater.

Chadron, Neb.—The Rex theater changed hands, L. T. McCutcheon, a prominent capitalist of Bakersson & York.

Berlin, Neb.—Roy Stover and John Minnick formed partnership and opened a picture show at Berlin.

Oroville, Cal.—E. M. Walters, principal owner in the Gem theater in this city sold his share to L. T. McCutchen, a prominent capitalist of Bakersfield.

Des Moines, Ia.—Elbert & Getchell, owners of the Princess, Berchel, Majestic and Unique theaters have plans for the erection of a new show house in this city.

Beckley, W. Va.—Mr. W. E. Deegans of Glen Jean, is erecting a new opera house here.

Salt Lake City, Utah.—A contract has been let for the erection of a moving picture theater, west of Walker Bros.' old bank. J. E. Walker, Manager.

Paragould, Ark.—J. L. Martin, proprietor of the Mian theater, this city, has sold his show to the National Theater Company, which concern also owns the Lyric theater. Both shows will be continued by the National Company.

Rochester, N. Y.—The New Lyndhurst theater at the corner of North and Lyndhurst streets opened for business.

Paris, Ill.—The Billiken theater of Paris has been sold to J. C. Stevens of Crawfordsville, Ind.

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Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

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CLARENCE E. SINN
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Neenah, Wis.—A deal was completed recently, whereby the Idle Hour motion picture theater, this city, passes from the hands of Mr. and Mrs. Paul Droske, to the ownership of Alex. C. Baats of Oshkosh, who has already taken active management. The name of the theater will be changed to "The Rex."

Stromsburg, Neb.—Wm. Patterson has gone to Chadron where he has bought a moving picture theater and will locate in that city.

Wheeling, W. Va.—F. H. Lange, Lou Gutman, Samuel Ungerieder and others are reported to erect a theater at 14th and Market streets this city.

Louisville, Ky.—A contract has been let for the erection of a new National Theater building, to cost $300,000, on the corner of 5th and Walnut streets.

Aberdeen, S. D.—The Cosy theater this city has changed its name to the Princess, coincident with the changes and remodeling of the front.

Ft. Wayne, Ind.—Colonial Theater Co., capital $10,000. Directors, Herman C. Heisler, E. M. Heisler, H. Heisler.

Mt. Moline, Ill.—Henry Heeft of Genesee and F. B. McClure of St. Louis are considering building a $50,000 theater in this city.

Apollo, Pa.—J. C. McCauley and B. F. McCauley of Altoona will erect a $10,000 theater building in Warren avenue.

Baltimore, Md.—The Fidelity Construction Co., has been awarded the contract to erect a moving picture theater for Pearse & Scheck, 1116 W. Baltimore street, this city.

Palmyra, Wis.—A. J. Gilbertson sold his moving picture theater to Otto Sherer.

Norwood, O.—A new theater building will be erected on Main avenue here.

West Duluth, Minn.—This city is to have a new vaudeville theater building, costing $45,000. Site 323 Central avenue.

San Francisco, Cal.—Funds are being raised for the erection of an opera house, costing $750,000. Andrea Sbarbere, Manager.

Battle Creek, Mich.—This city is to have a new theater building. Harry B. Knapp, Manager.

Chicago, Ill.—Investors Theater Co., 38 S. Dearborn street are to build a $20,000 theater building.

Brooklyn, N. Y.—A syndicate will erect a moving picture theater building on Broadway, Elmhurst, L. I.

Clarinda, Iowa.—The Armory theater building will be rebuilt by a stock company. Cost $20,000.

GRAND RAPIDS.

SINCE the Superba has been rebuilding, business down at the Apollo has been exceptionally heavy. Features well advertised are a policy which Mr. Fred Nichols finds pays well.

Miss Hoteling, pianist for so long a time at the Idle Hour has been on the sick list for some three weeks.

Mr. Roy Teevin, musical director at the Columbia, had a very severe illness and has just resumed duties. Mr. Banks took his place while Roy was away.

Work on the new Superba is being rapidly completed. The seating is being arranged and the decorating is finished. Mr. Geo. Nichols states the house will open about Christmas. It is certainly one of the handsomest small theaters in this section and the front is going to be a big surprise. The huge electric sign for the front is ready.

Roy Patchen, a local young man, has taken the advertising agency for the Columbia. Mr. Patchen was formerly with Barnum & Bailey and Forepaughs. He knows the business thoroughly and will undoubtedly make good.

At the Idea, Mr. Vogelsang, formerly in the motion picture business in Allegan and Benton Harbor, has assumed charge as manager. Mr. Baumbach, the former manager, has left to arrange the schedules for the Central Ball League of which he is secretary.

The new policy of Mr. Breen in publishing the full list of all licensed films for the week, in the newspapers has scored strongly—it is very convenient and makes a splendid publicity stunt.

HUGH KING HARRIS.

MEMPHIS.

ANTHONY Jannus, the aviator, passed here in his Benoist Hydroaeroplane. He had with him as a passenger, Mr. William Tresta, a St. Louis newspaper man, who was taking motion pictures as the flight progressed down the river.

Kleinschmidt and Lane's Alaska-Siberia motion pictures are being exhibited here at the Lyceum theater, the largest and most popular theater in the city. They have been received with applause and enthusiasm by large audiences.

New Majestic No. 2, which was opened here about two months ago, is said to be the largest and most elaborate exclusive photoplay house in the South. It seats comfortably about 1200 people. Every modern appliance known to the industry has been installed, including a mirror screen, the indirect lighting system and three projecting machines in a modern fireproof booth. The show runs four reels of pictures and two illustrated songs. It is a worthy addition to the photoplay houses of this city and with able management, excellent projection, music and effects, it cannot fail to impress upon anyone the fact that the motion picture is a serious contender for high honors in the amusement world.

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THE GREAT OCEAN DISASTER, 3 reels, one sheets, three sheets, banner, photos and heralds $1.50 per M. Rental $12.50 daily.

THROUGH TRIALS TO VICTORY, 3 reels; one sheets, three sheets, banner and photos, heralds $1.50 per M. Rental $15.00 daily.

THE SPECKLED BAND, by Sir A. Conan Doyle (Sherlock Holmes series), 8 sheets, 3 sheets, one sheets, photos, heralds $1.50 per M. $15.00 daily.

THE IRON HAND, 2 reels, 8 sheets, 3 sheets, 1 sheets, photos and heralds $1.50 M. Rental $12.50 daily.

THE IRONMASTER, 2 reels, 3 sheets, 1 sheets, photos and heralds $1.50 per M. Rental $12.50 daily.

THE REYGATE SQUIRES (Sherlock Holmes), 2 reels, 8 sheets, 3 sheets, 1 sheets, photos and heralds $1.50 per M. Rental $15.00 daily.

THE DEATH OF A DREAM, 2 reels. Spectacular subject. 6 sheets, 3 and 1 sheets, photos and heralds $1.50 per M. $12.50 daily.

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THE AUTO BANDITS OF PARIS, 3 reels, still a record-breaker at $15.00 per day.

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THE FATAL WEDDING DAY, or Soul's Mystery, 2 reels, good front, lobby display. $10.00 daily.

ACROBAT'S DAUGHTER, sequel to **THE FOUR DAREDEVILS**; 4 reels, with good front and lobby display. $15.00 daily.

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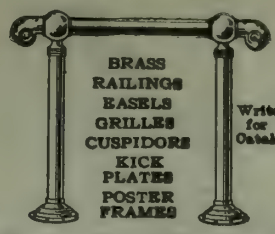

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INDEPENDENT RELEASE DATES

AMERICAN.

Dec. 16—Daughters of Senor Lopez (Drama)....1000
Dec. 19—The Power of Love (Drama).....1000
Dec. 21—Saving the Innocents (Educational)..
Dec. 21—Mrs. Brown's Baby (Comedy).....
Dec. 23—The Recognition (Dr.).....1000
Dec. 26—Blackened Hills (Dr.).....1000
Dec. 28—The Girl of the Manor (Dr.).....1000
Dec. 30—Loneliness of Neglect (Drama).....1000
Jan. 2—Love and the Law (Drama).....).....1000
Jan. 4—The Fraud that Failed (Drama).....1000

AMBROSIO.

Nov. 27—Playing with Edged Tools (Drama)..
Dec. 4—The Inseparable Friends (Comedy)...
Dec. 4—Plenty of Good Lungs (Comedy).....

BISON.

Dec. 8—Big Rock's Last Stand (2 reels, Dr.)
Dec. 7—The Rights of a Savage (Drama).....
Dec. 10—A Four-Footed Hero (2 reels) (Drama)
Dec. 14—A Ride for Life (Drama).....
Dec. 17—Before the White Man Came (2 reel Dr.) .....
Dec. 21—Indian Dances and Pastimes (Ed.)
Dec. 24—The Heroine of the Plains (2 reels) (Drama) .....
Dec. 28—El Capitan and the Land Grabbers (Dr.)
Dec. 31—The Redemption of White Hawk (Dr.)
Jan. 4—Regimental Pals (Drama).....

BRONCHO.

Nov. 27—The Ball Player and the Bandit (Dr.)
Dec. 4—His Squaw (2 reels—Drama).....
Dec. 11—A Double Reward (Drama).....
Dec. 18—His Sense of Duty (Drama).....
Dec. 25—The Prospector's Daughter (Dr.)....
Jan. 1—The Burning Brand (2 reels) (Drama)
Jan. 8—In the Ranks (2 reels) (Drama).....
Jan. 15—A Blue Grass Romance (2 reels) (Dr.)

CHAMPION.

Nov. 4—A Tramp's Strategy (Drama).....
Nov. 11—A Protege of Uncle Sam (2 reels) (Dr.)
Nov. 18—Blue Ridge Folks (Dr.).....
Nov. 25—The Gateway to America (Drama)...
Dec. 2—Billy Jones of New York (Com.-Dr.)
Dec. 9—The Honeymooners (Comedy).....
Dec. 16—Right Shall Prevail (Dr.).....
Dec. 23—The Chaperones (Comedy) .....

CRYSTAL.

Dec. 15—The Mind Cure (Comedy).....
Dec. 15—Oh, that Lemonade! (Comedy).....
Dec. 22—His Wife's Stratagem (Com.).....
Dec. 22—Mixed Bottles (Com.).....
Dec. 29—Her Visitor (Comedy).....
Dec. 29—The Elopement (Comedy).....
Jan. 5—Her Kid Sister (Comedy).....
Jan. 5—Jones Resurrected (Comedy).....

ECLAIR.

Dec. 10—The Black Sheep (Drama).....
Dec. 12—The Poisoned Pool (Drama).....
Dec. 15—The Busy Bee (Scientific).....
Dec. 15—Funnicus' Hunting Exploit (Comedy)..
Dec. 17—When an Old Maid Gets Busy (Com. Dr.) .....
Dec. 19—The Vengeance of the Fakir (2 reels) (Drama). .....
Dec. 22—Sea Anemones (Educational) .....
Dec. 22—An Unforseen Event (Com.).....
Dec. 24—The Story of a Kiss (Com.-Dr.).....
Dec. 26—A Dry Town (Comedy).....

FRONTIER.

Dec. 11—The Goat Girl of Bear Canyon (Dr.)
Dec. 18—The Ranchman's Wooing (Dr.).....
Dec. 25—Tracked to the Mountains (Drama)...

GAUMONT.

Dec. 10—The Mission of the Carols (Drama)..
Dec. 10—Travels of the Ural Mountains (Sc.)
Dec. 11—Gaumont's Weekly, No. 40 (Topical)
Dec. 12—An Elephant Sleuth (Drama).....
Dec. 14—Battlefields of the Bakans (Topical)
Dec. 17—A Hazard for a Heart (Drama).....
Dec. 19—A Telephone Entanglement (Comedy)..
Dec. 19—Twixt Devil and the Deep Sea (Com.)
Dec. 24—A Peach for a Prisoner (Dr.).....
Dec. 26—Zigoto Drives a Locomotive (Com.)..
Dec. 26—The Man with the Pull (Com.)....

GEM.

Nov. 26—The Toll of the Sea (Drama).....
Dec. 3—Apartment No. 13 (Comedy).....
Dec. 10—The Awakening of John Bridd (Drama)
Dec. 17—One Day (Dr.).....
Dec. 24—The Amulet (Drama).....
Dec. 31—Dorothy's Birthday (Drama).....

GREAT NORTHERN.

Dec. 7—Grandfather's Clock (Comedy).....
Dec. 7—Jack the Window Cleaner (Comedy)..
Dec. 14—His First Patient (Comedy).....
Dec. 21—The Christmas Gift (Com.).....
Dec. 21—Danish Hussars (Mil.).....
Dec. 28—An Emergency Waiter (Comedy).....
Dec. 28—From the Balkan War (Scenic).....

IMP.

Dec. 12—Lass o' the Light (Drama).....
Dec. 14—Aunt Dinah's Plot (Comedy).....
Dec. 14—A Day at West Point (Military).....
Dec. 16—The Long Strike (2 reel Dr.).....
Dec. 19—The New Fire Chief (Com.).....
Dec. 21—The More Haste the Less Speed (Com.) .....
Dec. 23—The Old Folks' Christmas (Drama)...
Dec. 26—The New Magdalen (2 reels) (Drama).
Dec. 28—As the Doctor Ordered (Comedy).....
Dec. 28—A Widow's Wiles (Comedy).....

ITALA.

Dec. 2—A Spider on the Brain (Com.).....
Dec. 2—Too Much Beauty (Com.).....
Dec. 16—Peeping Tom (Com.).....
Dec. 16.—Keeping In Style (Com.).....
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Comedy).....
Dec. 30—Two Little Devils (Comedy).....

KAY-BEE.

Nov. 22—The Army Surgeon (2 reels) (Dr.)...
Nov. 29—The Invaders (2 reels) (Dr.).....
Dec. 6—For the Cause (2 reels, Drama).....
Dec. 13—Blood Will Tell (2 reels, Drama)....
Dec. 20—The Dead Pays (2 reels (Drama).....
Dec. 27—The Law of the West (3 reels Dr.)
Jan. 3—The Great Sacrifice (2 reels) (Drama)
Jan. 10—The Paymaster's Son (2 reels) (Drama)

KEYSTONE.

Dec. 16—Mable's Adventures (Comedy).....
Dec. 16—Useful Sheep .....
Dec. 23—Hoffmeyer's Legacy (Comedy).....
Dec. 23—The Drummer's Vacation (Comedy)...
Dec. 30—The Due (Com.).....
Dec. 30—Mabel's Strategem (Com.).....
Jan. 6—Saving Mabel's Dad (Comedy).....
Jan. 6—A Double Wedding (Comedy).....
Jan. 13—The Cure that Failed (Comedy).....
Jan. 13—How Hiram Won Out (Comedy).....

LUX.

Nov. 29—The Diary of a Bad Boy (Comedy)...
Nov. 29—Grateful Henry (Comedy).....
Dec. 6—Ching Chang's Little Fan (Comedy)... 488
Dec. 6—The Pig that Wouldn't Stay at Home (Comedy) 445
Dec. 13—Weary Gussie finds a Job (Comedy).. 439
Dec. 13—"All Aboard" (Comedy)..... 494
Dec. 20—Cleanliness is Next to Godliness (Comedy). 462
Dec. 20—Only the Chiropodist (Comedy)..... 416
Dec. 27—Pat and the Milliner (Com.).....
Dec. 27—A New Use for the Bike (Com.)..... 458
Jan. 3—Pursued by a Lioness (Drama)..... 951

MAJESTIC.

Dec. 1—The Hypnotic Chair (Comedy).....
Dec. 3—In the Old Town (Comedy).....
Dec. 8—The Winning of Helen (Drama).....
Dec. 10—His Day (Drama).....
Dec. 15—The Clue in the Bust (Drama).....
Dec. 17—The Honor of Surgery (Drama).....
Dec. 22—Jack in the Box (Dr.).....
Dec. 24—All On Account of a Banana (Dr.)..

MILANO.

Nov. 30—The Enchanted Umbrella (Comedy)...
Nov. 30—Boniface is Bashful (Comedy).....
Nov. 30—Adda River Rapids (Scenic).....
Dec. 7—Diamond Cut Diamond (2 reels, Dr.)
Dec. 13—The Apache Vow (2 reels) (Drama)...
Dec. 21—Love Sublime (2 reel Dr.).....
Dec. 28—Her Inspiration (Drama).....

NESTOR.

Dec. 9—Beauty Takes a Tramp (Comedy)....
Dec. 11—Home and Mother (Drama).....
Dec. 13—The Mountain Girl's Self-Sacrifice (Dr.)
Dec. 16—Cops and Cowboys (Com.).....
Dec. 18—The Stigma (Dr.).....
Dec. 20—The Power of the Cross (Dr.).....
Dec. 23—Poor Jones' Vacation (Drama).....
Dec. 23—Views of the U. S. Capital (Scenic)...
Dec. 25—The Big White Chief (Comedy).....
Dec. 27—The Padre's Gift (Drama).....
Dec. 30—Arabella's Ankle (Comedy).....
Jan. 1—The Fight for Right (Drama).....
Jan. 3—The Blackmailer (Drama) .....

POWERS.

Dec. 13—The Natural Son (2 reels) (Drama)....
Dec. 18—(Title Not Reported).....
Dec. 20—A Man (Dr.).....
Dec. 25—Who's the Boss (Comedy).....
Dec. 25—Their Christmas Turkey (Drama).....
Dec. 27—Toys of Destiny (2 reels) (Drama)....

PUNCH.

Dec. 19—Rough On Rats (Comedy).....
Dec. 19—The Baby and the Cop (Comedy).....
Dec. 26—Wanted—A Husband (Com.).....
Dec. 26—The Devil of a Time (Com.).....
Jan. 2—Her Mischievous Brother (Comedy)...
Jan. 2—A Near Tragedy (Comedy).....

RELIANCE.

Dec. 11—Joe's Reward (Drama).....
Dec. 14—A Fairyland Bride (Com.-Dr.).....
Dec. 18—The Fires of Conscience (Drama).....
Dec. 21—Rowdy Comes Home (Com. Dr.).....
Dec. 25—Bedella Has a Toothache (Com.).....
Dec. 25—Foiling the Specialist (Comedy).....
Dec. 28—Trying to Keep Bedella (Com.).....
Jan. 1—Duty and the Man (2 reels) (Drama.)
Jan. 4—A Jolly Good Fellow (Drama).....

REX.

Dec. 5—Paul and Virginia (2 reels, Drama)...
Dec. 8—The Wheel of Destiny (Drama).....
Dec. 12—To the City (Drama).....
Dec. 15—Into the Darkness (Drama).....
Dec. 19—Mother (Dr.).....
Dec. 22—For His Sake (Dr.).....
Dec. 29—An Ill Wind (Drama).....
Jan. 6—It Doesn't Pay (Drama).....

SOLAX.

Dec. 6—The Face At the Window (Drama)..
Dec. 11—The Hater of Women (Comedy).....
Dec. 15—The Girl in the Armchair (Drama)...
Dec. 18—Hearts Unknown (Drama).....
Dec. 20—Five Evenings (Comedy).....
Dec. 25—The Finger Prints (Drama).....
Dec. 27—The Woman Behind the Man (Dr.)..
Jan. 1—Cousins of Sherlock Holmes (Com.)..
Jan. 3—Canine Rivals (Comedy.).....

THANHOUSER.

Dec. 15—Brains vs. Brawn (Comedy-Drama)...
Dec. 17—The Other Half (Drama).....
Dec. 20—The Race (Drama).....
Dec. 22—The Repeater (Dr.).....
Dec. 24—The Star of Bethlehem (3 reels (Biblical) .....
Dec. 27—(No Release this date) .....
Dec. 29—A Militant Suffragette (Com.-Dr.).....
Dec. 31—With the Mounted Police (Drama).....
Jan. 3—A Poor Relation (Drama).....

VICTOR.

Nov. 1—The Redemption of Rivertop (Drama)
Nov. 8—Sisters (Drama) .....
Nov. 15—The Lady Leone (2 reels) (Dr.).....
Nov. 22—Was Mabel Cured? (Dr.).....
Nov. 29—It Happened Thus (Comedy).....
Dec. 6—The Foolishness of Oliver (Comedy)..
Dec. 13—Owing More (Comedy).....
Dec. 20—The Consequences (Dr.).....
Dec. 27—The Professor's Dilemma (Comedy)...

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Dubin, Pathe, Seliz, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Lubin, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Lubin, Vitagraph.

Saturday—Edison, Essanay, Cines, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Nov. 28—After the Honeymoon (Com.).....
Nov. 28—An Absent-Minded Burglar (Com.)...
Dec. 2—Brutality (Drama).....
Dec. 5—The New York Hat (Comedy-Drama).
Dec. 9—Jinx's Birthday Party (Comedy).....
Dec. 9—She Is a Pippin (Comedy).....
Dec. 12—My Hero (Drama).....
Dec. 16—The Burglar's Dilemma (Drama)....
Dec. 19—The Divorcee (Comedy).....
Dec. 19—Papering the Den (Comedy).....
Dec. 23—A Cry For Help (Drama).....
Dec. 26—The God Within (Drama).....
Dec. 30—Bill Bogg's Windfall (Comedy).....
Dec. 30—A Day's Outing (Comedy).....
Jan. 2—Three Friends (Drama).....

CINES.

(G. Kleine.)

Dec. 7—Because of a Widow (Comedy).....1000
Dec. 10—Picturesque Italian Scenes (Scenic).. 650
Dec. 10—The "Lion Tonic" (Comedy)..... 350
Dec. 14—Trapping the Conspirators (Drama)...1010
Dec. 17—As Fate Wills (Drama).....1000
Dec. 21—The Tivoli Hills and The Falls of Anio (Scenic) 430
Dec. 21—Nearly Lion Tamers (Comedy)..... 570
Dec. 24—A Ladies' Man (Comedy)..... 300
Dec. 24—Picturesque Sorrento, Italy (Scenic).. 325
Dec. 24—His "Spring" Overcoat (Comedy)..... 375
Dec. 28—Balkan War Scenes (Topical).....1000
Dec. 31—Among the Abruzzi Mountains (Sc.). 350
Dec. 31—Amy's Choice (Comedy-Drama)..... 750
Jan. 4—A Sister's Heart (Drama).....1000

EDISON.

Dec. 11—A Sunday Afternoon in Rural England (Scenic) 300
Dec. 11—No Place for a Minister's Son (Com.) 700
Dec. 13—Fog (Drama).....1000
Dec. 14.—A Christmas Accident (Drama).....1000
Dec. 16—Public and Private Care of Infants (Educational) 995
Dec. 17—Lady Clare (Drama).....1000
Dec. 18—An Old Appointment (Drama)..... 500
Dec. 18—When Joey Was On Time (Comedy).. 500
Dec. 20—The First Settler's Story (Drama)....1000
Dec. 21—A Proposal Under Difficulties (Com.) 990
Dec. 23—An Old-Fashioned Elopement (Com.)..1000
Dec. 24—What Katie Did (Drama).....1000
Dec. 25—Love Among the Geysers (Com.).....1000
Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Drama).....1000
Dec. 28—He Swore Off Smoking (Comedy)..... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Comedy)..... 475
Dec. 30—The Crime of Carelessness (Drama)..1000
Dec. 31—For Her (Drama) 1000
Jan. 1—Yosemite National Park and Big Trees of California (Scenic)..... 375
Jan. 1—How They Got the Vote (Comedy)... 625
Jan. 3—The Running Away of Doris (Dr.)....1000
Jan. 4—The Red Man's Burden (Drama).....1000

ESSANAY.

Dec. 10—The Shadow of the Cross (Drama)..1000
Dec. 11—Time Flies (Comedy).....1000
Dec. 12—The Prospector (Drama).....1000
Dec. 13—The Error of Omission (Edu.).....1000
Dec. 14—Alkali Ike's Motorcycle (Comedy)....1000
Dec. 17—The Virtue of Rags (Drama).....1000
Dec. 18—His Birthday Jacket (Comedy).....1000
Dec. 19—The Sheriff's Luck (Drama).....1000
Dec. 20—Guiseppe's Good Fortune (Comedy)...1000
Dec. 21—Broncho Billy's Promise (Drama).....1000
Dec. 24—The Sheriff's Inheritance (Com.-Dr.).1000
Dec. 25—The Cat's Paw (Drama).....1000
Dec. 26—Bill Mixes With Relations (Comedy).1000
Dec. 27—Love Through a Lens (Comedy).....1000
Dec. 28—The Reward For Broncho Billy (Dr.).1000
Dec. 31—Requitted Love (Drama).....1000
Jan. 1—Seeing Is Believing (Comedy).....1000
Jan. 2—The Miner's Request (Drama).....1000
Jan. 3—When Soul Meets Soul (Drama).....1000
Jan. 4—Broncho Billy and the Maid (Dr.)..1000

KALEM.

Dec. 14—Ireland the Oppressed (Drama).....1000
Dec. 16—The Finger of Suspicion (Drama).....1000
Dec. 18—The Mayor's Crusade (Drama).....1000
Dec. 20—Pulque Pete and the Opera Troupe (Comedy) .....
Dec. 20—Rush Hours in New York (Topical)..
Dec. 21—The Indian Uprising at Santa Fe (Drama). 1000
Dec. 23—The Shaughraun (Special 3 reel Dr.)..3000
Dec. 23—The Two Runaways (Dr.).....1000
Dec. 25—A Busy Day In the Jungle (Com.)..
Dec. 25—Brave Old Bill (Com.).....
Dec. 27—A Business Buccaneer (Dr.).....1000
Dec. 28—A Mountain Tragedy (Dr.).....1000
Dec. 30—The Peace Offering (Comedy).....
Dec. 30—Why Tightwad Tips (Comedy).....
Jan. 1—The Mission of a Bullet (Drama)....1000
Jan. 3—A Treacherous Shot (Drama).....1000
Jan. 4—The Flag of Freedom (Drama).....1000

LUBIN.

Dec. 14—When Love Leads (Drama).....1000
Dec. 16—Bar "K" Foreman (Drama).....1000
Dec. 17—Madeline's Christmas (Drama).....1000
Dec. 19—His Western Way (Drama).....1000
Dec. 20—Hogan vs. Schmidt (Comedy).....
Dec. 20—Nora the Cook (Comedy).....
Dec. 21—Home Sweet Home (Drama).....1000
Dec. 23—The Montebank's Daughter (Drama)..1000
Dec. 24—The End of the Feud (Drama).....1000
Dec. 26—Two Boys (Comedy-Drama).....1000
Dec. 27—Palmetto Hat Industry (Industrial)..
Dec. 27—Once Was Enough (Comedy).....
Dec. 28—The Blind Cattle King (Drama).....1000
Dec. 30—The Power of Silence (2 reels) (Special-Drama) 2000
Dec. 30—A Mother's Strategy (Drama).....1000
Dec. 31—The Bravery of Dora (Drama).....1000
Jan. 2—John Arthur's Trust (Drama).....1000
Jan. 3—Guilty Conscience (Comedy).....
Jan. 3—Just Out of College (Com.-Dr.).....
Jan. 4—The Love Token (Drama).....1000

MELIES.

Nov. 7—The Smuggler's Prisoner (Dr.).....1000
Nov. 14—Value Received (Drama).....1000
Nov. 21—The Governor's Clemency (Drama)...1000
Nov. 28—Linked By Fate (Dr.).....1000
Dec. 5—The Sheriff Pro Tem (Dr.).....1000
Dec. 12—The Castaway (Drama).....1000
Dec. 19—A Woodland Christmas in California (Drama) 1000
Dec. 26—Jack's Burglar (Drama).....1000
Jan. 2—Tempest Tossed (Drama).....1000
Jan. 9—Her Great Chance (Drama).....1000

ECLIPSE.

(G. Kleine.)

Nov. 20—The Masqueraders (Dr.).....1000
Nov. 27—Trebisond and Surroundings (Scenic). 600
Nov. 27—A Man for a Day (Com.)..... 900
Dec. 4—Wrongly Accused (Drama).....1000
Dec. 11—The Manchester Ship Canal, England (Scenic) 400
Dec. 11—Just Missed Him (Comedy)..... 600
Dec. 16—The Red Man's Honor (Parts 1 & 2) (Drama) (Special) 2000
Dec. 18—Picturesque Dalmatia (Scenic)..... 450
Dec. 18—Three Rogues Outwitted (Comedy)..... 550
Dec. 25—Beauty Spots In South Wales (Sc.)... 250
Dec. 25—Wood Industry In French Jura (Ind.) 800
Dec. 25—The "Angel" Child (Comedy)..... 450
Jan. 1—Laughing Billy (Comedy)..... 400
Jan. 1—A Four-Footed Cupid (Comedy)..... 600

PATHE.

Nov. 29—The Great Steeplechase (3-reel Special) (Dr.) .....
Nov. 30—The Winning of White Dove (Dr.)...
Dec. 2—Pathe's Weekly, No. 49 (Topical)....
Dec. 4—The Little Indian Model (Drama)....
Dec. 5—A Tenacious Lover (Comedy).....
Dec. 7—The Spendthrift's Reform (Drama)...
Dec. 11—Fate's Decree (Drama).....
Dec. 12—The Compact (Drama).....
Dec. 14—The Rise and Fall of Mickey Mahone (Comedy) .....
Dec. 14—Reindeer Hunting in Norway (Scenic)
Dec. 16—Pathe's Weekly, No. 51 (Topical)....
Dec. 18—The Receiving Teller (Drama).....
Dec. 19—Glimpses of Montana (Scenic).....
Dec. 19—Sidi Hadji Moursouik (Acrobatic)....
Dec. 20—The Last Performance (special release, 2 reels) (Drama).....
Dec. 21—A Simple Maid (Drama).....
Dec. 23—Pathe's Weekly, No. 52 (Topical)....
Dec. 25—Dynamited Love (Comedy).....
Dec. 26—The Beach Combers (Drama).....
Dec. 28—The Bear Trap (Drama).....
Dec. 30—Pathe's Weekly, No. 53 (Topical)....
Jan. 1—The Cowboy and the Baby (Comedy).
Jan. 2—The Frame-Up (Drama).....
Jan. 3—Romeo and Juliet (2 reels) (Special Drama) .....
Jan. 4—The Doctor's Blind Child (Drama)...

C. G. P. C.

Dec. 6—The Escape of Gas (Comedy).....
Dec. 6—The Octopus (Scenic).....
Dec. 10—A Marked Man (Drama).....
Dec. 13—The Capture of Mr. Softly Beatit (Comedy).
Dec. 13—The Apple Industry in Washington (Educational). .....
Dec. 13—Lisbon and Oporto (Scenic).....
Dec. 17—A Rival of Corusa (Comedy).....
Dec. 17—Metamorphoses (Trick).....
Dec. 20—A Farm House Romance (Comedy)....
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) .....
Dec. 24—The Christmas Miracle (Drama).....
Dec. 27—French Naval Manoeuvres (Naval)..
Dec. 27—The Chaffinch and Her Family (Edu.)
Dec. 31—The Caprices of the King (Hist.-Dr.)
Jan. 3—Between the Girls (Comedy).....
Jan. 3—Sand Hoppers (Scientific).....

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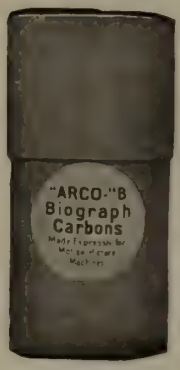

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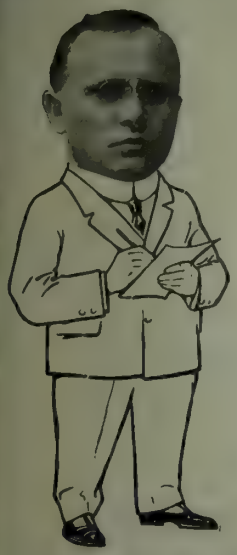

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